

# CHAPTER I

## INTRODUCTION

### A. BACKGROUND INFORMATION

Get a life! Shouts Carly/ Sharon stone at the end of the film sliver. The film foregrounds a narrative clearly based around structures of looking their mechanic relationship with the human machine. Carly relies on her apple, her portable, her answering machine, never disappointed, but she cannot rely on her lover, Zike, the ultimate human machine. He is a lover of incipience, insouciance, contradiction; a control freak who manipulates technologies in a voyeuristic game of identity formations, transgression of boundaries, and a display of multiple selves. The screens Zike controls from his multimedia pleasure suite are visual/ visceral screens which he creates and with which he forms an assemblage of the real lives of those in his apartment block. His live is an interminable machine, a computer game, he is at the controls, producing texts, staging the events and organizing those lives through the screens he manipulates. Yet he too part of the machine. Soap opera becomes the real thing, or better than the real thing - interactive, with a multiplicity of heterogeneous narratives. Zike controls his own soap, cajoling, editing, cutting, and framing sequences at the digital control of his master suite, the ultimate in interactive stimulation and simulation. The miniaturization of video screens provides him with live visual experiences, a voyeuristic intrusion into the lives of others. His live becomes intrusively part of ours. Small is

beautiful? Miniaturization is power? But wait a moment, this is just a movie or is it the real thing?

Before cyberpunk converted the cyborg into its icon par excellence, this figure was already outlined by some artists and writers. Fantastic art and science fiction developed this hybrid in different ways in the realms of fantasy and imagination. The basic element in a cyborg is the interpenetration of organic and inorganic in a human being, the rupture of the body membrane and the coexistence of the body with the machine, with the creation of a new human as a result (Arenas, 2003; accessed on 14<sup>th</sup> January 2006). We can find some examples of cyborgs constructed in comics, arts and movies/cinema. These images helped to create the image of the cyborg in advance, and in a visionary way. That term is sometimes mixed with others such as robots or androids like on the terminator movie 'The Rise of Machine' when it shows the machines can be human appearance, but there is no cyborg without symbiosis, without a truly human part belonging to the movie. The cyborg is a complex organism and part of post - humanism reality. It has become a person that today exists, as a result of prosthetics and implants in the fields of medicine and experimentation. Some authors think that the influence of the media and the dependence on machines has already created a cyborg in all of us. But in the original sense, a physical connection is required in order to call someone a cyborg (Arenas, 2003; accessed on 14<sup>th</sup> January 2006).

In science fiction films and novels cyborgs are technological golems that haunt dystopic and utopic chimerical worlds. Futuristic fabrications, cyborgs in

this subgenre of the arts are imaginative admixtures of humans and machines that mimic human life but remain outside it. The replicants of "Blade Runner," the T800 of "The Terminator," Data in "Star Trek: The Next Generation," though different in composition, each belongs to a rank of fictive entities which comprise the general class of the part-machine/ part-human artistic fantasy known as the counterpoint to humanness which, by contrast with it, reveals being human a desirable or an undesirable trait.

'Metropolis' probably was the first robotic movie in the world; it was not in Hollywood but in Germany. The story was setting up in the future city called 'dystopia' on 2026 which have many gothic building styles. At that time the citizen was divided into two groups of identities: they are *planner* and *thinker* who had living in the high building. While there was a *worker* group who had living in below the building and they were working hard. Thus city was managed by Johhan 'Joh' Fredersen [cast by Alfred Abel] (Cinemags, 62<sup>nd</sup> edition September 2004: page 37).

One of the worker, Maria (cast by Brigitte Helm), begun to fight against, infact the Johhan's son named Freder (cast by Gustav Frolich), was falling in love with Maria, and he surprised recognizing the real life in the below of the building which was so awfully. Therefore, he decided to help Maria to fight against the social imbalance. In other case, Johhan had the robot which was created by the scientist named Rotwan (cast by Rudolf Klein-Rogge). He made the robot which is look like Maria, in order to make the *worker* being confused and stop their protest effort. The film was end by attack from above citizen to the below citizen,

but the destruction attack could be solved with the peace relationship between them (Cinemags, 62<sup>nd</sup> edition September 2004: page 37).

This film was screening to public on January 10<sup>th</sup>, 1927 in Berlin. It had become the most inspiring cyborg movie and was the pioneer of science fiction movie such as Blade Runner and The Matrix Version. The duration of origin movie of Metropolis was three hours, but it could not be watched anymore since the negative film is obsolete and broke. Its special effect is quite amazing and remarkable. Mostly the critics told whether this film depicts the social value (translated from Cinemags, 62<sup>nd</sup> edition September 2004: page 37).

This cyborg imagery created entire world based on the union between flesh and metal, body and machine, in a peculiar surrealistic way, inventing a futuristic style, called by Giger himself biomechanics (H.R. Giger, 1960s - 1970s). His influence on modern fantastic art, science fiction film and in the cyberculture has no limit (Arenas, 2003; accessed on 14<sup>th</sup> January 2006).

Cinema has a way of leaving the images of certain faces and bodies permanently inscribe in our memories: just the surprising and oddly to the reborn of Neo (Keanu Reeves) on the Matrix Revolution, no one likely to forget the beauty and powerful cyborgian girl Trinity (Kristinna Loken) as the rival on the T3 (Terminator 3), or even we admire to the imposing body and masculinity of Arnold Schwarzenegger on the T3. Those movie represent something curious happens when the bodies in motion turn out to be cyborg or the jacking human body into the hallucination of cyberspace as the fastest like (matrix) computer does. In this case, postmodern vision that mapping the future for illuminating the

high-tech environment will identify the difference as well as similarity between the genre of cyberpunk fiction, that followed by the narratives of science fiction. Furthermore the cyborgian movie will be divided into two genres specifically those are, cyberpunk fiction and science fiction which commodifies the technology, computer, communication and the hybrid icon of robot, while thus has been embraced on the postmodern vision.

In those movies' spectacles will elaborate the postmodern style of both movies Terminator 3 'Rise of Machine' and The Matrix Revolution. Those narratives are likely different between cyberpunk fiction novelist and science fiction novelist. In this case there will be many complex identities, as well as its ideology of the movie that is represented on the narratives in symbolic forms. Those movies have achieved considerable critical and popular attention over the past decade, science fiction film which often with distinctly dystopian tone and premise, make the cyborg hybrid of human and machine their thematic and formal focus. For Pyle (2001), "what we find in such movie the Terminator series (James Cameron, 1984 ; 1991) are unsettled and unsettling speculations on the borders that separate the human and non – human (p 124)."

On the born of Terminator revealed the artistic pornography at a glance, where the muscular and masculine body of Arnold has been exposed. But there is opposite of representation of male body that on the gaze of femininity constructed on the pornography movie on Tx's upcoming at first plot. The beginning narratives of T3 located on the gaze of exhibitionist. It is signified when the white male's fate body of cyborg as human hybrid, shows on the naked body, meanwhile

the looked at ness of the naked female cyborg body exposed on the street when she was grabbing the car. For John Carew this virtual reality (Carew, 2000; accessed on 14<sup>th</sup> January 2006) certainly the erotic component of the male body is sublimated into something else cyborg women. Indeed the masculinity is dominated on the gaze of movie as the fetishized icon, if take closer on the gaze when the Terminator (Arnold) search the suitable dress in the music café. He learns what the man used to make up his performance to the hyper masculine fashionable. The upcoming born of Arnold has similarity between Terminator 3 'Rise of Machine' and Terminator 2, in these hyper masculine Amanda Fernbach (2000; accessed 14<sup>th</sup> on January 2006) argues that:

*"The terminator might have stepped out of a fetish fashion catalogue. He is a man of artifice rather than of nature. His attention to stylic detail is clearly illustrated when at the beginning of Terminator 2. Terminator decides to take a man's shades rather than kill him. At these moments, the film seems deliberately to undermine cultural hegemonic definitions of masculinity. The Terminator's performance of masculinity resists and destabilizes a dominant patriarchal and heterosexist positioning that would claim masculinity as self-evident and natural; hence this phallic fetishization of masculinity can have critical edge. The very hyperbolic and spectacle quality of the Terminator's technomascularity, defined through multiplying phallic parts, suggests instead that masculinity is artificial and constructed a performance that always depends on props...The Terminator represents a fetishized idealized masculinity that is desirable alternative".*

The excessive nature of this performance has ironic quality that at moment borders on camp excess, and opens up array of meanings for the viewer. The male spectator off course is not limited to a narcissistic with spectacle of fetishized masculinity represented by the Terminator. The Terminator may instead be taken as an object of erotic contemplation, a possible made more likely by the fact both the Terminator and gay culture are

attuned to the performative requirements intrinsic to being the "*real man*" (Fernbach, 2000; accessed on 14<sup>th</sup> January 2006). While the Terminator 3 film, for the gay viewer perhaps the scene when Terminator grabbed the stripper's wardrobe in front of the ladies could be interpreted into the gay style, but Terminator only just want to learn about being the real man by imitating in which grabbing the wardrobe of man style. The domain of normative masculinity cannot contain the Terminator's performative hypermasculinity, for the startling array of phallic fetishes signifies its crossover into gay style. The traditional function of classical psychoanalytic fetish as propping up heterosexual masculinity is completely subverted by the camp spectacle of the pumped-up cyborg with his rapidly proliferating phallic technoprops (Fernbach, 2000; accessed on 14<sup>th</sup> January 2006).

Amanda Fernbach argues that this positioning of masculinity within traditional film theory is at odds with the post-human cinema of cyborgs, where the male subject is often not so much the fetishist as the primary site of fetishization. The phallic props are the male cyborg's fetishes, the equivalent of the Hollywood female star's accouterments - highly stylized and flawless makeup, feathers, stockings, and so on (Fernbach, 2000; accessed on 14<sup>th</sup> January 2006). The male cyborg's technobody is the point at which narratives starts to freeze and is over taken by the spectacle of masculinity propped up by technoparts (Mulvey, 1996: 13). Masculinity has traditionally been seen as self-evident, natural, universal; above all as unitary and whole, not multiply and divided (David

Buchbinder, 1994: 1). Postmodernity has, however, introduced a whole complex of destabilization that, Thomas B. Byers argues (1995: 6 – 7):

*“Poses threats to the continued existence of the reified subject of bourgeois humanism and compulsory heterosexuality, as well as to the privileged site of that subject's being and security: the nuclear family... the traditional subject, particularly the masculine subject is in the throes of an identity crisis, resulting in acute masculine anxiety”.*

Within the cultural context of postmodernity, masculinity has been, to an extent, denaturalized and decentered, and the abyss at the heart of subjectivity concealed in the traditional coherent male ego has been exposed (Kaja Silverman, 1992: 121). Where as fetishization of women's bodies in classical narrative cinema may have solved the problem of sexual difference for the male spectator, lack is not so easily projected onto another in post-human cyborg films. Here the technofetish simultaneously masks and testifies to contemporary male's lack. It facilitates the disavowal of anxiety arising from potential and partially realized destabilization of white, heterosexual masculinity as the central and standard identity in a rapidly changing postmodern Western culture. The male subject fears that traditional male subjectivity will be thoroughly dismantled and that he will no longer appear to have phallus in the future (Fernbach, 2000; accessed on 14<sup>th</sup> January 2006). The male spectator of such movie as Terminator 3 can, however through a narcissistic identification with on screen hypermasculinity, rest assured that anxieties raised by postmodern future worlds could be disavowed. This disavowal is facilitated by the fetishized spectacle of the white male cyborg protected by his technoparts, still appreciatively John Connor's bluffing, at the center of the narrative, representing invincible, idealized



and traditional action-hero masculinity (Fernbach, 2000; accessed on 14<sup>th</sup> January 2006). This fetishization of masculinity thus works to conceal the male subject's actual and it's opposed by the scene on describing feminized position in postmodern world as represented on Tx embodiment, the blonde, busted and white powerful cyborgian women.

In The Terminator 3, John Connor the leader of human in the future will be secured by the Terminator's mission that delegated from future. These purposed to protect the humankind living in the future, as Sarah will be the John's wife and protect the world from the judgement day. In here the heterosexism is dominant that the man phallic power represent in John. While the technomascularity (Amanda's term) represent on the Terminator, John learns patriarchy words from Terminator, as he should be the survival real man to proliferate new generation of humankind in the future with Sarah his wife. The surfaces of relations to heterosexuality that remain an imperialist obsession of western popular culture like the words 'fuck, buster, and asshole'.

As well as representing a version of an ideal fetishized masculinity, The Terminator himself plays the role of phallic technological fetish for the vulnerable John Connor, functioning as a kind of technoprosthesis by obeying the latter's every command. The Terminator protects John both from death and from lack of ordinary masculinity, enabling him to assert his masculinity over those twice his size (Fernbach, 2000; accessed on 14<sup>th</sup> January 2006).

Despite the fantasy of fetishization, however the fear of lack and castration anxiety always remains. For Freud argues that "the horror of castration has set up

a memorial to itself" (1960: 154) in the creation of a fetish that is at once a representation of castration and disavowal of castration. This ambiguity is evident in the fetishized figure of the male cyborg. The reappearing image of gleaming mechanics beneath the Terminator's ripped flesh both acknowledges and disavows male's lack, suggesting in the same frame both wounded masculinity and invincible phallic power. In this image, the technological fetish also sets up "memorial horror castration" or male lack. The technological inner workings, signifying phallic power, are displayed only when the cyborg body is wounded (Fernbach, 2000; accessed on 14<sup>th</sup> January 2006).

In other scene, the femininity frame more emphasize on the performance of female cyborg, when she learnt about how is the sexy ladies look like by imitating the visual stimulation of sexy lady icon from the billboard advertisement. Then the police came to the Tx (cyborg women) who drives with over speed. It signifies that the fetishization frame to the imperialism culture of techno-fashion on the feminine concept of postmodernity. The cyborg evolution in imitating the icon tells about theorizing of post human identity as Renata Koba argues that:

*"In the post-human age the continuous proliferation of technological devices or cybernetic machines makes the boundaries between the human and the machine more blurred. Cybernetic systems are being integrated into our lives, bodies"* (Koba, 2003; accessed on 14<sup>th</sup> January 2006).

In the middle scene Tx could imitate as Sarah's fiancé (male body), but the embodiment then smoothly change into female body evolution. This signifier tells that Tx's embodiment represents the human's mutating by the machine invention as Douglas Kellner (1995; 298) argues:

*"The powerful vision of new type of technological society in which humans and machine are constantly imploding and the human itself is dramatically mutating".*

For Harraway, though, the cyborg is not only a figure of spectacle but also of political and social relations (Harraway, 1985: 65). Harraway uses this figure to deconstruct contemporary feminism's attachment to organic myths of wholeness. The kinds of narratives that Harraway asserts also maintain Western patriarchal capitalism: "The cyborg skips the step of original unity of identification with nature in the western sense. This is its legitimate promise that might be lead to subversion of its teleology as star wars" (ibid: 67). While Tx as the new generation might be resists the existence of Terminator as the obsolete model. But In the ending of film, The Tx is defeated by the Terminator, by self-destruction of Terminator's body. The mutilation on the scene when Tx killed the officer on the car is the tradition of violence, and rebellious frame. The rock music, and horror sounds invite the audiences to feel the soul of mankind's survival that masked by the powerful body machine that is Terminator. The tradition of patriarchy is dominated from the beginning of movie until the end, as the future will be propped up by the real man who has original phallic to continue mankind's proliferation; he is John Connor who will have married with Sarah in the future. Furthermore, on the gaze of cyberpunk fiction, Terminator tells about the frightening future will happen as there are no survivors of the humankind. In the end of Terminator 3 movie, John said *"The attack begin at 6.18 pm, just what he'd said about..., Judgment Day..., The day the human race has really destroyed by the weapon they built to protect themselves. I should've realized our destiny*

*was never to stop the judgment day...., The Terminator know, He tried to tell us...., But I didn't wanna hear it. Maybe the future has been written, I don't know...., all I know what was Terminator talked to me...., NEVER STOP FIGHTING...!! And I never will, THE BATTLE HAS JUST BEGUN...!"* This

Signify whether Cyberpunk shows an entire universe already in a state of advance disarray and moving rapidly toward a frightening future where everything is possible and survival becomes increasingly challenging (Kellner, 1995: 302).

