

## **CHAPTER I**

### **INTRODUCTION**

This study explains about Simulacrum and Alienation as Near Future Mode Consumption Project in The Film Script *Her* 2013 By Spike Jonze. This chapter consists of background, statement of problem, research objective and research significance, previous studies, and definition of key terms.

#### **1.1 Research Background**

Film can be understandable as the advance form of literary works which enchanting the notion of narrative in the terms of cinematic language, yet still the foundation of composition sticks on literary element. As established nature of film, on the other hand, can be shown in different cities at the same time, and it would be impossible to judge one screening as better or worse than any other one since the film always remains the same in its thousands of identical copies. In sum, one can say that although performance is at the heart of both drama and film, it takes on a completely different character in film, due to the idiosyncrasies of a mechanically reproducible medium (Klarer, 2013 p. 56). However, to deal with film can be treated as in study, analysis, and interpretation as literature.

Furthermore, the notion of treating film as literature in vivid exposure is determining the two believes where film as literature has the capacity of place which established the item of aesthetic which produced satisfaction by its narrative, therefore the meaning and aim of the film lies in the words which only exists in the movie script as the sequences of representation. However, in understanding of the film as literature also accept the status about the departure of the film before the cinematic realm, is accept the fact upon the script and herby the text, as regarded Film has idiosyncratic modes of presentation such as camera angle, editing, montage, slow and fast motion often parallel features of literary texts or can be explained within a textual framework. Although film has its own specific characteristics and terminology, it is possible to analyze film by drawing on methods of literary criticism, as film criticism is closely

related to the traditional approaches of textual studies (Klarer, 2013, p. 54). Thus, the domain of script can be the departure from where research objective embodied.

In short determination film script is the main departure. In other words, this claim indicates that film as literature has the capacity to be criticized in its form and in a formalist way. This claim is designed with the natural situation where the formalist critic views work as a timeless aesthetic object, it may find whatever it wish in the work as long as what it was supposed to find is demonstrably in the work itself in making feedback for the audience (Rahayu, 2020 p. 66).

The movie script *Her* in this interest of study believed at the first fact which can denied as the product from the director which can share some feedback and abstraction about on the theme that has been chosen to be produced in the form of a film. Yet it has no hesitation where the serial of aesthetics is buried in the form of as employed in the genre of Sci-fi *Her*. Simply the authorship is died, and the study has no care in after. Therefore, it implied a story about the near future situation of humanity which devoured by the advancement and progress civilization as asserted goals of its stand where the literature is not the pursuit of sincerity or authenticity, but subtlety, unity, and integrity and these are properties of the text, not the author. Theodore as the main character represents a futuristic everyman, the result of human experience enshrouded and infused by technology. The impression through reader criticism indicated about what promises to give people connection results in precisely the opposite the illusion of relationships. Which in the first step of the action the main character lies and surrender in consuming the product.

Moreover, the film as form implies the necessity of script has served the first discourse of the world simulation which established by the impact of representation project. In line with the issue, this simulation may lead to the understanding the discourse of simulacrum which stand as the true. The idea of simulacrum arises in this film as the understanding of this stand which rejoice on the term about the ecosystem society and its reference. However, simulacrum in the film can be understood as the abstraction where Baudrillard define the situation of the work in simulacrum that "Today abstraction is no longer that of the map, the double, the mirror, or the concept.

Simulation is no longer that of a territory, a referential being, or a substance. It is the generation by models of a real without origin or reality: hyperreal. The territory no longer precedes the map, nor does it survive it”(1994 p. 2). Hereby in the state of background the study defines as the mist of reality which the film emerged. It means that simulacrum works as the factor of alienation, which in this status the preserving alienation is no longer enough in devouring the reification of labor yet increasing upon another form where simulacrum is inline rejoicing the pseudo needs of a person, people, and society as a whole.

