CHAPTER II

THEORITICAL FOUNDATION

This chapter contains the foundation of the study which applied the scope upon the analyzing film as literature, films study, mode consumption, simulacrum, alienation, science fiction genre, formalism and the brief upon the object film script *Her* 2013.

2.1. Analyzing Film as Literature

It is hard to ignore film as a semi-textual form impacted by and exerting influence on literature and literary criticism at the end of the twentieth century (Klarer, 2013 p. 57). The status of film and its journey might be justified as the newest and highest dialectical form of narrative art. There is the undeniable fact where film can establish the form of audio and visual about the narrative, thus the film has done developed in the form of serving its service. Camera angle, editing, montage, slow and rapid motion, and other distinctive techniques of presentation in film sometimes mimic literary aspects or may be interpreted within a textual framework, namely script. Even though cinema has its own distinct qualities and vocabulary, it is possible to examine it using literary criticism methodologies (Klarer, 2013 p. 54), as film criticism is closely tied to traditional textual approaches. The most essential approaches are those that have already been explored in relation to literary theory.

In the fact of the aspect function devices. Film, like literature, can employ the dimension of time in a variety of ways. Aspects of plot which have already been mentioned, such as fore-shadowing and flashback, or interwoven levels of action and time, can be translated into film (Klarer, 2013 p. 56). The critical distinction qualities of the medium enable the treatment of time in ways that do not exist in other genres. Simple examples of these techniques are fast-motion and slow-motion, which defamiliarize the action. Thus, it must accept that the nature of film as its birth in taking the structure of literary works to develop its core in displaying the service.

In short insights are audio and visual, the cinematic language as regarded the special medium. The most obvious difference between film and drama is the fact that a film is recorded and preserved rather than individually staged in the unique and

unrepeatable manner of a theater performance. Nonetheless the fact would like to express that the structures of film are still relied on literature structure, directly through its narrative.

Transferring this status quo, the film as literature is continues to be present in enriching scientific treasures in the form of media which at this time the cultural pattern wrapped in the form of film is the most loved by the public. As an object of study that can be analyzed by critics in a narrative manner, it moves into a culture of literary analysis that is well-established and believed to be used as a method. Without reducing the fact that films have special partitions that make them different and have a new climate in producing discoveries and interpretations of something they produce.

As regarded the nature of literature, therefore the situation about film also intended in the structure as the foundation of the entity. As well known in the century and literature has two main structures, those are intrinsic and extrinsic (Klarer, 2013 p. 56). The situation of intrinsic remain in the form of the building pieces of a literature are intrinsic components. As followed the intention of study, this research will remain only to give the exposure of the intrinsic element, it is an important aspect of literary works that should not be overlooked. Themes, characters or characterizations, plot, place, linguistic style, point of view, and mandate are the components. As vivid exposure is responding for elements such as plot, symbolism, and setting-elements they would analyze in reading a printed text(Valerie Muller, 2013 p. 33)

Further insight, the film technically belongs to the stage in portraying the scenery to the real of text before it visualized. Hereby the study of film as literature may genuinely analyze trough the script as the basic departure in gaining the result of critique. It also in line with the status of the tool where the formalist aimed and locked goals.

The literary study is the place where literary works has the habitat to be explore and examine, to seek and analysis its finest status as a product or result, whether the point of view from its form of style and stylistics, have typically focused their analyses on isolated units of language the sentence, or even single words, phrases, and figures in

abstraction from the specific circumstances of an utterance(Abrams, 1999, p. 178). However, the concerns itself with the use of language in a running discourse, continued over a sequence of sentences, and involving the interaction of speaker (or writer) and auditor (or reader) in a specific situational context, and within a framework of social and cultural conventions(Abrams, 1999, p. 178) or the source where its belong such as individual authorship projection or social documentation.

Hereby the needs of understanding the literary works leads to its authentic attributes which distinguish from each signification as literary works. The distinguish may responded to its original departure of attributes, medium of transferring, and form. The basis of literary study in treating literary works defined its works where poem on its verse, prose on its plot, drama on its show production. Therefore, regarding the development of literature in human history. Those three bases of product form have mutated in significant identity even style as the arrival of genre, where in contemporary those form as differ on its own called as novel, mini fiction, movie, and film. This mutation ignited cause the advancement of how the world develop the tools to enjoy the literary works, like radio, television, and internet, and digital world. this tool lies in every advancement of history is the main reason where this mutation is available.