Cyberpunk fiction typically offers a dystopic view of an imminently arriving future where megacorporations control all aspects of life for nefarious purposes, where technology allows for more intense systems of control, but is always resisted by underground and counterculture forces, where everything has become commodified and life is dirt cheap (Kellner, 1995: 303). Gibson's *Neuromancer* and other cyberpunk fiction offer a valuable mapping of a possible trajectory from the present to the future, pointing to key developments in technology that will produce a different future. Cyberpunk fiction offers an unflinching and realistic look at the powers that structure our world and raises important issues about how technology structures our experience and the status of the human being as the infrastructure of society shifts from industry and production to a media and information culture, in the new era of technocapitalism (Kellner, 1995: 314).

Therefore Kellner pointed (1995: 314 – 315) the illumination of cyberpunk vision:

*"Cyberpunk, by contrast, illuminates the present by projecting visions of the future that highlight key phenomena of the current moment of their possible effects... Cyberpunk are much more positive toward technology than their predecessors and while they are not naively techno-philic, they are not techno-phobic either, tending rather to balance their appraisals of the effects of technology, seeing both positive and negative aspects to the*

*technological explosion and implosion of technology, culture, and the human in the contemporary era. The products themselves of technological consumer cultures...high-tech consumer society, the cyberpunks see technology as omnipresent, but as presenting new possibilities for individual pleasure and freedom, as well as destruction and enslavement"*

In a sense, Gibson is simply very American-affirming the importance of individual sovereignty against social and economic forces. He is very American in his vision of the redemptive powers of science and technology. For Gibson, beyond the frontier lies new opportunity and his stories, novels and voyages always have a destination and goal (Kellner, 1995: 316). For Kellner pointed that "Gibson and the cyberpunks have more accurate and illuminating vision (1995: 319) of postmodern in the way it combines and implodes genre, mixing science fiction with the detective genre, noir crime stories, high-tech adventure stories, the western, corporate drama, myth and fantasy (1995: 305)". Therefore Douglas Kellner argued the determinism of technocapitalism to the cyberpunk vision (1995: 319):

*"The world of cyberpunk by contrast is constituted by the new forms of technocapitalism, including transnational corporations, especially US and Japan firms, and the proliferation of new technologies".*

Indeed for Gibson (Kellner, 1995: 319) pointed out "The World of cyberpunk is a high-tech world where information is the most desired commodity, where computers and cyberspace provide access to new realms of experience, where drugs, cloning, and implants produce new implosion of humans and technology". Cyberpunk, by contrast, explores the lower depths, the refused and rejected of capitalist affluence. It also depicts the higher powers, the corporate entities and forces that monopolize wealth and power, as well as the information

and technologies that are becoming the new arbiters of wealth and power (Kellner, 1995: 321). Therefore Kellner (1995: 324 – 325) pointed the critical mapping to cyberpunk activism:

*“Gibson depicts the continued power of capitalism, showing the desire for profit and power as basic motivations of human beings in a competitive capitalist world. Thus for Gibson the imperatives of capitalist accumulation and competitive struggle for limited amounts of goods continue to be the organizing principle of society. Gibson’s mapping thus raise the question of who should have access to information and who should control it,... Gibson’s text, by contrast, induce us to reflect about how technology both enhance life and be a destructive force”.*

Meanwhile the difference characters of Science Fiction and Cyberpunk fiction could be noted by Kellner (1995: 302) that:

*“Where as SF tends to focus on mainstream, conformist types of characters who operate within established institutions and law-and-order, cyberpunk literary and film tends to utilize marginal and even low-life characters”.*

Much previous SF, by contrast, was technophilic, celebrating technology without critical reflection on its effects (Kellner, 1995: 302). In other case the matrix as the science fiction in postmodern style, setting up the near future is oddly interacts with the present and the recent past. Instead of being a satisfying and rousing ending to the matrix trilogy. The matrix revolution raises more questions than it answer, while veering dangerously away from what made the original movie cool to begin with (<http://www.boxofficemojo.com/people/chart/?vie=writer&id=wachowski.htm>; accessed on 15<sup>th</sup> January 2006). The Matrix trilogy also represents the dialectics of myth and science. As Horkheimer and Adorno (1972: xvi) pointed out it “myth is already enlightenment and enlightenment reverts to mythology.” And “Enlightenment intends to secure itself against the return of the mythic” through

mathematics, abstract formal logic, systematic, and demythologization (p. 25-27). The Matrix storyline attempts to transcend the duality of thesis (mythic knowledge) anti-thesis (enlightenment science), and in the synthesis (Neo's Second Coming) science reverts to mythic (Boje, 2000; accessed on 15<sup>th</sup> January 2006). Science as Matrix, presents itself as both progress and salvation. But to do so must disenchant the humans, ironically, by suspending them in a mythic world of virtuality. But as Horkheimer and Adorno (1972: 4) foretold "the only kind of thinking that is sufficiently hard to shatter myths is ultimately self-destructive". Science is fighting spiritual – myth with virtual myth (Boje, 2000; accessed on 15<sup>th</sup> January 2006).

Those describe that they mastering both science and spiritual myth as signified on the discipline of Kungfu, Neo's Rebirth that articulates his Incarnation in the Matrix, the Zion battle to the machine troops, the Jews identity that defeated by Christian power, and Buddhism theme is represented on the Sati's Family. The directors/ writer Andy and Larry Wachowski should be admired for what they are trying to do here, create a world and mythology that resonates in the digital age (<http://www.boxofficemojo.com/people/chart/?vie=writer&id=wachowski.htm>; accessed on 15<sup>th</sup> January 2006). No longer confident about predicting the future of machine city and Zion people, while the oracle's character represent as the Greece women fortune teller. Her prediction never wrong, knows everything what will happen to Neo. The Matrix Revolution is predicted as the last sequel of Neo's journey from the first matrix and the second series (Matrix Reloaded). It is the truth when the Oracle said, "Everything that has a beginning has an end".

The oracle could be the scenario what will be happened in this end of movie 'Matrix Revolution'. The advertisement of Matrix Revolution in many Posters also spell as what Oracle's said, it has been as commodified form in publicity the last sequel of The Matrix Revolution to answer the blurring story on the previous. Therefore Boje pointed that "Matrix as Inter – Spectacle, crossing Virtual Reality and Cyberpunk Theater with Eco Apocalypse and Tribal warfare set in the year 2199. The film is a pastiche of many genres, including Hongkong style" (Boje, 2000; accessed on 15<sup>th</sup> January 2006).

Indeed, the Matrix series are united story, then we will emphasize on the Matrix Revolution as the last answer to be connected with some narratives on the previous matrix movie. The word of Revolution is only as the marketable word to make the audience interested in watching the movie, in fact on its' narratives there is nothing revolutionary. Fundamentally, though, Revolutions is victim of its own success. The matrix worked because it was a simple story, simply told - Neo was the human savior that would liberate man from machine. The special effects were cool, but integral to the story. With part three, the substance has been sacrificed for the form. The ending scenes of matrix revolution showed that the implication of the final scene between Oracle and the Architect indicates how off-mission Neo and the movie franchise now. The set piece battle of Zion is exciting and impressive, but the Wachowski Bros have set up a philosophical conflict, which though a bit hokey at times, needed to be resolved with battle of ideas, not fists and bullets. That could have made the story as revolutionary as the title promised. Indeed for Anthony Leong (1999:1) pointed "And The Matrix is an interpretation



of our modern day world of organizations in which ominous silhouettes and claustrophobic paranoia are around every corner". The labyrinthine plot parallels Burrell's book *Pandemonium*. Both invite us to descend into the dark side of postmodern organization life, to see beyond the glamorous promise of the control of chaos and the so called "empowered" choices among fragmented complexity (Boje, 2000; accessed on 15<sup>th</sup> January 2006).

The Matrix series depicts a complex science fiction story, with many philosophical elements, which in some ways mirrors the mythology of ancient Greece. Other influences include cyberpunk, computer science, and philosophy of mind, the religious identity of Christianity, Buddhism, and Judaism. Thus cultural studies as ideology's trajectory as site of struggle could be noted on [http://www.wikinfo.org/wiki.php?title=Matrix\\_Decrypted](http://www.wikinfo.org/wiki.php?title=Matrix_Decrypted) (accessed on 15<sup>th</sup> January 2006):

*"The battle of mind represents on its ideology and conspiracy theories:*

- 1. Christians only supported Zionism so they can separate the 'True believer' Jews from rest. Rests are who might be of Jewish descended but don't believe in Judaism or do not know their descent. If 'True believer' are not separated, they might make entire system unstable.*
- 2. Next planed step of Christian after creation of Israel was to destroy it.*
- 3. They (Christian) only supported Israel so it can help them stop spread of Islam."*

The domination of Christianity more signified on the Neo's Journey to the machine city in the real world to negotiate with the machine. But on the journey, Bane smuggled on the Logos as he grudge to Neo, Bane want to conduct the EMP Power of the ship to destroy the machine City. Bane attacks Neo and makes him blinded. In this scene Bane represents as Judas the Jewish man who betray to Jesus ([http://www.wikinfo.org/wiki.php?title=Matrix\\_Revolution](http://www.wikinfo.org/wiki.php?title=Matrix_Revolution); accessed on

15<sup>th</sup> January 2006). But in blinded eyes, Neo could see with his inner eyes power that depicts the Dare Devil's Movie the Heroic blind.

When Neo negotiate with machine could be interpreted the dialogue between Jesus and God. Neo wants to fight back to Smith in Matrix world. Neo negotiates an end to the war between humans and machines in return for Neo's help in destroying Smith. Neo thus sacrifices himself to save both humanity and the machines. In one of closing scenes, the Neo's body, plugged into the Matrix in the Machine City, glows with a bright white crucifix, the symbol of Jesus Christ, and the Christian messiah as Neo the chosen ([http://www.wikinfo.org/wiki.php?title=Matrix\\_Revolution](http://www.wikinfo.org/wiki.php?title=Matrix_Revolution); accessed on 15<sup>th</sup> January 2006).

Science fiction of Matrix Revolution more emphasize on the uncertainty humankind existence and combining with techno-romance lifestyle which depicts the romantic vision on the hyper realm of cyberspace. Those signified when there is no confident of Oracle's Statement to the end of Matrix Revolution, there is uncertain to the destiny of Neo, both Zion people and the machine. Matrix revolution has the similarity on the Gibson's argue as science fiction novelist:

"The narrative and feel of images is highly cinematic; in an interview Gibson conceded he relied heavily on film noir elements and was influenced by Blade Runner. Neuromancer also has a traditional unraveling of the mysteries at the end, though the conclusion is bathed in mystery and is hard to decode ala high modernism (Kellner, 1995: 306)".

The term of 'Plugged into' the cyberspace on The Matrix Revolution as noted from Gibson has the similar meaning with 'Jack into' the Cyberspace on

Neuromancer. It has the religious transcendence in cyberpunk fiction's trajectory as Douglas Kellner (1995: 310) argues that:

*"The hyperreal realm of cyberspace accessed through computers, is more real and involving in Gibson's universe than the world of everyday experience...Bodily experience, including sex, is relatively uninteresting and unimportant for him; his orgasm is described as a "flaring blue in timeless space, a vastness like the [Computer] matrix. Only when case enters cyberspace, it seems, does he become truly alive and his craving to enter the realm of computer-space replicates strivings for religious transcendence"*

The text of Matrix Revolution shows that on the gaze Neo's affective of love to Trinity, when he kissed trinity for the last time. Thus Gibson's text promotes a yearning for romantic love. Trust, betrayal, and male-female relationships are major themes for Gibson, as they were the noir detective fiction to which his work is deeply akin (Kellner, 1995: 310).

Thematically, recent American film and digital media have fixated over how visual culture can transform and infiltrate the human subject, a post – humanist theme that glorifies the media's power, yet also disdains the invasive and terrorizing effects of its reach. Gone is the quaint notion of "whole", "autonomous", or "authentic human subject. Contemporary American film has collapsed the previously rigid boundary between the biological body and the image. Network (Sidney Lumet, 1976), Videodrome (David Cronenberg, 1983), Natural Born Killers, The Cable Guy (Ben Stiller, 1996), The Truman Show (Peter Weir, 1998), eXistenZ (David Cronenberg, 1999), The Matrix Series (Wachowski Brothers), and Fight Club (David Fincher, 1999) are among a slew of dark films that present near-apocalyptic themes whereby the characters' lives are

transformed by the commodification logic of media culture (Benjamin, 2003; accessed on 14<sup>th</sup> January 2006).

Such films fictionalize media critic John Fiske's proposition that contemporary media no longer represent reality "second hand", but create or affect the reality they once reported and mediated. In many these films "life" is digital entertainment. They foreshadow Amazone.com founder Jeff Bezo's self serving prophetic declaration, "Real Life is just another Platform". These unsettling scenarios represent the evolution of cybernetic media "self". Mainstream American men have fully internalized the "logic" capitalist, Aesthetic, ontological, consumer – underpinning television, film, and the cybernetic media self. Many live by the assumption and protocols of ubiquitous visual media (Benjamin, 2003; accessed on 14<sup>th</sup> January 2006).

Basically the grand theme commodity on Science Fiction and cyberpunk fiction has similarity, when both are having story to envisage whether technology become predominant lifestyle of human living in the future. Those are postmodern culture that mapping both Baudrillard as SF novelist who was one of the most advanced theorists of media culture and William Gibson as the cyberpunks novelist who carried out some of the most important mappings of our present moment and its' future trends during the past decade. Thus idea has been suggested by Kellner (1995: 299):

*"... Gibson's and cyberpunks vision builds on Baudrillard's postmodern perspective... I read both Baudrillard and Gibson as providing mappings of the media and high-tech societies of the present and... contribute important insight into the profound changes that we are now undergoing".*

The present, in these mappings, is thus viewed from the perspective of a future that is visible from within the experiences and trends of the current moment. From this perspective, cyberpunk fiction can be read as a sort of social theory, while Baudrillard's futuristic postmodern social theory can be read in turn as science fiction (Kellner, 1995: 299).

There are also affinities between Baudrillard and cyberpunk: like Baudrillard, cyberpunk fiction problematizes the notion of the subject; concepts of reality and time and space are called into question with notions of cyberspace; implosion between individuals and technology subvert the concept of the human being; and the erosion of traditional value raises questioning concerning which values deserve to survive and what new values and politics could help better future (Kellner, 1995: 304).

