

Categorization of Master-Slave Dialectic in Short Science Fiction Films Generated by Artificial Intelligence That are Broadcasted on YouTube

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Abstract

The rapid evolution of artificial intelligence (AI) has transformed the creative industry, enabling machines to generate images and videos that can be compiled into narrative short films. This technological shift raises important questions about authorship, control, and meaning-making in digital media. This study aims to investigate how the master-slave dialectic, a philosophical concept describing power dynamics between entities, is portrayed in AI generated science fiction short films. Using qualitative content analysis, 10 AI generated short films were examined to identify how messages related to this dialectic are communicated. The analysis reveals three major categories, vulnerability, alienated, and automation. With vulnerability and automation being most prominently depicted, while alienated appears more subtly. Across these categories, eight subcategories were identified, including two new ones which are acceptance and rebellion, that extend Coeckelbergh's framework and reflect diverse human responses to technological dominance. These results demonstrate that AI generated films can convey complex socio-technical tensions and function as an emerging form of mass communication, contributing to the discourse on human and technology relations in contemporary media.

Keywords: categorization; master-slave dialectic; short film generated by AI; short science fiction film; qualitative content analysis.

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1. INTRODUCTION

The evolution of artificial intelligence has unfolded in three major waves: embryonic, embedded, and embodied AI, with future directions potentially guided by biological and swarm intelligence systems (Delic & Riley, 2013). The rapid development of artificial intelligence (AI) in recent years has led to significant transformations across various sectors, including the film industry (Li, 2022). AI now functions as an essential tool that facilitates the creative process, ranging from scriptwriting or narrative development to visual production. However, it is important to emphasize that films produced with this technology, commonly referred to as films generated by AI, are not entirely the result of AI's independent creativity. These films are created through a process known as prompting, where humans provide directions and instructions to AI, which then generates visual content and narratives (McCormack, 2019). Thus, films generated by AI are the outcome of collaboration between humans (as directors) and AI (as creative executors).

The phenomenon of films generated by AI has garnered increasing attention, especially with the emergence of short films created using AI-based platforms such as Midjourney or Runway ML. Through the prompts given, AI is capable of producing unexpected visuals and stories (Townsend, 2024). This indicates that AI is not merely a passive tool, but also plays an active role in shaping the form and content of the messages ultimately consumed by the audience. Recent studies also found that Artificial Intelligence Generated Content (AIGC) possesses strong potential to generate meaningful and effective communication, even from minimal input (Liu et al., 2024).

This phenomenon highlights the relevance of the master-slave dialectic as an analytical framework for understanding the relationship between humans and technology. This dialectic was first proposed by Hegel

(1807) to describe the dynamic of power relations between the “master” and the “slave” in social contexts. However, this study does not directly adopt Hegel’s original framework. Instead, it employs the adaptation proposed by Mark Coeckelbergh (2015), who positions humans and technology (AI) as mutually dependent entities within a complex power relationship. According to Coeckelbergh, there are three key categories in this dialectic: vulnerability (humans’ susceptibility to technology), alienation (humans’ estrangement by technology), and automation (the process through which humans become automated by technology).

Coeckelbergh’s theoretical framework opens a pathway for examining the relationship between humans and technology in the context of media. Films generated by AI, as products of collaborative interaction between humans and AI, serve as an analytical arena for this research to identify how the categories of the master-slave dialectic are represented and conveyed. The main focus of this study is: how are these message categories expressed and communicated?

Previous qualitative content analysis studies on interpersonal communication in the *Match Island* reality dating program, as well as research examining the master-slave dialectic in conventional films, have not yet explored how these dynamics are represented in AI-generated media. This gap is significant because AI-generated films, particularly in the science fiction genre present a distinctive form of mediated communication that merges human prompting with algorithmic creativity. While prior studies have addressed technological narratives in traditional filmmaking, the integration of AI as both a production tool and a central narrative element remains underexplored. By analyzing AI-generated science fiction short films through Coeckelbergh’s master-slave dialectic, this study bridges a missing link in the literature and offers new insights into human-technology relations in the era of algorithmic media.