Following from this, the literary study implies and linear as work field in responding the literary works, the challenge also lies in every part of the development which integrating the notion of critique and analysis.

2.2. Film Study

Film study can be understood as the academic treatment onto film. It applied the status of regarded film in the level of episteme where film has come from human capacity in preserving the aesthetic and ethical values in the form of product. The second treatment which undeniable is the nature where film has devices which emerged linearly as the form of literary works, and its original devices of cinematic language as the tool to projecting the episteme of film. Finally, film study also treats where film also contained impact as its risk to the principal existence, which constitutes as the source of

satisfaction and medium in delivering narrative. Finally the understanding can reach upon the status where film as a cultural artifact(Valerie Muller, 2013 p. 33). Following from here, film study donated the method.

Therefore, film study emerges as the academical stuff as a branch of study that investigates a variety of theoretical, historical, and critical views on film as a medium and art form. It's often likened to television studies, and it's sometimes included in media studies as well. Furthermore, as a medium, the field of film study contains distinct elements from other forms of literary works, such as cinematic language, but the narrative element, which preserves the story, continues to thrive as a medium for delivering messages and is something that cannot be overlooked when studying film(M. H. Abrams, 2018 p. 53). The goal of film studies is to allow for critical critique. However, we must keep in mind that cinema studies are a complicated subject. It's a combination of visual, aural, and narrative arts. Film, on the other hand, is a social and cultural product that is created. Shortly after all is to manage the understanding of how a film succeed to do so in bringing up something on its own dimension.

Therefore, this study generates the status of narrative in the film. As commonly known in literary field, narrative elements are consisted in theme, setting, character, plot, point of view, conflict, figurative language, or cinematic language as the agreement in the film realm. All of these has the same role and function which is to deliver the intense projection of timeless aesthetic stuff, also followed by linear cause about the message of the production interest to the impression of audience.

2.3. Mode Consumption

The basic understanding may lead to the status and the definition upon consumption. Hereby Baudrillard stated where the project of consumption is not merely a frenzy of buying a profusion of commodities, a function of enjoyment, an individual function, liberating of needs: fulfilling of the self, affluence, or the consumption of objects. Consumption is an order of significations in a 'panoply' of objects; a system, or code, of signs; 'an order of the manipulation of signs'; the manipulation of objects as signs; a communication system like a language; a system of exchange (ike primitive kinship; a morality, that is a system of ideological values; a social function; a structural

organization; a collective phenomenon; the production of differences; a generalization of the combinatorial processes of fashion; isolating and individualizing; an unconscious constraint on people, both from the sign system and from the socio-economic-political system; and a social logic(Baudrillard, 2018, p. 15).

When one tries to describe all that consuming is and is not, it becomes evident that, contrary to popular belief, consumption is not something that people do and through which they obtain delight, satisfaction, and fulfillment. Instead, consumption is a structure. extrinsic to persons and forceful over them It can and does assume the shapes of a structural structure, communal phenomena, and a morality, but it is fundamentally a coded system of signs. Individuals are forced to participate in the system. Consumption of that system is a key means for individuals to communicate with one another. People are led to believe, by the system's ideology, that falsely in Baudrillard's view, that they are affluent, fulfilled, happy and liberated(Baudrillard, 2018, p. 28). In this situation, items are owned, governed, consumed, and invested via meaning by the subject, who then transforms and redefines these objects in a consumer society. According to Baudrillard, the social order of society is determined by the consumption of goods and services(Aditya, 2012, p. 99). Baudrillard claims that the person and the societal meaning system have a reciprocal relationship by applying structuralist theory. The system of meaning wields control over the individual in such a sense that individuality finds significance via the system of meaning.

Following those chain of understanding the mode consumption is not merely about how the access where people have the way to consume, yet here mode of consumption has beyond which stick as its roots in a society, the mode of consumption refer to the constitute significance symbol which utterly lies as product of consumer goods and services where the consumer seek significance to the system of its meaning. Therefore, the mode consumption in this fundamental tool of this study to analysis, is aiming the mode of consumption through the mode of how the symbol which consumed as believe projected and walking in the midst of the existing society and is believed to be the significance of the validation of existence in the consumeristic society.

2.4. Simulacrum

As regarded the set of idea about the mode of consumption as nit merely the way of having access to the consumption. The set of the idea where mode of consumption is the way where people signify themselves in the sort of system of meaning in sort of consumption. Therefore, the simulacrum existed as the entity concept of the symbol representation. This status quo of projection in the late of mode consumption projection has the problem of alienation.