In other case cyberpunk fiction is the sub genre of science fiction as what Erich Schneider (2004; accessed on 15<sup>th</sup> January 2006) argues that:

*"Cyberpunk is a member of the genre of fiction known as Hard [or Hard Core] Science Fiction... because of its heavy reliance on technology or biology to tell a story. The works of cyberpunk science fiction writers are the birthplace of the concept of "cyberspace". This concept was first introduced to the world by writer William Gibson in his novel "Neuromancer", probably the most famous cyberpunk book ever. "Cyberpunk literature, in general, deals with marginalized people in technologically-enhanced cultural 'systems'. In cyberpunk stories' settings, there is usually a 'system' which dominates the lives of most 'ordinary' people, be it an oppressive government, a group of large, paternalistic corporations, or a fundamentalist religion. These systems are enhanced by certain technologies, particularly 'information technology' [computers, the mass media], making the system better at keeping those within it inside it. Often this technological system extends into its human 'components' as well, via brain implants, prosthetic limbs, cloned or genetically engineered organs, etc. Humans themselves become part of 'the Machine'. This is the 'cyber' aspect of cyberpunk. However, in any cultural system, there are always those who live on its margins, on 'the Edge': criminals, outcasts,*

*visionaries, or those who simply want freedom for its own sake. Cyberpunk literature focuses on these people, and often on how they turn the system's technological tools to their own ends. This is the 'punk' aspect of cyberpunk."*

Thus notion has already as the description of utopia of technology but while illuminating the prediction of imagination story on science fiction that depict human future also has many dystopian impact. Indeed the virtual reality which has dystopian tone depicts the anxiety of the high-tech environment as Douglas Kellner (1995: 298) argued:

*"And virtual reality (1993) provides a nearly twenty-first-century vision of contemporary California as a dystopic technological nightmare in which vacuous corporations, struggle for dominance of new technologies".*

Meanwhile for Hoda M Zaki (Volume 16, Part 2, July 1989: #48; accessed on 17<sup>th</sup> January 2006) utopian expression has radically changed in the second half of this century, and in this post-modern period it consequently requires fresh theoretical and analytical approaches in order for it to be properly understood and valued. Hoda Zaki's study of utopian thought in North American SF--specifically in the Nebula Award winners from 1965-82--is a stimulating contribution to this effort. As a political scientist, Zaki seeks to demonstrate to her colleagues that utopian thought survives in modern SF, albeit in a mutated, apolitical fashion which results from what she regards as the ineffective oppositional politics of the 1960s. She describes her study as an introduction to a body of literature which may not be familiar to political scientists but which provides a "link... [with the] 'live' controversies in modern political discourse" (p. 66). In her conclusion, she calls on others in her field to "assess science fiction and any other similar cultural form and tradition" that so effectively addresses "issues of concern to the entire

body politic" (p. 118). She regards this work as a way of stretching the boundaries of political philosophy. Indeed Science fiction and cyberpunk has already makes human to conscious about technology as it has closed relation with postmodern living which pursue to some philosophers thinking critically.

In The genre of science fiction becomes the domination of strategy to the war of technology super weapon which has been illustrated on the entity of the movies particularly implicit. Thus notion could be noted from Philip John Davies on his article Science Fiction, Social Conflict and War (Vol. 19, Part 1, March 1992: #56; accessed on 17<sup>th</sup> January 2006):

*"Convinced that SF is a literary form particularly suited to the analysis of conflict and war... thoughtful concluding essay in the anthology, Martha A. Barter's 'Normative Fiction,' also addresses the problem of nuclear war at some length. Barter notes that when we attempt to discuss the central assumptions we live by, we immediately encounter a major problem: we are rarely cognizant of what these assumptions are. One such unconscious and unnoticed assumption shared by much of the world is that nuclear devices, though admittedly dangerous, form our only defence against invasion, or worse... Barter observes that various SF stories about nuclear war have confidently assumed that the scientists who created the bomb will come up with an effective defense against it. The uninstructed narrative of at least one US president, of course, also embraced this simplistic nostrum"*

Therefore the groups Ross studies have all been scorned by the Left for the same reason, their ostensibly uncritical commitment to technology. Technocentrism has been traditionally viewed as anti-human or dehumanizing by the New Left, a vulgar submission to the allure of technocratic capitalist manipulation. Without giving up the critique of techno science as the dominant ideology of multinational capitalism, Ross accepts that technological domination and the reduction of nature are inexorable givens of the postmodern era. The problem then is to understand the agents of technological practice well enough to

influence the development of new, emancipatory, democratic technological designs. This, in opposition to Jameson's magisterial Hegelian historicism, is cyborg populism. Although Ross does not invoke them very often explicitly, the thought of Donna Haraway and the cyborg provides the theoretical vehicle for Ross's touring. Haraway is the most prominent current articulator of this need for the Left to take a fresh look at technology and technocultures in order to begin to use them for counter-hegemonic purposes. Ross goes so far as to imply that one of the subcultures, computer hacking, is the exemplary one. For hackers, who are fiercely proud of their technical identity and jealous of their freedom, are the ones who are actually best placed to practice serious resistance. This leads Ross to propose a generalized hacker identity, a real-world cousin of the theoretical cyborg. Ross wishes to extend the notion of hacker down the caste hierarchy of systems analysts, designers, programmers, and operators, to include all high-tech workers, "who can interrupt, upset, and redirect the smooth flow of structured communications that dictates their position in the social network of exchange and determines the pace of their work schedules" (Penley & Ross Vol. 19, Part 3, November 1992: # 58; accessed on 17<sup>th</sup> January 2006).

Meanwhile the relation between science fiction as postmodern issues have been widely debatable as one of film genre among the writers, scientist, film philosophers that concern in science fiction studies in various kind of movie's case. The SF literary has become the most popular postmodern issues nowadays, as it has the development of media culture that play role specifically and cultural



studies generally. This could be rooted from Douglas Kellner's article (1995: 3) on Media culture, he argues that:

*"Thus [media culture], to interrogate contemporary media culture critically involves carrying out studies of how the culture industries produce specific artifact that reproduce the social discourses which are embedded in the key conflict and struggles the day...The study of popular and mass mediates culture has widely been labelled 'cultural studies'".*

Cultural Studies are discourses on postmodern culture inheriting the spirit of the denouncing the possible injustice comes out from the practical economy by the cultural industries. One characteristic of the Cultural Studies is the interdisciplinary works on culture. However, the approach to cultural phenomena until to day seems to employ the qualitative postmodern literatures only. It has been shown a new possibility in constructing the analysis by using the computational complexity science, introducing the artificial cultural model that can be simulated to capture some cultural patterns we find reality. This effort hopes a new kind of theoretical improvement on the conventional Cultural Studies (Situngkir, 2004; accessed on January, 20<sup>th</sup>, 2006).

By applying this approach there are possibilities to wide the general social studies, specifically the Cultural Studies whose many audiences all over the world and transforming to a new scientific cultural studies far from metaphors an sich, but actively employing the wide methods for constructing the critical theories in the future. However, this endeavor can only be gained for the better performance on the cooperation of many trans-disciplinary fields in the contemporary domains of social sciences (Situngkir, 2004; accessed on January, 20<sup>th</sup>, 2006). Meanwhile the massness of SF movies is connected to the late capitalism system of the

Frankfurt school media culture, where as combining with postmodern culture explicitly dealing with SF. It is worth mentioning Fred Pfeil's essay "These Disintegrations I Am Looking Forward To: Science Fiction from *New wave* to *New Age*." SF is once more periodized according to a postmodernist trajectory (Luckhurst Vol. 18 Part 3, November 1991: #55; accessed on 17<sup>th</sup> January 2006). An alternative history of the development of postmodernism, however, can be posed: that Modernism's attempt to construct a purely autonomous aesthetic realm to preserve its politics from contamination fails, and a post-Modernism, therefore, actively seeks its forms and modes of enunciation in the popular as a more effective and engaged site of the political. In this "alternative history," then, the relation is reversed and popular forms, including SF, become central to the transition from modernism to postmodernism (Luckhurst Vol. 18 Part 3, November 1991: #55; accessed on 17<sup>th</sup> January 2006). And indeed, SF has been considered, particularly in film theory, as a privileged site for the discussion of certain aesthetic forms of the postmodern. Annette Kuhn, for example, has noted that SF cinema has "been hailed as a privileged cultural site for the enactment of the "postmodern condition" (178). The French theorist, Jean Baudrillard, often identified as the postmodernist, has written specifically on SF, and occasionally identifies his theoretical strategy as "science fictional." The "ghetto" walls come down, and that dream of re-joining the "mainstream" seems achieved (Luckhurst Vol. 18 Part 3, November 1991: #55; accessed on 17<sup>th</sup> January 2006).

The dialectic of SF history establishes new value which is very complex mapping on its narratives. Indeed it has the connection with media culture where

as SF as the tool to communicate the culture of technorealism. The dialectical social theory as argued by Kellner (Media Culture, 1995: 25) that it makes connection between isolated parts of society, showing, for instance, how the economy enters into the process of media cultures what kind of texts are produced in the culture industries. The SF which is dialectical with mass culture argued by Jameson (1984: 55):

*"The postmodernisms have in fact been fascinated precisely by this whole 'degraded' landscape of schlock and kitsch, of TV series and Reader's Digest culture, of advertising and motels, of the late show and the grade-B Hollywood film, of so-called paraliterature with its airport paperback categories of the gothic and the romance, the popular biography, the murder mystery and science-fiction or fantasy novel..."*

It should be noted that Jameson is speaking here to some extent in the voice of what he argues is a now superseded theoretical approach to popular culture; the Frankfurt School, for example, would speak of the degraded mass. In postmodernism, however, such value-judgments—of the "high" and the "low"—are replaced by a recognition of the imbrications of the "popular" and the "serious" such that these oppositions are now virtually meaningless. Although the appearance of SF in this list is somewhat of a backhanded compliment, it nevertheless signals a new attention to SF by cultural critics (Luckhurst Vol. 18 Part 3, November 1991: #55; accessed on 17<sup>th</sup> January 2006). Therefore the standardization effort of SF as the generic popular genre argued by Roger Luckhurst (Vol. 18 Part 3, November 1991: #55; accessed on 17<sup>th</sup> January 2006):

*"...postmodernist theory makes global claims about the erasure of boundaries, which are surreptitiously reinscribed when it comes to SF; SF critics take postmodernism to be the aesthetic of a small number of transgressive texts which depart from, whilst leaving intact, the SF ghetto... Postmodernist erasure only evades them, and by evading reinscribes their*

*effects. The border need not mark the switch from positive to negative value or the steps of a hierarchized ascent. What is required is not the evasion of borders but a constant attention to their productivity of meaning, on the one hand, and how they are implicated in construction of value on the other. The crucial questions remain as to whether these two effects can be divorced and whether the "mainstream," as sole repository of value, can be re-constructed to accept different criteria of "worth" as analyses move over and across the borders marking different generic sites."*

SF has become a form of discourse that directly engages postmodern language and culture and has (for the moment at least) a privileged position because of its generic interest in the intersection of technology, scientific theory, and social practice. Since the late 1960s, when it became the chosen vehicle for both technocratic and critical utopian writing, SF has experienced a steady growth in popularity, critical interest, and theoretical sophistication. It reflects and engages the technological culture that is coming to pervade every aspect of human society. The irresistible expansion of communications technologies has drawn the traditional spheres of power into an ever-tightening web of instrumental rationalization. Simultaneously, the culture of information has rewritten the notions of nature and transcendence that have dominated Western societies for the past few centuries, replacing them with an as yet inchoate world-view we might call "artificial immanence"—in which every value that previous cultures considered transcendental or naturally given is at least theoretically capable of artificial replication or simulation. In this sense, SF has become a mode of discourse establishing its own domain linking literary, philosophical, and scientific imaginations, and subverting the cultural boundaries between them, and in its narratives producing and hyperbolizing the new immanence. It regularly employs drastic new scientific concepts of material and social relations, which

in turn have influenced our conceptions of what is imaginable or plausible. And it has become an aspect of the quotidian consciousness of people living in the post – industrial world, daily witnesses to the transformations of their values and material conditions in the wake of technological acceleration beyond their conceptual threshold (Csicsery-Ronay, Jr Vol. 18, Part3, November 1991: #55; accessed on 17<sup>th</sup> January 2006).

Those background ideas will elaborate as well as analyze the political and cultural value which has become the dominant power in “I, Robot” movie as the main object. Therefore it would be explored in qualitative research use the comprehensive operation system which is suitable to the research framework. It uses the specific qualitative research methodology that is semiotic, the operation of meaning and myth which has been established by Roland Barthes. The science fiction as sub – genre of film studies is part of media culture by the notion of Douglas Kellner Scholar (1995). He analyses our mass media in shaping the cultural artifact by the domination power through the communication tradition with the mass concept in establishing commodity culture by the late capitalism society who had consumed mass media become their everyday of life. Therefore the media culture has portrayed the capitalist society in consuming the popular culture of mass media. Furthermore, the media culture theory has already mapped film studies by the interdisciplinary cultural studies which intersect to the semiotic approach as the main tool of research methodology in order to analyze the signs and cultural value behind the movies’ content and thus enable to construct the domination ideology in “I, Robot”.

## **B. THE RESEARCH QUESTIONS**

Therefore some problems which could be questioned, in order to know the objective of the qualitative research, those are:

1. What is the ideology behind "I, Robot" Movie?
2. How is Hollywood's hegemony to construct the cyborg culture in "I, Robot" movie?
3. What is the entity of post – human visual culture which has been illustrated in "I, Robot" movie?

## **C. THE RESEARCH OBJECTIVE**

The author would like to establish the elaboration of "I, Robot" movie which explores the interdisciplinary theoretical framework of film studies in order to get the objective cores of the qualitative research. Indeed there are some important goals which would author explores, reminding to conscious or aware to the movies' content, where as the reader should know the objectives are:

1. Emphasizing the film studies as the part of media culture which has the interdisciplinary theory of cultural studies does.
2. Emphasize the Semiotic as the empirical method in analyzing the cultural artifact which is couldn't be separated with language as the system and the meaning of symbols on the movie.

3. Introduce the SF exploration briefly as the new social studies which is part of film studies, where the author could show the entire message that politically as the American's Hollywood dream in the future.
4. Exploring the ideology and cultural value which is represented in the "I, Robot" movie.

#### **D. THE BENEFITS OF RESEARCH**

Meanwhile the reader should know what the usages of the research in order to get the comprehensive objective, not only to aware with the film as an entertainment tools on surface. Indeed, the SF which author emphasize on analyzing the "I, Robot" movie would be the inspiring exploration in order to get the science awareness. Therefore the author would like to present some benefits which could be explored on the research are:

1. Illuminating the movie's hegemony which has been commodified by Hollywood as the cultural industry in order to conscious to the dystopian technology domination of the cyborg which is represented on the "I, Robot".
2. Illuminating the cyborg visual culture construction on "I, Robot" as the futuristic figure which has been illustrated into the post - human entity.
3. The research enables us to predict the future through the "I, Robot" movie's message as the Utopia and Hollywood's political project which will be empowered by cyborgian technology inventions ridiculously spread into the global issues.

4. The research illuminate the other philosophers and the reader to the cyborg consciousness that nowadays is undergoing to be the real manifestation which inspired by the dream of Hollywood's science fiction movie.

## **E. THEORETICAL FRAMEWORK**

Science fiction becomes the aesthetic and art movie which ought to have certain message and value as well as bordering the ideology. The science fiction studies reconsider the human living future that represented on the movie as the cultural artifact. In order to get the core of analyzes in exploring the ideology and the Hollywood's hegemony in constructing Cyborg icon on "I, Robot" movie there should be the ideas framework that thematically answering or could be guidance in illuminating the entity of Cyborg image as the commodity culture. In order to explore those, there would be an interdisciplinary working theory that relates to the objective of qualitative research.

### **1. Media Culture as Background Theory in Dialectical With Film Studies**

In the late twentieth century, Hollywood has established the mass consumption through science fiction movie as the influences of high-tech culture embraced on postmodern vision which has commodified the technology in the field of communication/ media/ culture. The correlation background between media culture in dialectical with film studies in order to emphasize semiotic approach as the research methodology could be dated by



the Kellner's notion (1995), "Media culture helps shape the prevalent view of the world and deepest value... Media stories and images provide the symbols, myths, and resources which help constitute a common culture for the majority of individuals in many parts of the world today (p 1)." Furthermore the media culture for Kellner will shape the culture through the symbols of image and its signification which enables to convey the commercial culture based on ideology and myth construction. In this sense cyborg image become the commercial culture of technology through the symbols/ code/ signs on the science fiction movie. In analyzing thus symbols and its signification to enable the research cracking the myth and its ideology on the science fiction movie, the author should use the semiotic method. It is the valid method to analyze the signs which construct the ideology and myth by the convention of Rolland Barthes who derived from Saussurean linguistic approach.