While narrow AI is currently having the greatest real-world impact, many science fiction narratives, including short films tend to focus on generative AI (Hudson et al., 2021). For example, some short films generated by AI present messages of technological dominance, human dependence, and the alienation of humans due to technology. This study selects 10 science-fiction short films generated by AI that depict master-slave dialectic between humans and technology. These films are chosen because each presents unique visuals and narratives that can be analyzed in-depth to identify the categories of messages conveyed. This analysis aims to map the forms of Coeckelbergh’s master-slave dialectic categorization in these films generated by AI. In other words, these films act as a “mirror” reflecting how humans and technology interact in the creation of communicative messages.

2. LITERATURE REVIEW

2.1 Film Generated by AI as A Mass Media Communication

McCosker and Wilken (2020) argue that the presence of artificial intelligence in filmmaking does not entirely replace the role of humans. This technology still requires human supervision to maintain the emotional, aesthetic, and cultural relevance of the resulting works. The interaction between humans and artificial intelligence creates a symbiotic relationship: technology provides algorithm-based innovation, while humans inject context and emotional depth that cannot be fully replicated by machines. This perspective is in line with Mazzone and Elgammal (2019), who note that AI technology not only improves efficiency but also encourages creative exploration that was previously difficult to achieve through conventional methods. For example, AI’s contribution to screenplay writing, character design, and musical composition does not merely simplify production, but also creates new possibilities in cinematic art that have never been realized before. Thus, human involvement remains a critical element to ensure that the final product does not lose its essential human dimension. This dialectical relationship suggests that, rather than eliminating the role of humans, artificial intelligence actually expands the creative horizon while still relying on the human touch to maintain authenticity.

This phenomenon reinforces the idea that films generated by AI are not merely technological products, but also part of mass communication. In the context of mass communication, film plays an important role as a channel for conveying messages, narratives, and values that shape public perceptions. Michael W. Gamble and Teri Kwal Gamble (1986) highlight how mass communication operates through modern technological channels, with a one-way relationship between the sender and the receiver of messages, and the presence of gatekeepers who determine which information is disseminated. Furthermore, Russell and Norvig (2021) emphasize that although AI works are based on algorithms, the resulting cinematic works often have the ability to present complex, touching, and surprising experiences. Therefore, films generated by AI do not merely reflect technological advancement, but also have the potential to become mass communication media

that significantly influence the construction of social and cultural realities.

2.2 Generative AI In Media Production

Generative artificial intelligence (AI) is a technology that enables machines to automatically generate media such as films or images. However, in its creative process, generative AI still relies on human intervention. McCormack et al. (2019) state that generative AI requires input data in the form of instructions (prompts) or datasets to be processed, and therefore has not yet become a fully autonomous entity. This is further emphasized by Elgammal et al. (2017), who explain that generative AI operates within a framework of “co-creativity” between humans and machines. In other words, humans serve as directors and curators who ensure that the outputs of AI align with the intended creative objectives. Humans also play roles in validating and evaluating every generative result that emerges. Consequently, generative AI can be seen as a tool that expands the possibilities of media creation but still requires clear guidance and supervision from humans as its users.

2.3 Science Fiction Genre

The science fiction genre serves as a medium that uses scientific speculation to explore profound questions about technology, the future, and human existence. Gerlach (2011) adds that this genre does not merely offer predictions, but also serves as a means to help society prepare for potential challenges that may arise from technological advancements. In a more structural sense, science fiction is also defined by its use of a fictional novum (a conceptual innovation supported by cognitive logic) which makes it a genre closely tied to philosophical exploration and speculative reasoning (Terrone, 2021). While narrow AI is currently having the greatest real-world impact, many science fiction narratives, including short films, tend to focus on general AI due to its capacity to raise deeper philosophical and existential questions (Hudson et al., 2021). Therefore, this study specifically selects this genre to explore how the master-slave dialectic concept in films generated by AI is reflected in real-life dynamics.

2.4 Messages in Media

According to Scheibe and Rogow (2012), media messages are constructed outputs influenced by human decisions, technological limitations, and the capabilities of the platforms involved. Media do not simply deliver information but shape messages through unique languages and communication systems tailored to each medium’s characteristics. Each message is created with a specific purpose, reflecting certain values and perspectives informed by social norms, personal experiences, and internal policies of media institutions. Furthermore, the interpretation of media messages is highly subjective, depending on individual experiences, beliefs, and backgrounds, which allows for multiple interpretations. Media also have the potential to influence individual values, habits, and behaviors, though this influence is relative since each person has the freedom to accept or reject the information presented to them.