The chain foundation of this understanding is that in general, Baudrillard substitutes alienation with simulation. This refers to indicators that are related to one another. When signs are produced and exchanged against each other rather than against the real world, simulation occurs. In Baudrillard's work, "real" has at least three meanings: material actuality, emotional intensity, and becoming that goes beyond being. As a result, signs (or objects that act as signs) that lack processual becoming, emotional intensity, and are formed from the order of signs rather than reality are referred to as simulations. Or in vivid utterance Simulation, on the contrary, stems from the Utopia of the principle of equivalence, from the radical negation of the sign as value, from the sign as the reversion and death sentence of every reference. Whereas representation attempts to absorb simulation by interpreting it as a false representation, simulation envelops the whole edifice of representation itself as a simulacrum(Baudrillard, 1994, p. 6). All of these happened in such way in late mode of production and affect the climate of mode consumption.

However, the attribute of simulacrum can be defined as Simulacra, or simulated items, are divided into three categories. it calls these three types "counterfeit," "production," and "simulation" or "the code"(Baudrillard, 1994, p. 27). It is distinguished between faithful and purposefully distorted (simulacrum) forms of representation; There are four type of representation as follow: (1) a simple reflection of reality; (2) perversion of reality; (3) pretense of reality (where there is no model); and (4) a simulacrum that bears no relation to any reality whatsoever(Baudrillard, 1994, p. 31).

There was a strong symbolic order in early hierarchical civilizations. Signs have predetermined meanings. This universe was still symbolically charmed; in a disenchanted world, signals became arbitrary. The counterfeit is the most common type of imitation at this point. When it is not, the counterfeit purports to be the actual thing, as described by the symbolic order. It mimics substance and form rather than structure and relationships. Consider someone impersonating a monarch or claiming heavenly authority, or a falsified replica of a one-of-a-kind work of art. The counterfeiter constantly imitates anything that is thought to be genuine. At this point, the signs are simple and practical. Everything is created instead of deduced.

At this point, the original reference is no longer valid. Mass-produced commodities are interchangeable, but they do not refer to an original(Umanailo, 2018, p. 18). The generation of an unending sequence of infinitely replicable items and signs characterizes this stage. In this stage, serial repetition is crucial. Over and over, the same actions of labor or manufactured items are repeated. They are replicated mechanically. However, they still allude to the system's purpose or origin. They are made to perform certain activities or serve specific purposes. It is still conceivable for individuals to exist as aware subjects in the first two levels. They can still interchange things in a dialectical manner while alluding to a final decision.

Things aren't merely replicated; they're constructed to be reproduced at the third step, which is correctly referred to as simulation. A model or blueprint is a set of instructions for making a specific item. For Baudrillard, simulation today means the reduction of everything to signals. The model arrives first, ahead of reality: simulacra precession. Models and signals circulate within a representational regime. Simulation exists in a cybernetic sense at this stage. The manipulation of cybernetic models is how social life works.

One might sentence that in the simulacrum society, real and unreal has no different and matters, the status of aimed is the euphoria which is the source of the alienation in the system of meaning from the mode of production to the mode of consumption.

2.5. Alienation

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. The undesirable separation in alienation does not reject the idea where "alienation is objective state like in Marx materialism point of view in the communist manifesto" (Hendrawan, 2017, p. 29). That part of the alienation was constructed in responding the old capitalist system where Karl Marx analyzes the humanity through its slump and contradictive exposure.

Marx used the term "alienation" after encountering Engels' ideas on workers' suffering in Europe. The idea of alienation serves as the foundation for the class conflict theory that will be developed later. A theory with a practical aim emerges from awareness of human oppression as shown through alienation. It is believed that increased awareness of oppressive conditions would lead to reforms in the political and economic systems. Workplaces alienate employees. A worker is truly disconnected from the outcomes of his labor when he is at work. When a worker is dissatisfied with the results of his labor, he will perform work that is unrelated to his own goals (Hendrawan, 2017 p. 14). Workers must spend money in order to possess the commodities they make themselves. Workers are detached from their labor when they become consumers of the items they generate. Second, workers as consumers are alienated because they no longer have real access to the tools of production that would allow them to fully explore their potential demands as human beings(Aditya, 2012 p. 95).