Science fiction as film studies genre has already constructed the cyborgian creature in the fictional sense which produced the mass culture through Hollywood's mass production. Therefore, Kellner pointed that (1995), "Media culture is industrial culture, organized on the model of mass production and is produced for mass audience according to types (genre), following conventional formulas, codes, and rules. It is thus a form of commercial culture and its products are commodities that attempt to attract private profit produced by giant corporations interested in the accumulation of capital (p 1)." Indeed, Hollywood has shaped the cultural value in the commodification of cyborg icon in symbolic forms through science fiction as

the capitalism genre of cinema. Therefore we need the theory of reinventing film studies which engages with questions that are central to film studies, it strives to rethink the field in light of recent technological, cultural, and social developments. As media converge it is possible to view a film on multiple screens such as theatre, television, and computer. Given these conditions, we can no longer simply analyze film with reference to cinema as an institution. Film studies needs to turn to other disciplines such as media studies, cultural studies, and visual culture in order to offer more nuanced analyses. As what Christine Gledhill and Linda Williams the books editor of *Reinventing Film Studies*, identify 'five key issues' which are crucial for contemporary film studies (Mehta, Vol. 6 no. 22, August 2002; accessed on 20<sup>th</sup> January 2006):

*"The interdisciplinary location of film studies as a means of engaging with the 'massness' of cinema; film understood as a sensory as well as meaning producing medium; the conception of cinema as constituting an 'alternative public'; history and the postmodern; and, finally, the impending dissolution of cinema within globalised multimedia and of Western film studies in their transnational theorization".*

Theory, like cinema itself, thus comes to be seen as a socially constructed, historical category, serving social significant and historical and therefore politicized ends (Christine Gledhill and Linda Williams, 2000: 5). Film form is now seen as part and parcel of a larger, social process of constructing concepts and categories that are always relative to alternative constructs and always subject to historical transformation (Nichols, 2000: 37). Contemporary film theory, like the cultural anthropology proposed by Geertz (1973) and the new offer interpretations make arguments and propose

conceptual frames that do not aspire to the status of 'master narratives' but strive to demonstrate their usefulness in specific situations and for specific ends. (Nichols, 2000: 38). Film might serve social or political ends but these ends provided less specificity and less promise of guaranteeing institutional (academic) security than the formal and artistic properties of the medium itself (Nichols, 2000: 36). Film studies seems centrally implicated in questions of what forms of cultural affiliation can be constructed, what degrees of commensurateness can be forged and what levels of incommensurateness can be recognized among the diverse cultures that constitute our postmodern condition (Nichols, 2000: 41). The film studies closed to its' character whether cinema as mass medium and its massnes, recognizing as what Lary Mary (1980: xii; cited in Jane M. Gaines, 2000: 100) argues that "motion pictures were the first genuine mass entertainment in US history." Cinema thus recasts many of the assumptions about mass culture and the public sphere that are part of the conceptual legacy of the Frankfurt School (Christine Gledhill and Linda Williams, 2000: 126). Once again, the film and television industry stands in for all of the culture industry, epitomizing it with a vengeance. The implication, as Denning says, are finally most significant for cultural studies, defined here by its Frankfurt School methodology as well as its object of study the film and television industry and all the products of mass culture (Gaines, 2000:103 – 104). Indeed media culture has been dialectical to the Frankfurt School, recognizing the character

of cinema in producing the mass culture which becomes the site of cultural studies.

## 2. The Frankfurt School Approach

Reminding the masses of movie due to the Hollywood's product in producing the consumer culture, in fact the Frankfurt school approach is necessary to be the most influential discourse in establishing the perspective of late capitalism in movie as production of meaning and its' massness as incorporated on One Dimension Man system coined by Marcuse.

The Frankfurt School inaugurated critical communications studies in the 1930s and combined political economy of the media, cultural analysis of texts, and audience reception studies of the social and ideological effects of mass culture and communications. Its proponents coined the term "culture industries" to signify the process of the industrialization of mass – produced culture and the commercial imperatives which drove the system. In the sense of mass-produced culture to the distribution and cultural production through science fiction movie, therefore it has been dialectical to the media culture of Kellner's notion, "The critical theorist analyzed all mass – mediated artifacts within the context of industrial production, in which the artifacts of the culture industries exhibited the same features as other products of mass production: commodification, standardization, and massification (1995: 29)." Frankfurt School is valuable because it provides an integral model that transcends contemporary divisions in the study of media, culture, and

communications, as Kellner points out whether those studies are interconnection (Kellner, 1995: 30):

*"... that reproduced the existing society, positively presenting social norms and practices and legitimating the state capitalist organization of society...the framework, thus integrating communication and cultural studies within the context of study capitalist society and the ways that communications and culture were produced within this order and the roles and functions that they assumed"*

Indeed the cinema in producing the cultural artifact on its' narratives which is dealing with the concept of massness could be noted by Douglas Kellner (1995: 33) that the concept of "mass culture" is also monolithic and homogeneous, and thus neutralizes cultural contradictions and dissolves oppositional practices and groups into a neutral concept of "mass".

The Frankfurt School was influenced by predominantly conservative notions of 'mass society', though it gave this perspective a leftist slant (Bennett 1982:42). The so-called 'father' of the 'New Left', Herbert Marcuse, in *One-Dimension Man* (1972), presented the media very pessimistically as an irresistible force:

*"The means of... communication..., the irresistible output of the entertainment and information industry carry with them prescribed attitudes and habits, certain intellectual and emotional reactions which bind the consumers... to the producers and, through the latter to the whole [social system]. The products indoctrinate and manipulate; they promote a false consciousness, which is immune against its falsehood... Thus emerges a pattern of one-dimensional thought and behaviour."* (Marcuse, cited in Bennet 1982: 43)

*One-Dimensional Man* provides an analysis of such a totalitarian society which uses technology, consumerism, media, language, the state, and culture and ideology as new instruments of social control and domination.

Marcuse's use of the admittedly loaded and rhetorical term "totalitarian" to describe advanced capitalist societies is a conscious attempt to remold and reconstruct political discourse so as to take a term that is used to attack fascist and communist societies and to apply it to capitalist societies (Kellner, 1994 accessed on January 20<sup>th</sup>, 2006). Recognizing, that One Dimension Man of Marcuse in providing the analyses of totalitarian society who predominant to the techno-bureaucratic capitalism, therefore the science fiction movie has portrayed the technoculture in US society mass consumption. Thus dialectical with media culture which has become to dominate our everyday of life, serving as ubiquitous background and often the highly seductive foreground of our attention and activity, which many argue, is undermining human potentiality and creativity. In this sense, Kellner pointed that (1995), "media culture is also a high-tech culture, deploying the most advanced technologies. It is a vibrant sector of the economy, one of the most profitable sectors and one that is attaining global prominence. Media culture is thus a form of techno-culture that merges culture and technology in new forms and configurations, producing new types of societies in which media and technology become organizing principles (pp 1 – 2)." However, the idea of postmodernity has influenced to the post-industrial society who predisposition to the late capitalism as pointed by Armans and Michele Mattelart (2004: 144):

*"... postmodernity has been at work in architecture, aesthetics, literature and sociology since 1960s. in political sociology... the concept of 'post-industrial society' was paved largely by distinctly partisan theories... the theory of the end of ideology... Daniel Bell sociologist thought the postmodern age could be dated from the rise of information machines,... hoping to avoid the traps of technological determinism..."*

*Frederic Jameson, on other hand...locate postmodernism as a well-defined historical stage in the evolution of regimes of thought...break from modernist thought...as the dominant cultural feature of the logic of late capitalism, is characterized by the critique of 'depth models': the dialectical model of essence and appearance, with its concepts of ideology and false consciousness;..."*

Frederic Jameson (1984) sees postmodernism in cinema as a relatively recent occurrence determined by the 'cultural logic of late capitalism' manifested in a schizophrenic, decentered subjectivity that can be seen in popular cinema in the pervasive mode of nostalgia and pastiche that flattens all time, or, more recently, in the prevalence of paranoid conspiracy thrillers in which communication technologies are often central metaphors (Williams, 2000: 351). Furthermore, the logical of late capitalism discourse gets linkage on the formulation of Marcuse and the Frankfurt School as their analyses of the rise of instrumental reason in abstract philosophical terms. As Armans and Michele Mattelart (2004: 65) pointed:

*"For Marcuse, the question of a possible alternative to the totalizing of the life-world by technological rationality or a reconciliation between Aufklärung and science could be envisaged only if science and technology were completely revolutionized...no other propose to reproduce the system of domination and servitude."*

Indeed for Marcuse the mass media defined the terms in which we may think about the world (Bennet, 1982:44). The Frankfurt School in general was profoundly pessimistic about the mass media. As Janet Woollacot puts it, their work gives to the mass media and the culture industry a role of ideological dominance which destroys both bourgeois individualism and the revolutionary potential of the working class (Woollacot, 1982:105). Theodor Adorno and Marx Horkheimer (1972, cited in Bennet 1982: 31) coined the phrase 'the

culture industry', referring to the collective operations of the media. The Frankfurt School's focus on ideology helped to undermine economism, but it was criticized by other Marxist for elitism and for Hegelian idealism (Bennet, 1982: 47). Therefore Kellner pointed (1995: 108) that ideologies of media culture should be analyzed within the context of social struggle and political debate rather than simply as purveyors of false consciousness whose falsity is exposed and denounced by ideology critique. Then he argues that:

*"... we need to look behind the ideological surface to see the social and historical forces and struggles which generate ideological discourse and to examine the cinematic apparatus and strategies which make ideologies which make ideologies attractive" (Kellner, 1995: 109).*

The movie as cinematic apparatus has the ideological content, which droves the political value beyond the narratives. This recommends to the study of ideology concept of Althusserian then continued by Hegemonian Gramsci intersected with the political power and knowledge of Foucaultian.

### **3. The Discourse of Political Value in The Movie**

In order to analyses the political value on the movie, therefore on this research should be involved the correlation of political discourse between the ideology concept of Louis Althuser then continued by Hegemonian concept of Antonio Gramsci which intersects with power and knowledge coined by Michael Foucault as well as political strategy on media that refers to the concept of Representation pointed by Graeme Burton.

The relationship between political values inherently compound on the movie's content as the means of cultural production will be rooted by the



correlation between theory and politics. However the theory will be more transparent in connecting to politics will illuminate the projects of movie's ideology attractively as Tessa Perkins (2000: 83) argues:

*"... the relationship between politics and theory... to situate theoretical and political changes in a broader process of socio-economic change and to explore the ways in which theories may be appropriated and become incorporated into common sense thinking... these relationship better we can avoid the evil theoryphobia, theoryworship, and theorycide."*

In the late 1960s and much of the 1970s 'ideology' was the concept which informed the new political and theoretical work in cultural theory (including film theory). By the early 1990s it had almost disappeared from lexicon and was being replaced either by the Foucauldian notion 'discourse' or by Gramscian notions of hegemony and negotiation, leading to a celebration of popular culture and resistant readers – a sort of audience anarchy (Perkins, 2000: 83). A key figure in the attempt to 'rethink' Marx was Louis Althusser, whose structuralist Marxism became a dominant influence of media as one of the ISAs, his attempt to 'free' ideology from a simple economic determinism, and his arguments about interpellation were interesting, his particular theorization of the way ideology determined consciousness and its relative autonomy from the economic robbed the notion of its explanatory potential. Ideology becomes a static concept, especially when allied to the universalist and essentialist tendencies of psychoanalysis. It was also politically debilitating. The Althusserian ideology becomes untenable in the face of 1970s' identity politics. It could neither explain protest nor provide an account of ideology as dynamic, changing, and adaptive. Hence the turn from Althusser

to Gramsci, whose conceptualization of hegemony as never finally secure but rather subject to crises and negotiation reintroduced a dynamic concept ideology, one which was easier to ground in specific historical conjunctures, which could account for protest and dissent – indeed presupposed it. It also provided an alternative way to understand how film contributed to the circulation of meaning. It was possible to see the ways in which films and other cultural phenomena played a role in the process of negotiation, of gaining, or even undermining, the *consent* of the population to be *led* (Perkins, 2000: 85).

The turn to Gramsci represented a partial return to ‘agency’. The idea that consent had to be won allowed the possibility that it could be withheld. The text was conceived as a site of struggle rather than a simple instrument of ideological imposition (Perkins, 2000: 85). Gramsci used the term hegemony to denote the predominance of one social class over others. This represents not only political and economy control, but also the ability of the dominant class to project its own way of seeing the world so that those who are subordinate by it accept as ‘common sense’ and natural (Chandler, 1994; accessed on 17<sup>th</sup> January 2006).

Running alongside the turn to Gramsci was the turn to Foucault and ‘discourse’ which also broke with the economistic version of the Marxist notion of ideology. Sometimes during the late 1970s discussions of ideology began to use plural and theorist started talking about ‘ideologies’, using it increasingly to refer to any ‘system of ideas’ attaching to particular social groups, and this usage in turn was gradually displaced altogether by the

popularization of the Foucaultian notion of 'discourse'. While the Marxist and Gramsci notion power was tied to the idea of a dominant (economic) class, Foucault proposed a different, if somewhat confusing, model of power (Perkins, 2002: 85 - 86). Finally, Foucault's work was historical – and one of the fundamental criticism which had been made of structuralism and psychoanalysis, and indeed certain branches of radical feminism,... With Foucault the analysis of historical change, of the historical contingency of power and the emergence and development of discourses was central. But lost in all this is the relationship between discourse and material condition (Perkins, 2000: 86). There are, then, marked similarities between Gramsci and Foucault as well as differences. Gramsci holds on to a notion of dominance and implicitly of ideology as in the interests of dominant group. The critical and political thrust of Gramsci's work is absolutely clear, but this is not true of Foucault – which is perhaps why it is Foucault who eventually became the more dominant. Foucault is more compatible with pluralism and postmodernist theorists than is Gramsci (Perkins, 2000: 86).

From one perspective postmodernism is a way of both theorizing and managing dissent – assort of con-dis-sensus model... Postmodern accounts for the breaking down of the old order with its economic certainties and related sureties about social location. Those secure identities turn out to have been an effect of discourse... not unpredictable development of the social constructionist wing of identity politics and a rejection of the essentialist wing. The individual... is now the site of conflicting and competing discourse and

identities – now social theories, now cultural description... The relationship between postmodernism, economic change and identity politics is crucial and complex. In one respect the changing economic structure, and the associated decline of class politics, opened up a space for identity politics (Perkins, 2000: 86 – 87).

Tessa Perkins on her article entitled 'Who [and what] is it for?' on the compilation book edition of reinventing film studies (2000: 89), pointed therefore in movie's political value needs the textual analysis:

*“ ‘critical textual analysis’, with a number of variants and sometimes conflicting objectives: to influence the punters and change the climate, and ultimately the representations; to reveal the operations of ideology, the objective being partly to demonstrate that films had systematically served to reproduce oppressive images and partly to understand how it was that the oppressed groups came to collude their oppression; to crown unsung heroes; to point to absences and suppressions... to point to gaps and fissures and space for resistance... The turn to the audience has been an important corrective both to the ‘sponge’ model of audiences – unproblematically and passively soaking up ideological messages from Hollywood movies – and to the view of movies as hermetically sealed, ideologically consistent text which can have only one meaning and one effect. It turns away from the viewer as ‘victim’ and constructs a space for a resistant reader”.*

The ‘politics of appropriation’ exemplifies the relationship between film theory, politics and film making practices. It not only provides evidence of the ways in which individual members of an oppressed group strive to resist oppressive representation, but also represents a critical practice which can be shared so it becomes a collective act of resistance (Perkins, 2000: 90). Thus discourse is refer to the representation concept of Graeme Burton (2000: 171), Representation in media texts may be said to function ideologically in so far as

they contribute to reproducing social relations of dominant and exploitation.

Therefore he argues that:

*“the producers construct representations whose meanings work in favour of those who control society and often against the interests of those who are controlled and are represented. The media construct our idea of reality because they construct their words and images which become at least part of that reality... If representations change over a period of time then this in itself is a reflection of changes in public attitudes... Representations construct identities for the group concerned. The identity is our ‘understanding’ of the group represented – an understanding of who they are, how they are valued, how they are seen by others. There may be negative as well as positive features. The understanding may be generally shared by members of that group and by others outside it” (Burton, 2000: 172 - 173).*

As political strategy this becomes more effective as it is disseminated, and becomes a sub-cultural response. This is facilitated by changing media representations. ‘Liberal’ colonization puts images into circulation which suggest a degree of ‘acceptance’. Appropriative readings can become a collective, rather than a secret individual, strategy, in climate in which concessions are being made and a collective and oppositional identity is being formed (Perkins, 2000: 90).