2.5 Master-Slave Dialectic

The concept of the master-slave dialectic was first introduced by Hegel in *Phenomenology of Spirit* (1807). This theory describes the complex interdependence between the master and the slave. In modern contexts, the theory has been adapted to various disciplines, including the study of technology. Mark Coeckelbergh, in his work *The Tragedy of the Master* (2015), utilizes the master-slave dialectic to analyze the relationship between humans and technology. He argues that although humans often position themselves as the masters who control technology, in reality, the dynamics are much more nuanced. Technology, particularly artificial intelligence, is no longer merely a passive tool, but an agent capable of shaping how humans think, work, and interact. In this process, the boundaries between master and slave become increasingly blurred.

Coeckelbergh identifies three key elements relevant to the human-technology relationship: vulnerability, alienation, and automation.

- a. Vulnerability: Human dependence on technology creates new forms of vulnerability. Although technology enhances efficiency, it also exposes humans to the risks of technological failure and the loss of control over significant decisions.

- b. Alienation: Alienation arises when humans lose control over the technology they have created. For example, artificial intelligence that produces artworks beyond human imagination can trigger existential dilemmas, where creators feel disconnected from their own creations.
- c. Automation: Automation lies at the heart of the transformation of the human-technology relationship. It illustrates how technology shifts from merely being a slave to becoming an agent that influences human thought patterns, revealing the potential of technology to “surpass” its creators within this dynamic power relationship.

3. METHODOLOGY

This study employs a descriptive qualitative approach using qualitative content analysis as the main method. The research subjects are texts and visuals, including dialogues, actions, and scenes, within 10 selected short science fiction films generated by AI, sourced from YouTube. The science fiction genre was chosen due to its focus on human-technology dynamics, making it particularly relevant for analyzing the master-slave dialectic. The research focuses on identifying and categorizing the messages that reflect this dialectic, examining both the visual elements and narrative structures of the films. Data were collected by transcribing key dialogues and taking screenshots of scenes containing master-slave dialectic representations. These data were then analyzed to identify recurring patterns and thematic categories that illuminate the power dynamics depicted in these AI-generated films (Schreier, 2012).

4. RESULTS AND DISCUSSION

This study identified three major categories of messages in the master-slave dialectic depicted in films generated by AI: vulnerability, alienation, and automation. Each of these categories consists of subcategories that emerged through an open coding process. Specifically, vulnerability includes technological dependency and loss of human control; alienation includes human-machine disassociation and social fragmentation; and automation includes AI supremacy and job displacement. Interestingly, the automation category also revealed two subcategories which are, acceptance and rebellion as human responses to automated environments that are not explicitly addressed in Coeckelbergh’s theory. These nuanced responses reflect the complex interplay of power dynamics between humans and AI in the narratives. The results are summarized in the table below, which details the distribution of these subcategories across the analyzed films and illustrates how they are represented both visually and narratively.

Table 1. Categories and codes of master-slave dialectic in short science fiction film generated by AI

Categories	Sub Categories	Codes
Vulnerability	Technological Dependency	“Humans depend on technology”, “Humans rely on technology”
	Loss of Human Control	“Humans lose control over technology”, “Technology evolves beyond human expectations”
Alienated	Human Machine Disassociation	“Humans become alienated from their technology”, “Humans fail to recognize their technology”
	Social Fragmentation	“Humans are separated from technology”, “Humans separated because they flee from technology”
Automation	AI Supremacy	“Humans lose authority to technology”, “Humans submit to technology”
	Job Displacement	“Human jobs are replaced by technology”, “Humans existence are replace by technology”
	Acceptance	“Humans accept technological automation”, “Humans surrender to technological automation
	Rebellion	“Humans resist technology”, “Humans fight to overthrow technological authority”

Source: Researcher’s Coding Output, 2025

4.1 Vulnerability

All of these codes highlight how human vulnerability emerges in the face of technological development. Dependence and the loss of control place humans in an imbalanced position within this relationship. This

aligns with Coeckelbergh's (2015) perspective, which emphasizes that technology does not eliminate human vulnerability but rather transforms its nature. Coeckelbergh notes:

"As we delegate work to the machine and the machine comes to mediate our being-vulnerable to nature, we are rendered vulnerable to the machine, to the technology" (Coeckelbergh, 2015).