Moreover, in the new capitalist society, this analysis has decreased and more expand in the form of abstraction of symbol. This projected by the situation where worker in has developed to choose their own part to work upon their will and capacity,

indeed the awareness of labor has well known. In contrast situation is where the worker can choose their consumption as the same as their boos who own the capital in such a company, even have the same access as the capitalist enjoy where them, enjoy the vacation, or Maurice in Aditya prefer to say if the worker and his boss enjoy the same television programs and go to the same sightseeing spots, if the typist makes up as attractive as his employer's daughter, if a black man owns a Cadillac, if they all read the same newspaper, then this assimilation is not only indicates the disappearance of class, but so far the needs and fulfillment that keep this order steady are shared by the whole society(Aditya, 2012 p. 101). Therefore, the significance of this disparity is less vivid compared to the Marx and Engle situation as they wrote the subject.

The second condition also promoted by the narrative of production where it has reached the level of maximum in gaining the goal of quantity and quality has ended by the way of knowledge and applied science such as technology. In this stage, the discourse of Value in commodity and indeed the exchange value face the challenge. This significance distinguish era, has brought to the study of alienation took another level to be treated as well as its tool and dignification. The departure of the newest capitalist era, promoted by Baudrillard where the commodity as the one of the main productions automatically must give birth to a new value. What it leverages is the construction of sign values. This is theory applied when a product is consumed, according to Baudrillard, what is ingested are the meanings that are transmitted through advertising (Baudrillard, 2018 p. 44) and the advertising is more huge to exploring the symbol rather than the Value and its exchange value. Baudrillard hopes to explain the abundance of indications by using this premise. The relationship between sign and consumption is crucial to comprehending the new subject-object relationship in consumer culture (Baudrillard, 2018 p. 45).

Therefore, the signified upon the commodity has alienated to its value and exchange value. This projection symbol is become hyperreal and its belonging to hyperreality(Baudrillard, 1994 p. 122). Where real and unreal has no different anymore. The impact of this, it is that the consumption objects establish differentiation as status stratification: when it is no longer isolated, it is differentiated; if this decides

collectively the consumers a position in the code connection, without surpassing collective solidarity rather the contrary. As a result of this association, the masses make alienated consumption a 'job' of the masses, as alienation also happens in production. Consumption alienates consumers in the same manner that manufacturing alienates employees. In a spectacle society, alienation arises because the images conveyed by commodities have an impact on the people' social lives.

From this alienation, humans are surrounded by consumption and prosperity that is very conspicuous everywhere, which is formed by the multiplication of objects, services, and material things. These are now forming fundamental mutations in the ecology of the human species. Roughly speaking, prosperous people are no longer surrounded by other humans, as they were seen in the past, but (surrounded) by objects(Baudrillard, 2018 p. 69). Hereby the alienation in new capitalism was happened in the consumer, where the alienation was created by the construction of symbol upon the commodity, which people use the symbol as the highest virtue to differ the identity among the people, and the final status of this alienation reach that not the people who differ themselves by the object, yet the object use the people as the vehicle to differ. Short and sharp underlying code, people are no longer subject, yet object, and this is undesirable yet less recognizable in daily.

Following from here, there is genuine to say that the field of alienation is in person phenomena expectation in the notion of separation, but it must be considered as undesirable. Because the individual, she/he is the only system that can be aware of its alienation, such us from social structures, cultures, roles, institutions, etc. can also be described by the same model as systems interacting with an environment, and they can certainly show information processing disturbances. However, they don't even have a potential awareness of their own state, and therefore should not be termed alienated. Evidently, individuals can be aware not only of their own position, but also of the position of the group they belong to; but in class consciousness, for example, it is not the class that is conscious, but the individuals belonging to it.

Moreover, the discussion of alienation will be concentrated in individual rather than collective or based on the objective alienating conditions in the social structure, on

the phenomenon itself, or on its causes. Such as the destruction among people relationship by the competition of capitalism(Hendrawan, 2017 p. 22). "The individual alienation is justified by the disturbance of information processing to human as "personality system from the output, input, decisional functions, breakdown interaction" (Geyer, 1972). This disturbance create person hard and depressed to act and react the interaction upon its society which make the person enter the alienation which has form.

Form of alienation in individual is the result from the disturbance of personal information processing. Moreover, this form will be concentrated as the individual alienation and not investigate trough the eventual environmental determinants, but also does not declare the alienation lies elsewhere. According to Seeman in Felix, the forms of general alienation distinguished in "five dimensions of alienation: powerlessness, meaninglessness, normlessness, social isolation, and self-estrangement" (Geyer, 1972).