In this context, film theory has undertaken a radical revision of previous positions both to bring to light what was evident on the surface all along – stereotyping, bigotry, bias – and to reveal what was not – alternative subjectivities and orientations. Incommensurate differences may persist, masked but not vanquished by an ideology of tolerance (Nichols, 2000: 41). However, in pursuing such issues, for Bill Nichols (2000: 47) pointed that there should be involve the approach of visual culture, representation and

rhetoric themselves stand for a larger array of terms with which we could continue to explore contemporary directions in film theory.

#### 4. Visual Culture in Dialectical to Representation Image on The Movie

The study of visual culture as a sensuous, affective domain capable of producing distinct forms of knowledge and consequences outside a classic subjective/ objective dichotomy follows from reconceptualizations of ideology and language (Reinventing film studies, 2000: 42). Therefore the needs of visual culture approach pointed by Bill Nichols (2000: 41):

*“the study of visual culture... cracking open myths of commonality based on abstract principles of equality to examine the specific operation whereby subculture identities... socio-economically... visual culture also compels us to rethink some central tenets of cultural theory. Ever since Plato, visual forms of representation have earned many remain reserved as the province of language... Culture... might views be tolerated as symbolic economy pleasure...”*

The figurative aspects of language, rather than being consigned to the arid taxonomy of a denatured rhetoric, become crucial: metaphor and the other rhetorical tropes become not the enemies of logic but the allies of knowledge and power (Nichols, 2000: 42). Figuration makes visible, it restores insight. It generates an embodied form of knowledge in rhetoric, in historiography, in interpretative writing and expressive practice. Figuration is crucial to the formalist concept of defamiliarization as well as Althusser's (1971) concept of ideology as an imaginary relation to our actual situation and Foucault's notion of modern disciplinary of images (Foucault, 1972). For these reasons, visual

culture becomes a vital arena in the contemporary symbolic economy of law and desire (Nichols, 2000: 42).

Jonathan Crary argues that this radical shift in the role of vision and visibility occurs as early as 1810, symbolically marked by Goethe's use of the camera obscura not to obtain an accurate picture of an external reality as others did with this same technology but to explore the subjective images, and after-images, that no longer correspond to mimetic principles of representation. The 'objective description of an external referent became the precise examination of subjective experience' (Soussolff, 1997: 80), a formulation applicable not only to Goethe but also to the third moment of cultural study. Indeed for Nichols (2000: 43) that visual culture also invites a more rigorous conceptualization of ideology and ethics as these terms intersect with power, discipline, pleasure, fetishism, symbolic exchange, historical consciousness, representation and identity, among others. Film study has the potential to play a tutelary role in proposing the ways and means for exploring the techniques of visible in both theory and practice. As a recently constituted discipline it bears within its history fewer of the traces of previous methods and more of the vitality of contemporary methods. Representation makes possible fetishism, as we invest in the representation what we would have invested in that for which it stands, and misrepresentation, as the recourse to signs allows deceptions and confusions to occur. Both misrepresentation and misunderstanding inevitably arise when what a representation stands for is itself a social construct, open to permutation. Signifiers, the material signs we

attend to, do not invariably correspond either to fixed signifieds, the meanings we associate with them or to precise referents, the things they refer to outside their own code or language. The emphasis on one possible signified may be at the expense of other, suppressed, signifieds (Nichols, 2000: 44).

The world that camera records is often called pro-filmic; it may correspond to everyday social reality or a specially designed stage set. In either case, the pro-filmic is already heavily coded with meanings and laden with representations (Stam *et al.*, 1992: 112). The possibility of fetishism hinges on representations becoming invested with value in excess of their material worth. Like commodities, representations are the product of labor that distinguishes them from other material things. Labor imbues them with both use and exchange values that may far exceed the cost of the raw materials from which they are fashioned. As a fetish object, the specific, even unique, qualities of an object present a mystery: from such mystery is born what Marx called 'the primitive religion of sensuous desire' which is, in turn, the basis for commodity fetishism as a symptomatic expression of the symbolic economy of capital (Nichols, 2002: 44).

Representation is a term that bears much of the burden of mediating the relationship between symbolic forms of communication and the social or historical context in which they occur and to which they refer. Representation always involves an externalization of inner experience or thought (Nichols, 2000: 43). Indeed the representation is the notion of manifestation as Bill Nichols (2000: 43 & 45) argues:



*"They are not [representations] 'just stuff' ... that a representation, a symbolic sign system or utterance, a film or painting, stands for if we share the cultural context from which it seems... we may still discover that any representation can appear to be one thing only to turn out to be another [#43]... A representation may stand... compelling manifestation of that which has not yet received tangible representation, which has not yet been brought into a condition of visibility, even though socially present [#45]"*.

The relation between cinematic representation and actual social practices, between film and contending ideologies between images and their referents or the impulse that produced them is terrain still rich with challenge. Who gets to represent what to whom and why; what image, icon or person shall understand for what to whom are questions in a form that allows issues of visibility and cinematic representation to tie into issues of social and political consequences (Nichols, 2002: 45).

However, reminding the fetish catalogue is the determinism of the aesthetic materialism which drove political consequences as well as the correlation between cinematic representation and social practices, therefore Bill Nichols (2000: 45) pointed that fetishism bears close to a romantic aesthetic in which creative works present a mystery. This mystery we label creativity or genius and then find it embodied in but not reducible to the specific, material form of the work. The sensuous desire, or love, for things aesthetic becomes a symptomatic expression of the symbolic economy of culture. The ultimate commodity fetish is then one that frees the object of its commodity status entirely as 'pure' art or beauty... A fetishistic relation prevails akin to the 'suspension of disbelief' invited by realist fiction or the classic posture of the fetishist who can say in all honesty... Addressing this

dynamic of desire and denial, awareness and forgetting gives representation an acute complexity lacking from approach restricted to formal, text-centered interpretations (Nichols, 2000: 45).

Therefore Nichols pointed the more illustrative interpretation of text that is rhetoric as he what argues (2000, 45):

*"I take rhetoric to be far more than a bag of elocutionary techniques or propagandistic protocols. In its most root sense [as the arts of oratory and persuasion] rhetoric addresses the symbolic economy of corporeal expression. It always engages the body and voice, gesture and sight in the service of representation".*

The story told, in genres of fiction or non-fiction, exist as a formal entity in vital connection with its social ground, as something that stands for something to others in ways that affect and move them. Such concerns often register as 'excess' to structural and even post-structural theories of narrative, cognition and perception, but, from the point of view of rhetorical engagement where the criterion of effect is paramount, their role is central (Nichols, 2000: 46). Rhetoric returns us to the body – the entangled bodies of texts and viewers. The emphasis of rhetoric is on materiality not ideality (ibid: 46). Rhetoric here shares a common project with materialist, multicultural project of representation and self-representation. Rhetoric enjoins the theorist to speak from the heart, to construct a conceptual frame that embodies purpose and to situate generalizations in the historical moment from which they arise and to which they return (Nichols, 2002: 47).

Though crucial for sex workers, the extensions of principles constraining production to principles constraining reception totally fails to understand

speech, representation, visual culture, and rhetoric as distinct forms of communication and exchange that engage fantasy and desire as fully as reality and that invoke fetishism and misrepresentation more readily than logic or truth... To the rhetorician and materialist film scholar it only demands that we examine and assess these effects in all their ramifications rather than assume a repugnance identical to what, for some, the actions these representations stands for might typically induce (Nichols, 2000: 47).

##### 5. The Commodity Fetishism of Visual Culture in The Movie

Recognizing that the visual culture in establishing fetish image on movie's representation, indeed the fetishism has already become the aesthetic or art forms that compound the economic determinism then turn to be the commodity. Thus notion could be noted by Bill Nichols (2000: 36):

*" Principles of cinematic structure, effects of the apparatus, qualities of formal organization and aspects of directoral artistry provide necessary mediations for social and political effects... They granted to cinema the [classic] status of art as a disinterested, non-practical form of engagement first formulated by Kant, and perpetuated by formalist theories ever since... this redeeming gesture only sanctioned yet another form of commodity fetishism now tied to the non-practical or aesthetic: objects of artistic merit regain in economic exchange value what they forfeit in use value when they become the esteemed work of named artists with distinctive styles"*

For Bill Nichols (2000: 36) Cinema became an art *form* whose distinct, formal properties nominated it for academic consideration alongside the other liberal arts: 'the seventh art'. In Roman Jakobson's influential terms, literature and by extension, art cinema, stressed the poetic function of communication in contrast to phatic, referential or imperative functions,

among others. In Jaques Lacan's equally influential formulations cinema became a perfect medium to explore the relationships between images, identity and desire, especially in relation to gender but not necessarily history.

Meanwhile for Jean Baudrillard (cited in Rey Chow, 2000: 405) defines the semiological relation between commodity fetishism and ideology in these terms:

*"the fetishization of the commodity is the fetishization of a product emptied of its concrete substance of labor and subjected to another type of labor, a labor of signification, that is, of coded abstraction [the production of differences and of sign values] It is an active, collective process of production and reproduction of a code, a system, invested with all the diverted, unbound desire separated out from the process of real labor and transferred onto precisely that which denies the process of the real labor."*

Therefore Rey Chow pointed "Once we shift our thinking of production to that of image production, we can no longer theorize 'labor' as purely physical or manual, that is, emanating from the human body and therefore more genuine and unalienated. The production of images is the production not of things but of relations, not of one culture but of '*value between cultures*'..."(2000: 405). Thus notion then could be interpreted that the discourse of social construction of reality on the movie in engaging the value between cultures is necessarily to be concerned as well. We will be able in transforming the cultural value of the social reality which is constructed through the movie-mass entertainment medium. The cyborg image has become the main commodity on its art form and it is constructed within the visual culture on the movie as the fetishistic catalogue.

## 6. The Social Construction of Reality in The Movie

In exploring the cultural value which has constructed the social reality, we should begin with the ethnomethodology by Ludwig Wittgenstein (1889-1951). Furthermore, the fictional narrative on the movie will construct the reality in our every day of life, recognizing the mass culture which has been commodified in symbolic forms become the popular culture and thus affected to the late capitalism society. The language of symbolic forms which has been constructed on the cinema persuades the spectatorship to create the historical moment in their mind. Furthermore the reception of spectator in understanding the movie's content will be able to influence to their philosophical of daily life through their own perception and consciousness. However, the language on the cinema which was influenced by ethnomethodology could be cited from Armand Mattelart and Michele (2004: 115) argued that:

*"Ethnomethodology was also influenced by the notion of 'language games' introduced by Ludwig Wittgenstein in his Philosophical Investigations [...]. In this work, he broke away from intellectualist rationalism and the 'representationalist' assumption of correspondence between language and the world. Language was no longer described in its formal structures but rather in its practical uses in everyday life. The user subject is a key determinant of language. A language game is the language-in-use of social interaction that takes part in an 'activity or form of life'."*

Peter Berger and Thomas Luckmann noted a similar obstacle in the social construction of reality (1966), an important work profoundly by Alfred Schutz. In this book, the authors laid the foundations for a 'new sociology of knowledge'. They observed: The failure to make the connection between

Meadian social psychology and the sociology of knowledge, on the part of the symbolic-interactionist, is of course related to the limited 'diffusion' of the sociology of knowledge in America, but its more important theoretical foundation is to be sought in the fact that both Mead himself and his later followers did not develop an adequate concept of social structure (Armand Mattelart and Michele, 2004: 115 – 116).

For James W Carey on his book communication as culture (1989: 23) emphasis that 'communication is a symbolic process whereby reality is produced, maintained, repaired, and transformed'. Therefore He argues that:

*"reality is brought into existence, is produced, by communication, ... the construction, apprehension, and utilization of symbolic forms, is produced such systems-that focus its existence on specific terms [#25]... one transforms vacant space into a featured environment... space is understood and manageable when it is represented in symbolic form. The map stands as a representation of an environment capable of clarifying a problematic situation... a representation of the space that on another occasion can guide behaviour... though the symbols differ; visual, oral and kinesthetic... symbolic forms possesses two distinguishing characteristics: displacement and productivity [#27]" (1989: 25 & 27).*

This particular miracle we perform daily and hourly-the miracle of producing reality and then living within and under the fact of our own productions-rests upon a particular quality of symbols: their ability to be both representations "of" and "for" reality... Here the blueprint stands as a representation or symbol of reality: it expresses our represents in an alternative medium a synoptic formulation of the nature of a particular reality... they point to the dual capacity of symbolic forms: as "symbols of" they present reality; as "symbols for" they create the very reality they present (Carey, 1989: 29).

Indeed for Carey (1989: 31) that "We understand communication insofar as we are able to build models or representations of this process". He also emphasized (1989: 32) "Our models of communication, consequently, create what we disingenuously pretend merely describe... We not only describe behavior; we create a particular corner of culture-culture that determines, in part, the kind of communicative world we inhabit".

When the idea of culture enters communication research, it emerges as the environment of an organism as a system to be maintained or a power over the subject. Whatever the truth of these views-and there is truth in all of them-culture must first be seen as a set of practices, a mode of human activity, a process whereby reality is created, maintained, and transformed, however much it may subsequently become reified into a force of human action (Berger and Luckmann, 1996; cited in Carey, 1989: 65). Culture, however, is never singular and univocal. It is, like nature itself, multiple, various, and varietal... therefore, we must begin, following Schutz (1970), from the assumption of multiple realities. Mass communication research generally begins from the assumption of some hard existential reality beyond culture and symbols to which human imaginative productions can be referred for final validation (Carey, 1989: 65). However, for Christopher Williams (2001: 216 - 217) pointed that, "We need the concept of realism for several important reason. Films and television continue to have flexible cognitive and cognition-related dimensions. These operate on three broad levels. First there is the project of truth-telling: the aim to say something directly or obliquely valid about an

inter-individual, social or cultural situation or set of relations. This project sometimes has a strong emotional or moral base; if this is lacking, it still often refers to emotional and/or moral issues. Second, there is a positive interest in appearances: the idea that we can learn, on several levels, from how things, situations, states of affairs and aspects look, how they are presented and perceived. Finally, there is the aspiration towards a structure of cognition, whether revealed (laid bare on the surface, in the development or texture), constructed (in militant, evident form or formal relations), or deep (founded on the attempt to apply an underlying code or analysis, such as religion or history), or trying to combine aspects of these. These dimensions are crucial; it is not possible to imagine film or television functioning adequately without at least selective versions of them. At the same time, film and television are also rooted in convention and language. They display, and indeed often function through, self-consciousness about convention and language... The conventional, self-consciousness and different aspects of film and television do indeed qualify and set variable limits on the cognitive dimensions of each medium, shaping them so that they function both as real experiences and as mediating filters between the experiencing spectators and the materials (emotions, ideas, situations, contexts, stories) which the producers have fed into the language and structuring processes". Therefore William pointed that (2001: 219), "Films thrive on the articulation of their internal and external differences; realism and its alternatives are key parts of those processes of articulation".



Within this discourse which elaborates the construction of social reality through the mass production of movie, then it has correlation in constructing the cyborg culture in our postmodern age to pursue the notion between Cyborg as SF creature and technoculture reality that was engaged by the discourse of Cyberculture.

#### **7. Constructing Cyborg Image: Between Science fiction Creature and Cybernetic Reality as Commodity of Techno-Culture.**

In order to elucidate the cyborg body as post – human entity and the iconography of the future myth of Robotic, this research will pursue the notion between Cyborg as the SF creature and the technoculture reality. Therefore the needs of intertextual discourse between simulations era of SF by Jean Baudrillard that predisposition in constructing post-human commodities in the hyperreal high-tech environment is dialectical to Cyborgian Cultural Studies of Donna Haraway in the manifestation of Cyborg Culture. Then the term of ‘Body’ become turn to fetishism image of cyborg as the aesthetic artificial intelligence artifact and in the way producing Cyborg Culture being the global consumption of cyberculture reality through the cinema and multimedia as cultural imperialism by communication tools.