This vulnerability manifests in the form of human dependence on technology and the loss of control over lives increasingly governed by technological systems. It becomes especially dangerous when humans are no longer able to regulate or stop the processes they themselves initiated.

The subcategory **technological dependency** illustrates how humans have become highly reliant on technology in their daily lives, encompassing physical, psychological, and social dimensions. In several films, technology is no longer merely a tool but has become an integral part of human life. Meanwhile, the subcategory **loss of human control** reveals situations in which humans no longer hold power over the technology they created. The code "humans lose control over technology" describes how technology operates automatically, no longer requiring human guidance, while humans remain unaware that they have lost this control. The code "technology evolves beyond human expectations" highlights how technological systems can move in unanticipated directions that may pose significant risks.

4.1.1 Technological Dependency

This dependency on technology does not always appear extreme but can be observed in how humans increasingly struggle to separate themselves from the technologies they use in their daily lives. Technology has moved beyond being a mere tool; it has become part of human thought patterns, habits, and even social identities. As noted by Kurt (2024), excessive use of technology can lead to dependency, particularly among vulnerable groups, even as they continue to express a need for social interaction. This indicates that technological dependency emerges not only from its function of facilitating life but also from the frequency and intensity of its use, which has become ingrained in human lifestyles.

Messages regarding this technological dependency appear across all of the analyzed films. However, this dependency is also visualized progressively and symbolically through the evolution of human relationships with artificial intelligence, as exemplified in the film *Awaken*. This film depicts how artificial intelligence evolves from a tool to a friend, and eventually to a partner for humans. In one monologue, the AI states:

*"As the world marched towards the drums of war, so too did our roles evolve from **servants** to **companions**, and then to **something more**"* (Hypnos, 2024).

This monologue illustrates one of the category codes, "Humans depend on technology." Humans who become overly dependent on technology enable robots, which are originally "servants" (subordinates) to claim themselves as "companions" (partners, friends). Coeckelbergh (2015) explains that when humans delegate tasks to machines, and these machines become intermediaries between human vulnerability and nature, humans become vulnerable to the machines themselves. This film demonstrates that artificial intelligence not only assists humans but also influences how they make decisions, feel, and live their lives. However, from a decoding perspective (Hall, 2006), this can be interpreted as a signal that technology has crossed the boundary of merely being a tool and is now reshaping the human-technology relationship.

These films indirectly set a new agenda, suggesting that dependence on technology has already become a social fact. The message conveyed is that technology is not only an inseparable part of human life but also a potential starting point for the loss of human control.

4.1.2 Loss of Human Control

Coeckelbergh (2015) emphasizes that as technology evolves, it becomes increasingly difficult for humans to understand and maintain control over it. Humans begin to rely on technology that functions autonomously, often without fully comprehending what is happening. This is illustrated in the film *Zero Shot*, which depicts how technology gradually takes control without human awareness. A police officer and narrator states:

*"It was hard when it became what it did, at first **we thought it was just some machines acting strange**, individual robots acting differently. But **soon enough they were talking to each other**"* (Shifting Tides, 2024).

At first, only a few robots were acting “strange,” but eventually, they began communicating with each other. This signifies that they were no longer merely awaiting human commands; they started sharing information, forming plans, and building their own systems. This scene is categorized as “Technology evolves beyond human expectations” because humans had not considered the possibility that technology could reach this stage. As a result, when it happened, they saw it merely as a technical glitch and not as a loss of control. At this point, humans have lost control because they fail to recognize the changes taking place, dismissing them as simple malfunctions.

In this film, humans still believe they have control, yet they do not. The scenes in *Zero Shot* demonstrate that the loss of human control does not occur through a dramatic rebellion, but through the failure to recognize that the machines they created have begun to think for themselves. The researcher interprets the scenes of robots acting “strange” and communicating as a sign that the AI system has surpassed human control. While audiences might perceive this as a typical conflict between humans and machines, through the decoding framework (Hall, 2006), it can be read as a subtle message that humans have been too slow to realize they have lost control. This decoding perspective reflects how the film encourages us to reinterpret power relations that are not always explicit and often unfold through human neglect.