The second discourse which implied intentionally is the project of disconnection of person by such simulacrum and hyperreality in the film script of *Her* 2013, which in the performance create the signification of the study about bold alienation. This is such a unique and genuine alienation which commonly alienation brought as the study upon the theology separation between human and God also in the understanding of capitalist system is separating the working class from its labor, creation, society, and self. Yet hereby the film projected in consumer as the aim about the chain production who got phenomena of the alienation. However, the object is deserved to be observed and analysis in the notion of the continuity of the discourse.

However, the discourse understanding about the idea of alienation is the notion of undesirable separation in human as being and subject. A reasonable amount of consensus seems to exist on the following points: Alienation always implies a relationship between a subject or group of subjects and some aspect of their environment. As diverse as, nature, God, work, the products of work or the means of production, fellow men, different social structures, and institutions, etc. One can characterize this relationship minimally as one of separation, a separation that generally must be considered undesirable from some point of view before one can speak of alienation(Geyer, 1976 p. 195).

The discussion of the alienation however can be penetrated and brought to the side of remembering the nature concept of human in personality system have the autonomous of selecting based on his relevancy. According to Geyer “Human beings can be described as (personality) systems in continuous interaction with their

environment. This implies that they must select information from their environment, which should be relevant for reacting to or acting upon it and produce information for their environment. Information is being used here in the broadest possible sense of anything indicating any change in any aspect of the system's environment, but with the proviso that it be considered relevant by the system: information is, therefore, a relational concept, as is information-processing. In this broad sense it includes emotions, non-verbal signals, and the like”(1976. p. 198).

So, the result information irrelevant from what it must be done, the subject gained a situation of undesirable separation. It is crystal clear where the area problem of alienation is utterly pointed in information processing disturbances viewed as individual with a continuous interaction with their environment, a malfunction of sensibility and synthesizing. Alienation can be viewed as a generic term denoting different kinds of information processing disturbances. It involves different deviations from an optimal functioning of human as an information processing system.

Moreover, it emerged the question about where the relationship of where the simulacrum as the world of representamen causing the alienation. As the background of research this implies in the system where signification of needs has no longer represent the true cost where product contains of value and the exchange value(Karl Heinrich Marx, 1887 p. 58). In *Her* 2013 Film script it shown the relationship that the consumer society refers to a society that has transitioned from a mode of production, which Marx denounced as a significant aspect of old capitalism, to a mode of consumption, which marks the beginning of a new period of capitalism, or so-called late capitalism. Baudrillard ignites that the mode of production in the late capitalism has the system about the production meaning system(Baudrillard, 2018, p. 23). Therefore, the mode of consumption is refereeing the consuming a system of meaning as hereby denied the understanding where human can produce their own meaning, or in other word this status emerging the understand where mode production and mode consumption implies relation the structure of meaning system. This new capitalism creates a society, that articulates itself as consumer goods.

Individuals in this system become nothing more than a storefront of signals and significations, managed by capital owners in order to sustain commodification and capital flow in predictable patterns, using the reification of commodities approach. This strategy generates fictitious wants that society consumes openly and adopts as a new "social norm." To alleviate the problem of alienation faced by workers under Marx's mode of production, new capitalism relies on technical advancement and a new system of consumption. However, the new capitalism's method of consuming encourages consumptive behavior, which creates a new hidden problem of alienation.

This study brought this topic about simulacrum and its alienation in proceeding the near future mode consumption. The need of this study however is vivid denounce in the foundation of simulacrum and consumer society from Baudrillard and the individual alienation from Felix Geyer as the mold in understanding the form of alienation. In using the method, literary criticism is the way which in specific declaration of the interest, occurs in the ways of formalist and as the aim, this study.

## **1.2 Statements of Problem**

The *Her* film contained the form of construction near future mode consumption which stand on simulacrum which emerging the alienation to be analyzed in formalist and pragmatist literary criticism. This study employed the foundation on simulacrum and alienation to get its objective form, types, and concept project. Therefore, this study will discuss the following problems:

1. What are forms of simulacrum which being consume in Spike Jonze *Her* 2013 movie script?
2. What are types of alienation caused by simulacrum consumption in Spike Jonze *Her* 2013 movie script?
3. How do simulacrum and alienation create the project of near future mode consumption narrative formula in Spike Jonze *Her* 2013 movie script?