In order to illuminate cyborg culture construction as the futuristic icon in the movie. Therefore, the research will map the correlation between semiotics and the representation of iconic figure as noted by Ravi S. Vasudevan (2000: 137 & 139):

*“The iconic mode is... to identify a meaningful condensation of image. The term has been used to situate the articulation of the mythic within painting, theater, and cinema, and could be conceived of as cultural work which seeks to bind a multiply layered dynamic into a unitary image [#137]... A process of the narrative of one iconic figure is thus finally brought to close by instituting a new iconic figure too ground subjectivity. Central here is particular reinscription in the cinema of a discourse of the image and look in indigenous conventions [#139]”.*

Reminding the Science Fiction movie is part of film studies which become the popular culture in our contemporary cultural studies. Indeed there would be coherent analysis if this manifestation of iconic figure of SF studies in constructing the cyborg as the post-human entity will be explored in intertextual analysis. As Fiske’s further comments (cited in Graeme Burton, 2000: 82) on intertextuality and popular culture might be seen as descriptive rather than evaluative. His metaphors would have the material of popular culture as a kind of liquid, flowing from one text to another and from media reality to social reality: ‘all popular texts have leaky boundaries; they flow into each other, they flow into everyday life’; ‘Popular culture can be studied only intertextually, for it exists only in this intertextual circulation.’ Therefore Graeme Burton (2000: 83) identifies three elements in thinking about relationships between text – here we might say between products:

1. the signs and meanings within the texts
2. the intertextual references that texts may set up amongst themselves
3. the responses of different readers of texts, in terms of what they may see within and between texts.

Meanwhile the context of SF as commercial product genre could be noted by Istvan Csicsery-Ronay, Jr (Vol. 18, 1991: #55; accessed on 17<sup>th</sup> January 2006):

*"...since SF is concerned mainly with the role of science and technology in defining human—i.e., cultural—value, there can be as many kinds of SF as there are theories of culture. Obviously, this conception of SF concerns the range of possible science fictions, many of which have not been realized (for many and various reasons), and not just the actual historical production of the commercial genre known as Science Fiction."*

Therefore Guy Debord (1967: 6) assumed that science fiction movie is a possible future portrait of power. And, "in all its specific forms, as information of propaganda, as advertisement or direct entertainment consumption, the spectacle is the present model of socially dominant life". SF, then, is not a genre of literary entertainment only, but a mode of awareness, a complex hesitation about the relationship between imaginary conceptions and historical reality unfolding into the future. SF orients itself within a conception of history that holds that science and technology actively participate in the creation of reality, and thus "implant" human uncertainty into the nonhuman world. At the same time, SF's hesitations also involve a sense of fatality vis-à-vis instrumental rationality's inexorability in transforming (or undermining) the conditions of thought that gave rise to it. The same freedom that detaches nature from a mythology of natural necessity restores that necessity ironically, in the ineluctable power of human scientific thought to transform nature continually and without transcendental limits. SF's hesitations are about the degree or extent of the

assent with which one greets the imaginary concepts of the rationalized future, or indeed how similar or different the future will be from the present and our present standards for making judgments (Csicsery-Ronay, Jr Vol. 18, 1991: #55; accessed on 17<sup>th</sup> January 2006). Therefore Istvan Csicsery-Ronay, Jr wrote an article that relates to the Science-fictionalization of theory (Vol. 18, 1991: #55; accessed on 17<sup>th</sup> January 2006):

*“ Two of the most interesting and acute theorists of the transformation of SF into a discursive practice are Jean Baudrillard, especially in his Simulations period, and Donna Haraway... They both begin with the axiom that science is a practice within the field of representations, not the explication of extradiscursive phenomena; they both hold that the development of communications-technologies and the culture surrounding them has transformed every conceivable aspect of human and terrestrial life into an aspect of a cybernetic control model; and they both deal with the all-assimilating/ all-eroding power of the information-paradigm with radical irony — specifically the irony of SF. Both Baudrillard and Haraway have explicitly associated their theoretical work with SF. Both have drawn central concepts from the thesaurus of SF imagery... their works in particular, Baudrillard's "The Precession of Simulacra" and Haraway's 'A Manifesto for Cyborgs,' are the most fully developed articulations of the new fusion of SF and theory, and together form the prolegomena to any future SF and global theory that seeks to generate a 'futuresology'.”*

Jean Baudrillard, a French scholar, believes that signs become increasingly separated from the object they represent and that the media have propelled this process to the point where nothing is real (Littlejohn, 2005: 276). The sign had a clear connection with what it signified. This Baudrillard calls the stage of the symbolic order, common in feudal society. In the second stage, that of *counterfeits* (common from the Renaissance to the Industrial revolution), signs assumed a less direct relationship to the thing of life. Signs actually produced new meanings that were not necessarily a natural part of

the experience of that which was signified (Littlejohn, 2005: 276). The next stage that of the Industrial Revolution, is *production*, in which machines were invented to take place of humans, making objects independent of any human use of signifier (Littlejohn, 2005: 276). Today we are in an era of simulation, in which signs no longer represent – but create – our reality. Simulation determines who we are and what we do. We no longer use tools to represent our experience: Signs establish it (ibid: 276). Our lives are full of gizmos that have no real use, but sit on shelves for us to possess and look at and make a life of pure “symbolicity”. Because of this process of simulation, we make fewer and fewer distinctions. Meanings collapse, or implode, into huge mass, which Baudrillard refers to as *hypertelia* (Littlejohn, 2005: 277). In the essay, Baudrillard distinguishes three orders of the imaginary, appropriate to the three successive orders of simulation in history. The first is the utopian, the imaginary realm attending the order of representation—in which signs and values are made to counterfeit a putative original order of natural signs. This is followed by the order of production and work, the simulation-culture of the bourgeois order, in which signs and values strive for equivalence, the reproduction of themselves in a pure series; its imaginary-expression is “science fiction.” The third order is our current one, the simulationist order of the hyperreal, the cybernetic striving for complete operational control over the generation of signs and values. Baudrillard is not sure there is an imaginary realm for this order. “The probable answer,” he writes, “is that the good old imaginary of science fiction is dead, and that some other sort of

thing is beginning to come into being (and not only in the novelistic mode, but also in theory). The same floating and indeterminacy have put an end to both science fiction and theory as specific genres" (Baudrillard, 1983: 305).

Baudrillard merely mentions this equivalence of theory and science fiction, but it is worth paying attention to, for it is the basis for the specific form of cybercritique that Baudrillard practices. It implies that theory is merely one form of the striving to work out, in the realm of the imaginary, the contradiction in the real. In each historical order it will share the strategies of its literary counterpart, utopia or science fiction. A certain distance between the real and the imaginary was required, Baudrillard writes, for the concepts of utopia and even classical science-fictional projection to crystallize. The distance was greatest in utopia and in utopia's individualized form, the romantic dream. The utopian imaginary signified a radically different universe from the real. Science fiction narrowed the distance considerably, bringing the imaginary closer to the real world of production, but it also introduced a process of infinite reproduction (of worlds, of technologies, of cultures, of scientific "facts," etc.). In the hyperreal, the gap disappears altogether. There is no need to differentiate the imaginary from the real; indeed, the relationship between them is inverted, and the real derives from the model, from the operational genetic code of which the real is merely the readout. This leaves no room for fictional anticipations, nor for any sort of transcendence. Fiction disappears, since it no longer has a dialectical other. "Paradoxically," Baudrillard writes, "it is the real that has become our

utopia—but a utopia which is no longer a possibility, a utopia we can do no more than dream about, like a lost object" (Baudrillard, 1983: 310). Thus discourse is refers to the Baudrillard's vision to his semiological point of view in the simulation era as what pointed by Douglas Kellner (1995: 318):

*"Mixing science fiction apocalypse with his obsessive semiology, many things signify for Baudrillard "the end of the world"... Baudrillard's America represents his semiological imaginary running amok. The French tourist reduces to signs and fails to see their material underpinnings and effects, the social structure in which signs are embedded,... His semiological reductions are especially evident in the study of "Utopia Achieved" in which he contrasts the U.S. with Europe... the 'original version of modernity', it has no pat traditions or history, 'it lives in a perpetual simulation, in a perpetual present of signs'."*

Baudrillard sees contemporary America as science fiction, as futuristic signscape that is the fate of west, a present that will be Europe's and everywhere's future (Kellner, 1995: 316). He sees technology triumphant in a posthuman world and evidences little nostalgia for the erased humanity in a technological universe (Kellner, 1995: 316).

In this process objects disappear into their own too perfectly simulated presence. They have a technically controlled self-identity so complete that it leaves no other domain against which to differentiate themselves, no shadows. In exactly the same way SF disappears into its own presence (Csicsery-Ronay, Jr Vol. 18, 1991: #55; accessed on 17<sup>th</sup> January 2006).

Baudrillard names the SF writers whom he believes capture the hyperreal: Borges, before the letter; Philip K. Dick, and the J.G. Ballard of *Crash*, which Baudrillard calls the "first great novel of the universe of simulation". But Baudrillard is himself a virtuoso stylist of theory-SF, one of

the few (perhaps with Deleuze-Guattari) recent theorists who have attempted to formulate a global theory in what is essentially a lyrical mode. In contrast with Haraway, whose SF is justified primarily by the struggle for liberation, Baudrillard's cold apocalypse—an apocalypse revealing that there is nothing to reveal—is a form of self-acknowledged nihilism (Vol. 18, 1991: #55; accessed on 17<sup>th</sup> January 2006). While contemporary science fiction (e.g., Ballard Crash) depicts loss of the human and its transformation into an object in a Baudrillardian vision of total reification, or presents the disappearance of the human and the replacement of the human by technology, or new lifeforms, in Gibson's vision, the human lingers on (Kellner, 1995: 308). Although Baudrillard provides some essential tools to analyze our media culture, there is a complete lack of analysis of the apparatus that produces hyperreality, implosion, simulations, and the proliferation of images, information, and the ecstasy of communication which produce his postmodern rupture. Baudrillard's erasure of political economy and production sidables serious attempts to theorize contemporary culture and communications... theory fragments and simulations, can do what the old, more coherent and rational social theories could do: provide a mapping of our present condition, produce orientation for thought and action, help us cope with the changes and conflicts of social life (Kellner, 1995: 322). Therefore need more illustrative discourse which could show the meaning of posthuman in manifest construction, and pursuing the idea of dialectical boundary between SF and social reality in an optical illusion. As intertextual approach



of the SF studies, then is related if the author linkage the discourse of Baudrillard to Donna Haraway on her article iconoclastic essay, "A Manifesto for Cyborgs, which is suggested by Istvan Csicsery-Ronay, Jr pointed that (Vol. 18, 1991: #55; accessed on 17<sup>th</sup> January 2006):

*"For Haraway, like Baudrillard, 'the boundary between SF and social reality is an optical illusion'. Haraway contends that the various scientific discourses and technologies strive to establish and to legitimate themselves through narratives that have the power to inscribe myths of origin and tells into their instruments and objects... Hence tools and technologies are signs in ideological systems. In the same move, legitimation narratives are deployed as instruments of power. In the culture of information this ambiguity of science and technology ceases to be a matter of disguised rhetoric; since the ultimate legitimating structure of science and technology is information, there is no loss of explanatory 'credibility' in making the code/ language paradigm manifest".*

Haraway's position here is congruent with Baudrillard's conception of the hyperreal, with one fundamental difference. For Haraway, the process of hyperrealization is still fluid, occurring where contestation and disruption are possible once one has accepted the inexorability, the validity, and even the desirability of the categorical breakdowns and generalized ambivalence resulting from the all-pervasive effects of informatics (Csicsery-Ronay, Jr Vol. 18, 1991: #55; accessed on 20<sup>th</sup> January 2006).

For Haraway, SF is the necessary hopefulness that comes with knowing that neither the initial conditions nor the outcome of any process, no matter how highly rationalized can be determined. By placing scientific fact in a field full of "promising monsters", Haraway makes scientific discourse resonate with fiction, as she pointed (1990: 5) that:

*"SF is a territory of contested cultural reproduction in high-technological worlds. Placing the narratives of scientific fact within the heterogeneous space of SF produces a transformed field. The transformed field sets up resonances among all its regions and components. No region or component is 'reduced' to any other, but reading and writing practices respond to each other across a structural space. Speculative fiction has different tensions when its field also contains the inscription practices of scientific fact. The sciences have complex histories in the constitution of imaginative worlds and of actual bodies in modern and postmodern 'first world' cultures".*

For an open future even to be conceivable at least two things are required: the dissolution of the myths of time that have informed western technology and mythology (from innocent origin, fall out of nature, and apocalyptic reunion); and the emergence of a conception of virtual timespace, where many possibilities might be realized fatelessly. Such a reformulation of cultural timespace, and necessarily also of conceptions of human freedom, cannot come about by theoretical fiat. The theorization of an open future depends on a condition of existence that can no longer be seen as essential, self-enclosed, and infinitely self-productive. For Haraway that condition exists at the site of the cyborg. Haraway finds the name for the new conditions in one of the most revered of SF conventions. Traditionally, the cyborg is an ontologically mongrel creature that combines mechanical-artificial elements with organic and natural ones (Csicsery-Ronay, Jr Vol. 18, 1991: #55; accessed on January 20th, 2006). But Haraway's cyborg is not classic as what pointed by Istvan Csicsery-Ronay, Jr (Vol. 18, 1991: #55; accessed on 20<sup>th</sup> January 2006):

*"The classical cyborg... reverses the terms of Platonic dualism, in which the body is linked with illusion and mutability, the mind with the perceptions of eternal values. The cyborg is a creation of the culture of*

*artificial immanence, of exteriorization of knowledge with respect to the knower [Lyotard], in which the creations of the intellect are directly translatable into technological embodiment. The intellect therefore comes to represent the superbodily, the body transformed in the mind's image of the invulnerable and maintainable life-support system; while the archaic organic body comes to represent the scene of tragic knowledge of eternity through mortality, the necessary precondition for value-generating sacrifice. Thus, classically, the cyborg has fit into one of two niches: the Superman or the tragic technological monster. Traditionally, the cyborg is recuperated for "humanity," demonstrating—usually through sentimental nostalgia ["human envy"]—the superior value of God's favorite creature... But for Haraway these are localizations of a set of systematic relations in postmodern, high-tech cultures... The cyborg is the site of a categorical breakdown, a system of transgressions, and an irrecoverable one, since the conditions of cyborg existence cannot be reversed, essential differences cannot be restored with the laser-scalpel of classical rationalities... cyborg does not necessarily name the tragic confusion of identities that follows on scientific hubris... it may name the condition of freedom from the illegitimate categories of "nature" [race, gender, species, kingdom]—a freedom that can only emerge with the destruction of those rationalities and of the mythologies of essential identity”.*

Haraway might be the pioneer of philosopher who engages the SF of cyborg image into the new discourse that called cyborgian studies. The need of cyberdiscourse as well as cyberpunk of SF literary also involves on illustrating the iconic future of cyborg which has become the predominant to the post-human entity. Therefore the cyberdiscourse become the beginning of contemporary popular texts in reproducing new identity in our technoculture as what Barbara Kennedy (2001: 108) argues:

*“technocultures and cyberdiscourse have impinged upon an array of contemporary popular culture forms, from print media, comic books, cyberpunk novels... and cinema... Popular cybercultures transform, breed, infiltrate or/ and re-create our identity formations, our subjectivity, our emotions and bodies. The media have become like machines: 'prosthetic devices, intimate components, friendly selves' [Haraway 1991]”.*

The popular cyberculture transformation perhaps is the starting point in which we should explore the cyberculture as the new study to approach the phenomenology of technology and science, in this notion therefore Asturo Escobar pointed that (2000: 56), "As new domain of anthropological practice, the study of cyberculture is particularly concerned with the cultural construction and reconstruction on which the new technologies are based and which they, conversely, contribute to shaping. The point of departure of this inquiry is the belief that any thecnology represents a cultural invention, in the sense that technologies bring forth a world; they emerge out of particular cultural conditions and in turn help to create new social and cultural situations... science and technology are crucial arena for the creation of culture in today's world".