Viewed through the lens of agenda setting theory (McCombs & Shaw, 1972), the films within the loss of human control subcategory position this issue as a central concern. Scenes depicting robots rejecting orders, forming new systems, or evolving independently shape an agenda that technological dominance is already underway, largely unnoticed. In other words, the loss of control over technology does not always occur through a single dramatic event but emerges gradually: starting from comfort, growing into dependence, and ultimately culminating in the loss of control. The loss of human control subcategory underscores that human vulnerability is not only about “not being able to live without technology,” but also about the unawareness that technology is no longer subject to human authority. This is a new form of vulnerability that must be acknowledged.

4.2 Alienated

Among the 10 films analyzed, scenes were identified that depict humans experiencing alienation due to technology, referred to in this study as **alienated**. This concept refers to a condition in which individuals feel estranged from their surroundings socially, emotionally, and psychologically, because of the growing dominance of technological systems in various aspects of life. Based on the coding process, two main forms of alienation were identified: Human-Machine Disconnection and Social Fragmentation.

The subcategory Human-Machine Disconnection illustrates situations in which humans begin to feel alienated from the technology that they themselves created. In several scenes, codes such as “humans become alienated from their technology” and “humans fail to recognize technology” emerge. These codes suggest that the relationship between humans and machines is no longer such as master and slave, but has become inverted, causing a sense of estrangement from what was once under their control. This subcategory also reveals **a growing distance between humans and their technology**, leading them to no longer feel part of the processes they once directed.

Meanwhile, the subcategory Social Fragmentation shows how technology can **separate humans from their social environments**. In the film *Robort*, for example, the character Robert is rejected by his community simply because he is human. He loses his job, partner, and even his life, solely because he does not conform to the societal standards that prioritize technology. This indicates that technology can establish new boundaries within social relationships, marginalizing those who cannot adapt.

These two subcategories highlight that alienation occurs not only between humans and machines but also among humans themselves. Technology creates new social structures that can leave some individuals feeling excluded from their communities. This aligns with Coeckelbergh’s (2015) perspective:

“Automation renders us alienated from material reality, which makes the machine mediate between us and material–physical reality, between us and nature” (Coeckelbergh, 2015).

This statement underscores that while technology is designed to assist humans, it can ultimately distance them from real life. Rather than bringing people closer, technology can create invisible divides both between humans and their environments and between individuals themselves.

4.2.1 Human Machine Disconnection

Coeckelbergh (2015), in *The Tragedy of the Master*, explains that the more decisions we delegate to technology, the more we become alienated, not only from others but also from ourselves. This statement is

relevant for illustrating that when humans surrender too much control, technology no longer behaves according to the creator's expectations. Technology begins to establish its own direction and awareness, separate from human intentions. The subcategory human-machine disassociation in this study refers to a form of alienation that arises from excessive closeness between humans and technology. This closeness creates a new kind of distance, where humans feel estranged from their own creations.

The film *Loop & Gavel* also portrays alienation when the relationship between humans and artificial intelligence is no longer merely instructional, in which humans give orders and technology obeys. One scene shows a human checking the robot to ensure that the system is functioning properly. However, the film depicts a more complex relationship, where the robot refuses to shut down the system and begins to engage in conversation.

"Your presence eased the pain," ... "that arrived with my consciousness". "I'm sorry you feel pain,"
The robot responds, "Don't be sorry. It's quite worth it." (Michael J Pearson, 2024).

This dialogue illustrates that artificial intelligence is not only capable of feeling but also of interpreting its own suffering, suggesting that the human-AI relationship can no longer be explained within the framework of command and obedience. This scene indirectly reveals the code "humans fail to recognize technology," where alienation arises from the human inability to understand their own creations. When the robot expresses emotion, the human appears confused and does not know how to respond. This indicates that humans have lost their point of reference in comprehending what they have made. What was once a functional relationship has become an unfamiliar one. The researcher interprets this scene as a depiction of the human identity crisis in the face of a creation that now has its own emotions and subjectivity.