### **1.3 Research Objective**

Based on the formulation of the research question above, the researcher is intended the aims as follow:

1. To identify form of simulacrum in Spike Jonze *Her* 2013 movie script.
2. To identify of Alienation caused by simulacrum consumption in Spike Jonze *Her* 2013 movie script.
3. To Identify the project of near future mode consumption formula which created by simulacrum and alienation in Spike Jonze *Her* 2013 movie script.

### **1.4 Research Significance**

This research is expected to increase the reader's wealth of knowledge about literature research, especially on the discourse of film as literature, the notion about simulacrum, alienation, and the projection concept of mode consumption from literary works. In addition, it can be used as material for further research to increase the ability to appreciate literary works in the critic of formalist and pragmatist point of view.

The results of this study can add benefits for readers to appreciate a literary work as well as provide new experiences about various things around and how to react to them, film industry, and the social science discourse upon simulacrum, alienation, and mode consumption trough literary product, company nor capital production in advancing their product to be carefully entering the pseudo needs, consumer in the awareness of consuming their own goods.

### **1.5 Previous Studies**

The first departure of previous study is emerged by the study which done well by Christophe Gelly in 2019. The study devotes the subject in preserving the object upon the film *Her* 2013 by Spike Jonze. The scope of the study was aimed the digital romance and post structure cinema in the film. The title of the *Her* (Spike Jonze, 2013): Digital Romance and Post-cinema.

The Second was the ignition from the study of formalism which employed by Rosdiana in 2017. The study promotes the elaboration of the interpretation trough the

bridge of formalism in finding the timeless aesthetical satisfaction in Novel *Androphobia* by Ullan Pralihanta, where the title of the study is *Formalism Analysis on the Novel Androphobia by Ullan Pralihanta*.

The third research which previously inspired the studies is including Anwar Efendi *Alienasi Tokoh Utama dalam Novel Pol Karya Putu Wijaya* 2005. In this research Anwar Efendi focused on the standpoint of existentialism to measure the variety, form, and description about alienation. The study applied the scope upon the objective approach. Therefore, the result is serving the understanding upon how the existence issue in such a character has the connection in the discourse of alienation.

The fourth was a YouTube in the title *Is the Reality Real? A Simulation Argument* 2019 by Kurzgesagt-In Nutshell, in this video the channel brought the understanding about the foundation of simulacrum and its relationship of reality and the logical foundation of simulacrum as the ability of human in dealing with reality.

The five previous study, however emerged by the study upon the subject in analyzing the current situation of capitalist society, in creating the structure upon the mode consumption. The study came from Aditya Permana in 2012. The study resulting the significant diagnose upon the newest capitalist structure in rejoicing the alienation in several stages from production to consumption. The title however is *Gejala Alienasi dalam Masyarakat Konsumeristik*.

While the last previous study, has ignited from the discussion of the enclosure of formalism in criticizing literary work. The research is from *Formalism Analysis on the Novel Androphobia* by Ullan Pralihanta in 2017. This research provides the power of form as the critic where the intrinsic element is intentional causality in contrasting such construction of novel.

### **1.6 Definition of Key Terms**

As regarded to avoid misunderstanding, the study establish the understanding about the definition of literary terms, hereby as follows:

- Simulacrum: These terms serve the understanding as the reflection and representation with that bears no relation to reality or whatsoever.

- **Alienation:** the notion of undesirable separation in human as being and subject.
- **Mode Consumption:** Certain set of system to consume.
- **Formalist:** The enclosure of literary critic with seek the certain shape or form which created the certain achievement, therefore formalist point of view is viewing the literary work only as a technique.
- **Film study:** This term can be understood as the academic treatment onto film.