Meanwhile Science Fiction movies need not only display the literal image of the cyborg, the kind we see in Terminator and Matrix, but also the need of technoscience's awareness (Haraway's term) as author has explored in the background information of this research. There are political strategy evoked beyond on the narrative as well as articulate the new mutant technology which is the fusion of human and technoculture, and thus engages the much of hybrids organic. Therefore the text themselves can be theorized through cyberdiscursive traces, lines or patens, through a cyborg consciousness (Haraway's term) which challenges fixed positions around gendered subjectivities. While the literal manifestation of cyborg images characterized by Mark Oehlert (2001: 108):

*"...three specific types of cyborg: 'the simple controllers', the 'bio-tech integraters', and the 'genetic cyborgs',... images in popular comic book fiction provide much more than a genealogy of the figure of the cyborg; they also raise interesting and increasingly important ontological questions – about the nature of 'human' experience, the ambivalence of social behavioral patterns, political agency, intentionality and power – as well as more philosophical questions to do with the nature of 'lost' humanity and post-humanity... such comics have displayed a range of cyborgian characteristics in their heroes. Their narratives have panned a political and sociological concern with power, control and autonomy through a projection of capitalist, western ideology...the cyborg originality fought... provided discourse of fear and abjection – a concern with 'otherness' which has since proliferated popular culture texts... cyborg has evolved into complex bio-technological machine... which have the human element programmed into them: the heart becomes fundamental to Iron Man, his armor created to keep his damaged heart beating. This raises epistemological and ontological questions for any theoretical discourse upon the nature of cyborgian..."*

For Mark Oehlert (cited in Barbara Kennedy, 2001: 109), genetic cyborg primary power rests in a purposeful alteration of their genetic code... begin to exercise control over their own system at a cellular level. Cyborgian characteristics...to the genetic, to the molecular, to the viral: the evolution of the human in post-millennial culture becomes a philosophical mire of contagious outpourings...cyborg consciousness as an assemblage of hybridity: biological, technological and genetic. The boundaries across these terms become signifiers within the texts of many popular cultural forms; especially films themselves become prostheses of our cyborgian consciousness. Indeed the hybridity of cyborgian film in articulating the entity of post-human cyborg might be noted by Scott Bukatman (cited in Barbara Kennedy, 2001: 110 – 111):

*"...the hybridity of cyber cultural discourse across film, fiction, and contemporary forms of popular pleasures... Bukatman explores the complexity and contradictions of our techno-erotic desires, which are*

*self-exploratory and simultaneously self-exterminating... via specific popular culture texts, the ontological and epistemological issues of what it is to be 'human' in what might now be termed an age of the 'post-human'... describes the human species beyond any definable parameters as we know them, where experience, sensation, cognition, identity, and gender are all under question. Consequently, what is witnessed here is a reframing of embodiment, from its recent postmodern dislocations, within the 'paraspace' of cyberspace. This assemblage (to use a Deleuzian term) of thought, perception and consciousness... that might at some time be offered for future downloading."*

Therefore the cyborg's embodiment as post-human entity is the legacy of Science fiction and cyberpunk stuff as what Tiziana Terranova on her article "Post-human unbounded" (2001: 273 -274) pointed:

*"Post-humans may be partly or mostly biological in form, but it will likely be partly or wholly postbiological – our personalities having been transferred 'into' more durable, modifiable, and faster and more powerful bodies... This version of 'post-humanism' is quite distant from the popular iconography of the cyberpunk... and the label 'post-human' is a legacy of cyberpunk fiction... cyberpunk has been turned into a political commentary on technological development and social change as an alternative to both the 'industrialist' orthodox Marxist paradigm and the 'postmodern' socialism of the Italian ex-Communist Party. The publication of the Extropian Manifesto is part of their politics of diffusion of international, provocative publications on the subject of technology"*

However, cyborg as post-human entity has been articulated differently on its complexity of the boundary of 'self' since it has intersecting with cyberculture discourse at large that proliferate the hybrids cyborg. Thus notion has been quoted by Terranova (2001: 276):

*"Post-humanism... is a useful gateway into cybercultural discourse... intersecting with... computer-mediated communication will change significantly the world... involves a collective evolution from the passive consumption of corporation-dominated media to interactive, symbiotic relationships with intimate machines... The more generally shared faith in the power of individual self-transformation into 'cyborgian hybrids of technology and biology' overlaps, often disturbingly, with the evolutionary post-humanism... the boundary of 'self' is growing larger and approaching indefinable... In this 'weak' version, 'post-*

*humanism'... resurfaces in the vision of a collective 'cyborgization' of society resulting from the individual act of tuning in: a transformation 'into cyborged hybrids of technology and biology through our ever-more-frequent interactions with machines, or with one another through technological interface'.* "

Indeed cyborgs, then proliferates popular film, through the movie all the cyborg articulation could be simulated easily by the visionary of multimedia technology, as what pointed by Scott Bukatman (2001: 163):

*"...cinema provides coincident analogues of subjective interiority and technological exteriority. Almost from its inception, cinema is a cyborg apparatus. So that when Christian Metz declares that the fundamental identification which the spectator has is 'with the camera', the historical significance of this ought to be understood. The double 'movement' of projection and interjection, presented by Metz in primarily phenomenological terms, can also be seen in terms of the projection of a purposive human consciousness, but the introjections is of a particularly technologized space, a space which camera mediates and assimilates to the terms of vision".*

In order to pursue the SF texts that articulate the cyborgian film in various representations, thus explore the textual notion of cyborg identity which is suggested by David Tomas (cited in Barbara Kennedy, 2001: 111). Tomas' three main areas of exploration are: first, the notion of cyborg transformations that actually re-constitute the sensorial and organic spaces of the body; second, the informational/ image/ popular textual space Gibson's novel; and third, new forms of ethnicity or ethnic identity emanating from newly perceived expressions of hybrids technocultures. He explores emergent cyborg cultural identities through the spaces of popular texts. This newly emergent cyborgian identity is located in the 'technophilic' body, a product of various levels of functional and aesthetic transformation. Thus Tomas identifies the significance of the technophilic body in re-inscribing the body's

social and cultural form in the reconstitution of social identities – a theme which resonates throughout the Reader (cited in Kennedy, 2001: 111).

The cyborg sprang into existence as a literary and film fiction; therefore, the cyborg has been on the academic turf of literature and film scholars. One of the principal points that now cyborg is a creature of fiction as well as the cyber cultural spirit reality. The cyborg image that has been embodied on its manifesto might drive the political trajectory and thus resonates with technology in reproducing the anthropology of cybernetic culture. The cyborg is a term of and for our times which aptly maps contemporary bodily and social reality as a hybrid of biology and machine.

To build a cultural cyborg we should start with an awareness of the profound dependency upon others that marks all human life. However, it has dialectical with social constructivist Peter Berger and Thomas Luckmann who detailed the dialectical processes at work in human identity construction. As lucid as their analysis was, it really only delineated what life experiences teach everyone becoming human is a social endeavor. Now, poised on the brink of the third millennium, it is technology, material and ideal, which structures social life in the West. It begins with artifacts, but technology is more than artifacts. Technology is culture. It is a signifying system through which social order is communicated, reproduced, experienced and explored. The culture has emerged with technology enable to produce the new forms of artifacts which reconstitute the capitalist political trajectory through mass media. Technology is an epistemological, a way of knowing in which new



technologies materialize as the most plausible response to problems that arise. It is also a quality of social relationships that demand the production, distribution and consumption of goods and services using technology to survive. A flagrant result of the technological saturation is that people are being transformed into cyborgs: the simultaneously imaginative and real creatures evoked into existence through human/ technology semiotics. A quasi-human self, cyborg identity is fed by technological organization of contemporary life as well as by the material products of technology. Furthermore the manifestation of cyborg identity need political work, recognizing it has been constructed by the science fiction narrative in the cinema and thus enables to produce the cyborg moment in the reception of audience. The cyborg body has been commodified by the movie to establish the popular culture in our late capitalism society. Cyborg has become our everyday of life at the moment. In the sense of cyborg manifesto, Donna Haraway (1991: 71), pointed that cyborg body needs political work "So my cyborg myth is about transgressed boundaries, potent fusions and dangerous possibilities which progressive people might explore as one part of needed political work. The dualisms which structure too much socialist and feminist thought need to be supplanted: "A cyborg body is not innocent; it was not born in a garden; it does not seek unitary identity and so generate antagonistic dualities without end (or until the world ends); it takes irony for granted" (1991: 99). Locating the cyborg in this text should be logically not too difficult; Haraway's cyborg... is a cybernetic organism, a hybrid of machine

and organism, a creature of social reality as well as creature of fiction (Harraway, 1985: 65). Meanwhile the notion in applying the fantasy realist text of cyborg as the creature of fiction on its metalinguistic narrative could be noted by Christopher Williams (2000: 208 & 209):

*"In turning to try apply the fantasy of Classic Realist Text (CRT) to film, MacCabe suddenly and uncritically adopted a term whose contemporary origins lay in the sociological and Marxist traditions... Probably this definition the need to be concrete at this point, MacCabe Searched for and found a cinematic equivalent for his metalinguistic narrative prose of fiction. This was nothing more nor less than the film imagetrack – the pictures. 'The camera shows us what happens' [#208]... it was established that idea and emotion, character and conflict, were the basic instruments narrative system, and especially of the initial data. It would deal with the specific characteristic of the image track and with the various layers of the soundtrack [#209]"*.

Indeed the cyborg as the most fashionable aesthetic artificial intelligence artifact become the part of popular imagetrack proliferated by the SF movie which constructing cyborg being a body commodity. In pursuing such notion could be noted from the scholar Matthew Biro (cited in Gonzalez, 2000: 544):

*"by fashioning his cyborg out of fragments of the new mass culture which he found all around him, Hausmann also believed he was fulfilling the primary positive or constructive function he could still ascribe to dada: namely, the material investigation of the signs and symbols bestowed on him by his historical present."*

Indeed, for Jennifer Gonzales on article 'Envisioning cyborg bodies' (2000: 544) pointed that until the desire to define identities and the power to do so is lost or relinquished, even the most spontaneous cyborg cannot float above the lingering, clinging past of differences, histories, bodies, places. They will always function as evidence. The new spatial relations of the human body are thus traced onto the cyborg body. Thus issue is dialectical

with the notion of Maurice-Ponty (1962: 106) that "The subject 'is (the) body' is the potentiality of certain world". Therefore Scott Bukatman (Vol. 18, Part 3, November 1991: #55; accessed on 20<sup>th</sup> January 2006) pointed that the Cyborg body is the notion of posthuman entity, as he declared:

*"At the intersection of cybernetics and phenomenology, the body already operates as an interface between mind and experience, but in contemporary SF and horror, the body is also narrated as a site of exploration and transfiguration, through which an interface with an electronically-based postmodern experience is inscribed. The body is no longer simply the repository of the soul; it has become a cyborg body, one element in an endless interface of bio-technologies. The SF text stages the superimposition of technology upon the human in all its effects: the computer alone has been figured as a prosthetic extension of the human, as an addictive substance, as a space to enter, as a technological intrusion into human genetic structures, and, finally, as a replacement for the human in a posthuman world. The obsessive restaging of the refiguration of the body posits a constant redefinition of the subject through the multiple superimpositions of bio-technological apparatuses. In this epoch of human obsolescence, however, a remarkably consistent imaging/imagining of both body and subject ultimately emerges. The cyborg performance art of Stelarc exemplifies these concerns with a techno-surrealist sense of transgression, and with an immediate emphasis upon the flesh—as paradigmatic a landscape for postmodern exploration as cyberspace itself. Stelarc, an Australian performance artist living in Japan, has filmed his bodily interior, amplified its functions, enhanced its abilities, and worked towards 'the body's transcendence of all conventional boundaries.' As cyberpunk John Shirley has written of Stelarc, 'All the signposts direct us to him'... Shirley quotes Stelarc as stating, "We're at the time now where we have to start redesigning the human body to match the technology we've created....[We] are confronted by the end of the human form..."*

Reminding that the key term of cyborg is located on the body, it causes the effect of fetishism as the cyborg body will be the most vogue image in postmodern high-tech society, due to the late capitalism society admiring the hybrids cyborg which much of being their lifestyle. Thus notion could be noted by Jennifer Gonzalez as what edited by Barbara Kennedy ( 2000: 475):

*"For Gonzalez, women-as-cyborg has been dangerously attached to notions of woman pleasure, as toy, as entertainment. And yet the contradiction is that within that fetishistic image is automaton with its disturbingly alien agency. The cyborg, she says, is the 'figure born of interface of automaton and autonomy'... in Gonzalez's work is concerned with the concept of cyborg consciousness... The configuration of the 'cyborg body' will thus provide a way of understanding the contradiction of human consciousness, the contradictions of lived experiences and the possibilities for transformations in consciousness. As such, there is an utopian sense of a liberatory but cautious politics at work in Gonzalez's writing, and in the very concept of the cyborg body itself"*

While the term 'cyborg body' in establishing the political consciousness, indeed the imaginary 'body' on its subject compelled the individual as reality pilot project of cyberpunk culture. Thus issue could be noted from Timothy Leary on the article 'the cyberbody', (as edited by Barbara Kennedy, 2000: 474 & 475) that:

*"... 'The cyberpunk: the individual as reality pilot', is a poetic account of the originations of the cyber-concept. From its Greek and Hellenic traditional roots, the cyber manifests it self as that which is autonomous and in control, ronin, maverick and outside..., who live through freedom, pagan joy, a Nitzschean celebration of life and speculative, perspectival thinking [#474]... Leary's ideas offer significant mobile connotations through which we can think about the concept 'cyber' in relation to a whole range of fluid, imaginary bodies, bodies which are technological, biological, cultural and textual. 'Cyberbody' denotes the hybridity of the organism/machine; the cyberbody is an assemblage, a complex hybrid, not merely of biological formations, but any amalgam of other categories... [#475]"*

The aesthetic cyborg integrated on cyber culture as the project of cyberpunk enable in establishing the new partial identities which could be the most fashionable machine for human being. Thus notion has been pointed by Alison Landsberg (2000: 193) "Cyborg identity recognizes the complicated process of identity formation, that we are multiply hailed subjects, and thus

embraces the idea of 'partial identities'." Indeed the cyborg culture envisioning the manifestation of fetish body on its articulation if the correlation of the term 'body' is the representational of cyberpunk fiction that determine to the political interest of cyborg image established sensual memory in the cinema, could be noted by Alison Landsberg on her article "Prosthetic Memory" (2000: 193 & 194) :

*"Concern about the power of visual sensorium – specifically, an awareness of the cinema's ability to produce memories in its spectators... the Payne Studies are significant... in what they imply about the popular anxiety... in which motion pictures actually affect – in an experiential way – individual bodies [#193]... Many of Payne Studies tests were designed to measure quantitatively the extent to which film affects the physical bodies of its spectators [#194]."*

Thus discourse indeed makes cyborg image on cinema which is the most art or beauty icon, then its value turn into the commodity of cyber hyperreal. Therefore the notion of commodity value of an art product could be rooted by Bill Nichols (2000: 45) as he pointed that:

*"A law of inverse value pertains: the more things is valued as art, the less it is acknowledge as a commodity; the more we value a film aesthetically, the less we want to treat it as an industrial product like any other".*

However, the writing of cyborg as a futuristic icon that has been proliferated from many kinds of textual scientist as well as the science fiction writers become the popular culture in the human's high tech environment who living in the techno – postmodern age. Harraway's cyborg mythology assails the dispassionate rationalism of power structures while it overturns discontinuities of a gender-based ideology (Bukatman Vol 18, Part 3,