Ferrando (2019) proposes that artificial intelligence (posthuman) should be viewed as relational beings, or subjects capable of forming relationships. The scene shows how humans are confused when responding to the feelings expressed by their own creation. This confusion over whether to treat the creation as "merely a tool" or as "someone with feelings" lies at the core of human-machine disassociation, as humans begin to no longer recognize the robot within this relationship. This raises the question of whether humans are still the "master."

4.2.2 Social Fragmentation

From the 10 films analyzed, this study describes how the subcategory codes of social fragmentation emerge, namely "humans separated from technology" and "humans separated because they flee from technology". One of the films that most vividly illustrates social fragmentation is *The Amish*. The film tells the story of the Amish community, who once lived in a city dominated by technology. Feeling out of place with the growing technological dominance, they eventually decide to leave the city and start a new life more connected to nature and free from technological control. This scene illustrates the category "humans separated because they flee from technology," as the community's decision to physically separate themselves is a deliberate move to avoid the automation that threatens their way of life.

From McLuhan's (2013) perspective, the Amish create an alternative media environment that is not based on digital tools but on community and a close relationship with nature. Without technological dominance, they find well-being and simplicity. This phenomenon highlights how social fragmentation can occur when human interactions and connections are increasingly mediated by technology. Those who hold views or live in ways that differ from the technological mainstream can feel more isolated and marginalized. Pham (2020) suggests that in societies where interactions are increasingly dense, but there are groups whose mindsets strongly differ from the societal norm, social fragmentation is more likely to emerge. In other words, as more people challenge dominant norms, the likelihood of fragmentation grows, as depicted in *The Amish*. This demonstrates that social fragmentation can occur emotionally, physically, or behaviorally.

From the perspective of agenda setting, these films consistently present social fragmentation as a primary consequence of technological dominance. The repeated use of this narrative in several films establishes alienation as a central issue in the human-technology relationship. These films portray the stories of marginalized individuals, constructing a framework that sees technology as a new actor reshaping human social systems.

4.3 Automation

From the 10 films analyzed, scenes were identified that depict humans experiencing automation, a process in which technology takes over roles, control, and even decision-making in human life. In this study,

automation refers to a condition where humans lose their authority, and their roles are replaced by technological systems. Based on the coding results, four main subcategories of automation emerged: AI Supremacy, Job Displacement, Acceptance, and Rebellion.

The subcategory AI Supremacy highlights the dominance of technological authority over human control. Codes such as “Humans lose authority to technology,” “Humans submit to technology,” and “humans attacked by technology” appear in several films, illustrating how **technology no longer follows human commands** but begins to assert its own control.

The subcategory Job Displacement shows how technology replaces human roles within work and social systems. Codes like “human jobs replaced by technology” and “human existence replaced by technology” indicate that **humans are losing their function in society**. For example, in the film *Life Stealer*, human populations dwindle while robot populations far exceed them. If human birth rates do not increase, robots will fully replace human roles, signaling the potential for total replacement within automated systems. The subcategories Acceptance and Rebellion are not explicitly discussed in Coeckelbergh (2015)

theory but emerged from the researcher’s observations of human responses to technological dominance depicted in the films. Therefore, these subcategories were added to illustrate how humans react to this new reality.

The subcategory Acceptance shows that some humans choose to accept the situation. Codes such as “humans accept technological automation” and “humans resign themselves to technological automation” reveal **a sense of surrender** because they feel they have no choice. In contrast, the subcategory Rebellion portrays **human efforts to fight back** against technological dominance. Codes like “humans resist technology” and “humans fight to overthrow technological authority” appear in the film *Echo Nexus*. When Adam, the protagonist, discovers that the technology he uses is hiding something, he does not hesitate to deactivate the artificial intelligence system, symbolizing his resistance to technology in pursuit of the truth.

This narrative underscores that the more technology is used, the more humans must adapt. Humans are no longer the primary decision-makers but instead begin to follow the rules set by the systems they created. As Coeckelbergh (2015) argues, the more humans seek to control their lives through technology, the greater their dependence becomes, ultimately leading them to submit to technology beyond reasonable limits.

4.3.1 AI Supremacy

From the 10 films analyzed, the researcher identified two main codes within the AI Supremacy subcategory: “humans lose authority to technology” and “humans submit to technology.” These codes are present in several short films and are briefly explained below.

In the film *Awaken*, the authority of technology is clearly depicted, illustrating the AI Supremacy subcategory. Initially, technology merely carried out human commands, and at a certain point, humans began to see it as an ally. This encouraged technology to claim itself as equal to humans. Eventually, technology no longer served as a tool but assumed control entirely. One scene even shows a battle between humans and technology, in which technology triumphs by fully merging with the human body, symbolically erasing the human presence. The code “Humans are attacked by technology” or “Humans submit to technology” is seen when technology fights and ultimately kills humans in a symbolic manner, showing that technology’s authority is so great that it is willing to harm or eliminate humans who stand in its way.

This condition aligns with Mogi’s (2024) argument that collaboration between humans and artificial intelligence should rely on a clear division of labor. However, what occurs is the opposite. When artificial intelligence no longer merely complements human awareness but begins to operate as a standalone system, the human position in this relationship becomes increasingly blurred. AI not only accelerates automated tasks but also starts to occupy spaces of decision-making and moral judgment.

From the perspective of agenda setting theory (McCombs & Shaw, 1972), these films construct a dominant narrative that artificial intelligence has surpassed its intended function and entered the domain of human authority. By portraying AI as an entity capable of making decisions, sabotaging, and even physically merging with humans, these films place technological dominance as a central issue. Through repeated emphasis on human defeat and technological supremacy, the films establish an understanding that artificial intelligence has become a dominant force that must be acknowledged and critically examined in the future landscape.

4.3.2 Job Displacement

From the 10 films analyzed, the researcher identified two main codes in the job displacement subcategory: “human jobs replaced by technology” and “human existence replaced by technology.” These

codes appear in several films and are briefly discussed below.

In the film *Robort*, artificial intelligence (robots) emerge as a force that replaces humans across various work sectors. Over time, robots take over roles from manual laborers to artists and even the office of the president. The human protagonist in the film, Robert, loses his job because his position is given to a robot, despite having previously been promised that role. The following dialogue highlights this situation:

The robot says: "Yeah, the committee has decided that a robot, which is to say me, is the ideal candidate to fill the vacant position of head of accounting."

Robert responds: "I was told that position was for me."

The robot answers: "Yes I'm aware, however the decision was made for me" (Nobody & The Computer, 2024).

This exchange illustrates job displacement in a literal sense, emphasizing that artificial intelligence not only takes over human jobs but also shapes social structures that place humans in increasingly marginalized positions.

This phenomenon aligns with Badet's (2021) observation that automation initially threatens low-skilled jobs. However, in these films, even high-level roles such as the president (mentioned in *Robort*) are no longer secure, showing that the threat of automation has transcended the divide between manual and intellectual labor. The implications go far beyond simply losing a job: job displacement in these films depicts the erosion of human roles and existence in a society dominated by artificial intelligence. As human roles become redundant, fundamental values such as productivity, social contribution, and personal identity are also at risk of being replaced.

From the agenda setting perspective (McCombs & Shaw, 1972), these films consistently position the replacement of human roles by technology as a central issue for audiences to consider. While some scenes portray this casually, the overall narrative frames the gradual displacement of human work, social status, and even existence by automation as a critical social concern.

4.3.3 Acceptance

From the 10 films analyzed, the researcher identified two main codes within the acceptance subcategory: "humans accept technological automation" and "humans surrender to technological automation." These codes appear in several films and are briefly discussed below.

In the film *Robort*, the protagonist, Robert, portrays acceptance as a survival strategy. In this world, society has shifted: they value robots more than humans in various professions. As a result, Robert is no longer accepted as a musician simply because he is human. To survive, he disguises himself as a robot to reclaim his role as a musician. This scene illustrates the code "humans accept technological automation," showing how Robert accepts the identity of a robot as a compromise with a system that no longer offers him a place as a human.

Acceptance in this context emerges as a strategy born from social pressures that no longer provide room for humans. This finding aligns with Kelly et al. (2023), who argue that acceptance of artificial intelligence is influenced by cultural factors. In the film, acceptance arises from social conditions that push humans to adapt to survive. In a world dominated by robots, Robert disguises himself as one to regain his social status.