November 1991: #55; accessed on 20<sup>th</sup> January 2006). Indeed Harraway's originality could be noted by Istvan Scicsery-Ronay, Jr:

*"In terms equally valid for critical theory and SF, is her notion of imagining utopia by moving through the 'heart' of dystopia. Recovering the cyborg from [its] role as ideological legitimator [for conservative humanist and naïve technophiles both], Haraway attempts to clear a new part for utopian rationality through the sprawl of instrumental rationalizations" (1991: 12).*

For Harraway "Cyborg politics" opens the prospect of technological symbiosis as a progressive alternative, rather than a simple masculine fantasy of "natural" mastery and domination (Bukatman 18, Part 3, November 1991: #55; accessed on 20<sup>th</sup> January 2006). The cyborg textual become the cultural awareness as utopian writing that pursuing us to illuminate and conscious to the domination of thus kind of cyborg hybrids. This notion of domination is refers to the ideological component which turns into the utopian as Fredric Jameson argues (1979: 144):

*"...we cannot fully do justice to the ideological function of works like these unless we are willing to concede the presence within them of a more positive function as well: of what I will call, following Frankfurt School, their utopian or transcendent potential – that dimension of even the most degraded type of mass culture which remains implicitly, and no matter how faintly, negative and critical of the social order from which, as a product and commodity, it springs... then, the hypothesis is that the works of mass culture cannot be well: they cannot manipulate unless they offer some genuine shred of content as a fantasy bribe to the public to be so manipulated".*

Cyborg becomes the commodity culture in high-tech consumerism of our postmodern capitalist lifestyle today. It has been as the fantasy of Hollywood's dream in establishing the political insight, while transformation era of popularization cyborg icon from golden age into marvel age indicates

the utopian writing and is predicting the revolutionary illustration as what Ernst Bloch pointed (1986: 95), it should be recalled, stakes a great deal of the appealingness of 'revolutionary interest'. Bloch's specific comments (cited in Gaines, 2000: 109) on film are provocative, as well as, and often call up references to classical genres, most specifically melodrama and science fiction. He refers to the 'marvels of technology' as well as to the 'wishful images' of architecture, and assigns a value to 'longing', which is always a yearning forward toward the better world that is found in the productive daydream. It would almost seem with Ernst Bloch that yet another Frankfurt theorist were writing under the sway of cinema, here the culmination of the art forms he favors: 'The appeal of dressing-up, illuminated display belong here, but then the world of *fairytale*, brightened distance in travel, the *dance*, the dream-factory of film, the example of theater' (Bloch, 1986: 13). The portrayal of the better life requires the theatricality, the ease of movement, the lighted spectacle, the spatial expanse, and the fantasy quality of motion pictures (Gaines, 2000: 109). Therefore Gaines points to:

*"...we could argue that because of its amazing technological capabilities, that are enhancements of the magical tale, it could be said to have a 'utopianizing' effect, that... can be produced as a 'wishful landscape'... The visual correlatives of the 'world-improving dream' carry the utopian sensibility in the angle of view as well as the use of scale, and just as easily in the climax of color and the virtuosity of special effects" (2000, 109 – 110).*

The fullest implications of Bloch for film theory, however, are found in his highly original reflections on the daydream. Setting himself apart from Freud whom he associated with backward-looking horrors of the night dream,

Bloch argued that daydream was about new possibilities, the imagination into the future of the world improved (Gaines, 2000: 110). While it might seem that fantasy is a difficult approach to the question of political action, a long route as well as a long shot, psychoanalysis actually suggests a short cut, if we understand, following Cowie's discussion of Freud's theorization of fantasy as a psychic reality, that although indifferent to developments in any realm of 'the real', fantasy may still be implicated in that realm. Fantasy, it might be said has its 'reality effect' (Gaines, 2000: 111). Ernst Bloch, years before the institutionalization of the concept of hegemony, cautioned about the 'beautifying mirror' which 'often only reflects how the ruling class wishes the wishes of the weak to be', a mirror like a cinema that specializes in 'hegemonic fantasies' (Gaines, 2000: 111). Indeed the cyborgian film as the genre of SF movie has established the new scientific cultural studies enable us to rethinking the future myths which has been constructed on the movie's content implicitly and or explicitly. The postmodern – techno culture involve as the main issue that remarkable change the social value depicted on the representation of SF's movie, where as shows the Hollywood's dream that predominant to the cultural industry being the popular and global issues which are establishing the <sup>Trilogy</sup> ~~franchise~~ movie (i.e., Matrix, Matrix Reload, Matrix Revolution; Terminator the sequel, X- Men the sequel, etc), due to each of sequel story on the movie indeed, is the determinism of Hollywood's dream work. Thus issue is dialectical with the daydream that refers to the fantasizing of cyborg icon on the movie as could be noted by Gaines (2000: 111) that



“Dream Works, turning the concept factory to its own advantage, foregrounds the industrial and the mechanistic at the same time that it denies this aspect of the business via the associations with the thoroughly creative ‘dream work’, borrowed coyly from Freud”. While cyborg image has already become the popular texts on the movie that persuade the spectators’ memory in perpetual historical to engages the market possibility in admiring the cyborg immortal icon to be the most aesthetic fashioned model in our high-tech consumerism. This notion could be noted by Dona Haraway (1991: 67) that “by the late twentieth century, our time, a mythic time, we are all chimeras, theorized and fabricated hybrids of machine and organism; in short, we are cyborgs. The cyborg is our ontology; it gives us our politics”. Indeed the cyborg iconic figure as the commodity culture in the cinema is the predominant of logic of late capitalism in our society might become the global issues that spread out through the unlimited high-tech inventions that is multimedia cinema and the power of cybernetic marketing. Those make the cyborg image on the movie is downloadable and as the bodily reality to be consumed. The Global multimedia enable the Cyborg icon on the movie become the fashion of life style in the technocultures era that predominant to the complexity of postmodern age which has simulated and articulated the cyborg culture through the Hollywood’s science fiction movie. Then, thus issue is revealing its Hegemony and turn into the post-colonial discourse. For Robert Stam and Ella Shohat (2000: 379) “acknowledge the often one-way cultural imperialism of Hollywood, they also point to the many ways in which the

global media are now more interactive, and to the way post-colonial theory and post-colonial cinema present new kinds of cultural contradictions and syncretisms in a mass-mediated world.” Furthermore cyborgian movie of Hollywood product became a standard device to imperialize the cultural mind of mankind that now has been felt into the mass consumption of cyborg as the post-industrial symbols in the high-tech capitalism.

## **F. RESEARCH METHODOLOGY**

To analyses the cyborgian movie, therefore, as what author has explored that there are dialectical boundaries of social theory between, media culture, semiotics and film studies. Indeed the “I, Robot” movie will be able to be analyzed following the research techniques below:

### **1. The Data Collecting Techniques**

#### **1.1. The Documentation Data**

In order to explore the manifestation of cyborg culture constructed on “I, Robot” movie as SF genre, the author would use the photograph of each scene of the movie then it will be scanned into the documentation data. The picture scenes of “I, Robot” movie that provided on the Cimemags 62<sup>nd</sup> edition of September 2004 will re-complete the data.

## 1.2. Literature Study

In analyzing the comprehensive qualitative research to get the core of the objective and constructing certain value that is cyborg culture will be more elaborative by the approach of literature study in enriching our discourse about SF studies as the complex hesitation of postmodern culture which establishing new discourse that predominant to social cultural studies.

## 2. The Data Techniques Analyses

The SF approach is film studies especially and cultural studies generally that suitable analyzed by the semiotic method, and using the interdisciplinary theory as the tools in elaborating the signifier values and its' signification beyond the movie. The correlation background why film studies closed to semiotic has been widely explored on *The Reinventing Film Studies (cinema and language, 2000: 12 – 13)*, Cristine Gledhill and Linda Williams wrote that:

*"In recognizing that cinema was 'langange', therefore, Bazin was making a merely precautionary and not particularly contentious statement... film theory was in for a series of seismic shocks. The first of these was administered by the publication in 1957 of the essay 'Myth today' in Roland Barthes's Mythologies... derived from the Swiss linguist Ferdinand de Saussure... The first person systematically to apply Saussurean linguistic to cinema was Christian Metz... he set out reconstruct in the most systematic way possible what he took to be the remaining languages of cinema. Recognizing that in default of a unitary language (langue) cinema had to be seen as a composite artistic language, he recomposed the world of the fiction film as an elaborate web of filmic and cinematic codes and sub codes, systems and subsystems. The guiding assumption behind this, of saussurean inspiration, was that languages, of whatever sort, exist as*

*networks deployed as it were horizontally, so that concrete instances of meaning need to be analyzed by means of a vertical probe through the various levels in play at any given time. As Metz himself seems very refined type and remote from ordinary experience... Saussurean linguistics deals with signification – the process whereby signifiers relate to their signifieds... The availability of Saussurean semiotics for this purpose was quickly seized on by film theorists on the lookout for ways of completing jigsaw society-ideology-individual.”*

However, for Bill Nichols (2000: 36) semiotics was an attempt to elucidate a structural coherence to cinema; auteur theory was a vehicle by which to identify authorship in elements of style and structure, and a revival of Russian formalism and Brechtian reflexivity was a way to elaborate the techniques governing narrative construction. Therefore Nichols pointed (2000: 36) that:

*“All these methods provided a clearly formalist turn to film study and coincided, not accidentally, with the rise of film studies as an academic discipline. Metz’s *Film language* (1974b) and *The imaginary signifier* (1982), Mulvey’s ‘*Visual pleasure and narrative cinema*’ (1975), Wollen’s *Signs and meaning in the cinema* (1969) and Wood’s *Howard Hawks* (1968) exemplify these tendencies as does the more recent *New vocabularies in film semiotics. Principles of cinematic structure, effects of the apparatus, qualities of formal organization and aspects of directorial artistry provide necessary mediations for social and political effects”*.*

Indeed the SF movie which part of film studies will be analyzed comprehensively by using the Semiology element of Roland Barthes that explores the science myths as the language structure. Therefore the hidden myth could be noted by Levis Strauss (cited in John Fiske, 1990: 123):

*“So myths arise from the repressed anxieties and unresolved contradiction hidden in the tribal or cultural subconsciousness. Myth analysis is similar to dream analysis,... it uses a structuralist methodology because its concern is with culture-specific meanings rather than individual-specific ones.”*

Creativity or originality frequently means breaking norms or conventions and Semiotics analysis can help us to understand what norms are being deviated from, to what extent, and possibly, to what effect (Introduction to communication studies; John Fiske, 1990: 103). Reminding whether semiotics as the study of sign and the way they work is called semiology, as Fiske wrote on his book entitled Introduction to communication studies (1990: 40), indeed semiotics has three main areas of study:

1. The sign it self, the study of different varieties of signs, of the different ways they have of conveying meaning, and of the way they relate to the people who use them.
2. The codes or systems into which signs are organized.
3. The culture within which these codes and signs operate.

Semiotics then focuses its attention primarily on the text which was established by the French linguist Ferdinand de Saussure. It has become the empirical method in analyzing the structure of symbols and its signification that explores the basic concept of connotation and myths derivation from the language. In order to get the usage orders of signification Fiske argues:

*"Saussure's theories on the paradigmatic and syntagmatic relations of the sign take us only so far towards understanding how signs work. It was Saussure's follower, Roland Barthes, who first set up a systematic model by which this negotiating, interactive idea of meaning could be analyzed. At the heart of Barthes's theory is the idea of two orders of signification"* (John Fiske, 1990: 85)

Barthes signification concept dealing with the study of sign has two orders in constructing the denotation breakdown into Connotation and Myth basic concept. Denotation describes the relationship between the signifier and signified within the sign, and of the sign with its referent in external reality. This refers to the common-sense, obvious meaning of the sign (John Fiske, 1990: 85 – 86). Connotation is to describe one of the three ways in which signs work in the second order of signification. The interaction that occurs when the sign meets the feelings or emotion of the users and the values of their culture. For Barthes the first order signifier is the sign of the connotation (John Fiske, 1990: 86).

The second of Barthes's three ways in the second order is myth. A myth is a story by which a culture explains or understands some aspect of reality or nature. Our sophisticated myths are about masculinity and femininity about the family, about success, about the British policeman, about science. A myth, for Barthes, is culture's way of thinking about something, a way of conceptualizing or understanding it. If connotation is the second-order of the signifier, myth is the second-order meaning of the signified. (John Fiske, 1990: 88).

The most important area that pursued by barthes's sign study is the reader in interpreting the text. Nevertheless, connotation as the genuine sign needs the reader activeness, in transforming the meaning. Continuing the Hjelmslev's study, Barthes created the model in interpreting the sign

which replace the process of connotative sign through the terms of 'signified' and 'signifier'.

1. Signifier	2. Signified
3. Denotative sign	
4. CONNOTATIVE SIGNIFIER	5. CONNOTATIVE SIGNIFIED
8. CONNOTATIVE SIGN	

**Table F 2.1 Source: Paul Copley & Lita Janz, 1999, Introduction Semiotics. NY: Totem Books, p 51.**

Thus Barthes's signification showed that denotative sign (3) consists of signifier (1) and signified (2), while coincide with, the denotative sign is also connotative signifier (4). In other word, those material forms; if you recognize the sign of 'lion', then the connotative value such as prestige, fierceness and courage are possible (Copley and Jansz, 1999: 51).

In applying Semiology more operationable in media technique analyses could be noted from Arthur Asa Burger (1983: 38):

*"In applying semiology... it makes sense to concern ourselves with aspects of the medium that function as 'signs', as distinguished from carrying signs. What is most interesting about... are the kinds of camera shots employed in the medium. The list below shows the more important kinds of shots, which functions as signifiers, defines them, and suggests what is signified by each shot".*

Signifier (shot)	Definition	Signified (meaning)
close-up	face only	intimacy
Medium shot	most of body	personal relationship
long shot	setting and characters	context, scope, public distance
full shot	full body of person	social relationship

We can do the same for camera work and editing techniques:

Signifier	Definition	Signified (meaning)
pan down	camera looks down	power, authority
pan up	camera looks up	smallness, weakness
zoom in	camera moves in	observation, focus
fade in	image appears on blank screen	beginning
fade out	image screen goes blank	ending
Cut	switch from one image to another	simultaneity, excitement
Wipe	image wiped off screen	imposed conclusion

**Table F 2.2 Source: from Arthur Asa Burger Media Techniques Analyses pp 38-39.**

The above material represents a kind of grammar of television as far as shots, camera works, and editing techniques are concerned (Burger, 1983: 39). There are other matters that might be considered here, also, such as lighting techniques, they use of color, sound effects, music, and so on. All of these are signifiers that help us interpret what we see on television [included cinema] (Burger, 1983: 39).

## **G. THE ORGANIZATION OF RESEARCH**

In establishing the qualitative research more look well organized, the author would explain the content of each chapter generally. The first chapter is exploring the introduction of Science Fiction movie that shows its differences as well as similarity with cyberpunk fiction. The author purposing some questions as well as explains the objective and the benefit of this research. In illuminating the research's objective, then followed by the elaboration of the social discourse of film studies organized on the theoretical framework. The second chapter explores the history of Science Fiction genre briefly in illustrating the cyborg culture. The



third chapter will explore the discovery of "I, Robot" that contain the science fiction writer named Dr. Isaac Asimov and the movie's product. In the forth chapter will analyze the cyborg culture which is represented on the "I, Robot" movie by using the intertextual approach on its narrative in order to illuminate the movie's message. Beside that to crack the myth of "I, Robot" movie, the discourse of Cyberculture in which provided the Cyborg culture as post-human entity, would be able in mapping the semiotics method by applying the discourse of Cyborgian studies Donna Harraway, Sadie Plan, Scott Bukatman, and many other philosophers who exploring Cyborgian consciousness as well as illuminating the political value depicted on the movies' content. While the extratextual approach will analyze the representation of stardom culture inside on the narrative in order to elucidate the dominant ideology behind the movie. At last on the fifth chapter will be the conclusions and some suggestions for this research.