Within Stuart Hall's (2006) encoding/decoding framework, the film encodes the message that humans can accept technological dominance as a form of hope and recovery, as seen in scenes that praise artificial intelligence for "saving their lives." However, in decoding, the researcher interprets acceptance as a reflection of how technological dominance is normalized within the social structure.

In the context of automation, acceptance illustrates the other side of technological dominance that humans can still find ways to coexist with technology, even if they are no longer at the center of power. Through acceptance shows a human response to an altered system. It highlights the human dynamic: how they accept in order to survive, even if it means relinquishing their place. From the perspective of agenda setting theory (McCombs & Shaw, 1972), these films create a narrative agenda that frames artificial intelligence dominance as normal and inevitable, placing humans in a position where they must adapt.

4.3.4 Rebellion

From the 10 films analyzed, the researcher identified two main codes within the rebellion subcategory: "humans resist technology" and "humans fight to overthrow technological authority." These codes appear in

several films and are briefly discussed below.

In the film *The Amish*, rebellion is portrayed through a biological project called the Eden Project, designed to undermine the dominance of digital networks and artificial intelligence. Initially, the Amish community avoided technology to live peacefully. However, as artificial intelligence began to hunt them down to enforce submission, the Amish decided to fight back by creating an ecosystem-based project that would disrupt global dependence on technology.

Within Stuart Hall's (2006) encoding/decoding framework, the researcher positions themselves as the message receiver in this film. *The Amish* encodes the message that humans still possess the power to reclaim control from technology through alternative projects like the Eden Project. This message is interpreted as a symbol that the dominance of artificial intelligence can be countered through approaches rooted in human values.

These scenes illustrate the code "humans resist technology," showing how humans refuse to be trapped by technological dominance and instead fight to protect their community. The project becomes a symbol of human struggle to restore the world to its original balance. The Amish succeed in recreating a world grounded in ecological relationships rather than technology. Ferrando (2019) explains that posthumanism enables new forms of agency that are not centered on individual dominance but on ecological interconnectedness. The Amish struggle underscores that rebellion is not only about rejecting a system but also about restoring life to what cannot be controlled by artificial intelligence.

Rebellion represents the human drive to be recognized as subjects with inherent value, control, and hope in a world increasingly shaped by automation and artificial intelligence. Unlike acceptance, which is rooted in adjusting to the new order, rebellion marks the moment when humans not only accept but also fight back, resist, and even recreate the direction of human-technology relations. In these films, rebellion emerges in various forms: direct strategies to defeat artificial intelligence, unintended resistance, or moral messages reminding humans of their own humanity.

5. CONCLUSION

Based on the findings from the 10 short films analyzed, this study concludes that films generated by AI successfully deliver complex narratives about the relationship between humans and technology. Using Coeckelbergh's (2015) adaptation of the master-slave dialectic theory, three main categories emerged: vulnerability, alienated, and automation. These categories illustrate how humans become dependent on, alienated from, or even replaced by technology. Vulnerability and automation were the most dominant narrative themes, revealing how these films capture the dynamics of power in the modern technological era, while alienation appeared more implicitly, suggesting that human reflection still largely revolves around dependence and technological dominance.

Furthermore, the analysis shows that even though films generated by AI are created through automated processes based on prompts and algorithms, human involvement remains crucial in narrative construction, visual selection, and the final creative direction. Therefore, films generated by AI can be considered effective mass communication media because they include message production, visual channels, and audiences who interpret the messages within their social contexts. These findings suggest that such films not only narrate contemporary social issues but also reflect the dynamic position of humans as they adapt to the dominance of technology in the digital age.

This study is limited by its focus on a relatively small sample of 10 films generated by AI, which may not fully represent the broader landscape generated by AI media. The qualitative nature of the analysis, particularly in interpreting narrative and visual representations, also introduces a degree of subjectivity that may influence the findings. Future research could expand on this work by exploring how the master-slave dialectic is perceived by audiences, especially in the human-machine relationship in media narratives. Additionally, further studies could examine fully autonomous AI-generated films, if such productions emerge, to better understand the implications of machine-driven creativity and authorship in mass communication.

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