A. Powerlessness

Power is not the attribute of a person; it lies in the relationship over person. Create a tendency, dominance, and so on. Moreover, power is in the area of output in person. The main characteristic of powerlessness is that output alternatives are diminished; in Seeman's definition, though it pertains to the perception or expectation of powerlessness rather than to the phenomenon itself,16 even extremely so. Whatever behavior alternative the individual decides upon, it is perceived correctly or incorrectly to be utterly ineffectual in bringing about the reinforcements he seeks (Geyer, 1972, p. 23). This perceived reduction of output alternatives is not necessarily caused, however, by an outside agent. The system itself, also, may inhibit its own options for action or reaction; in that case, powerlessness is the result of disturbances within the system, generally resulting from 'incorrect' perception.

The incorrect perception might create a fallacy upon action and reaction as nihil. It is a state of alienation where person constitute his/her existence is nothing over the outcome.

B. Meaninglessness

Meaninglessness shortly a low expectancy that satisfactory predictions about future outcomes of behavior can be made. Meanwhile meaning is signification and figuration from incoming potential information for the person in the interaction with the environment. Whether the meaning given by themselves or systematically following the environment in social being.

Meaninglessness is therefore the result of the (personality) system's subjectively felt inability to assign meaning to new inputs "future outcomes of behavior" (Geyer, 1972). Because person is not recognized as combinations or transformations of existing codes. cannot be tacked on to some aspect of the pre-existent environmental mapping. When something is completely new, it cannot be recognized. Inputs usually have information potential; they become information only when they can be coded by the system. Inputs that cannot be related to the system's codes provide no information. According to Felix "this coding process takes place on at least two levels: first. 'What information, if any, does this input contain?' (Dependent on the state of the system, especially the degree of differentiation of its codes) and: seccond. 'how reliable is this information?' (Dependent on reality testing, by interaction with the environment: obtaining intersubjective agreement, or personal verification). Information is always transformation: it brings about a change, however small, in the system's decisional variables - his image of the world around him, his goals and values, his procedural rules - and adds to them, making them a bit more complex" (Geyer, 1972).

In conclusion meaninglessness is the result of having no recognition upon probability information and future behavior outcomes.

C. Normlessness

Norms can be conceived as transformation rules for changing inputs into outputs; they are guidelines for action or reaction under certain specified conditions. Norms have mainly a behavior-steering function, and thus should evidently be localized in the steering part of the system, the decisional variables: especially in the value hierarchy, but also in the procedural rules and even in the environment mapping, where

norms are used implicitly all the time. Normlessness can therefore refer to steering problems upon decisional function around the individual.

The sake of normlessness existed by the notion of the social unapproved, create an oddity in the person where he/she judge as illegal by the environment.

D. Social Isolation

The 'social' in social isolation explicitly refers to the environment, as opposed to the self-isolation that is prevalent in the descriptions of self-estrangement. Social isolation should therefore be defined as a (relative) breakdown of the system's interaction with its environment: as inhibition of both inputs and outputs.

Social isolation can therefore be construed both as an absence of positive interpersonal relationships and as a dissociation from the norms - or values, or culture - of one's society. According to Felix "When extreme social isolation is induced artificially, as in laboratory experiments with sensory deprivation, the subject generally starts hallucinating within a few days; lacking inputs, not being allowed to give outputs, and apparently needing a minimum threshold of stimulation, he manufactures his own 'information" (Geyer, 1972). These experiments imply that information stimulation is essential to man's functioning: normal functioning breaks down when the information exchange with the environment is interrupted for some time.

In conclusion social isolation is assigning low reward value to goals or beliefs that are typically highly valued in the given society.

E. Self-Estrangement

Self-estrangement denotes a lack of internal communication within the system personality. It is the alienation dimension studied especially by psychiatry and psychoanalysis, where references are made frequently to phenomena like repression. Shortly self-estrangement is loss of contact with the 'real self'. Self-estrangement takes place on a more or less unconscious level, as opposed to the different kinds of normlessness: they sometimes also imply a lack of internal communication, but then on a more conscious level, within the decisional variables.

Thus, according to Geyer "self-estrangement alienated environmental mapping, values, and procedure" (Geyer, 1972), in other name self-estrangement create a false consciousness.

2.6. Science Fiction Genre

Science fiction is a very modern genre. Though ancient writers dealt with themes that are similar to those found in modern science fiction, their stories lacked the scientific and technological plausibility that distinguishes science fiction from earlier speculative writings and other contemporary speculative genres like fantasy and horror. The style formally began in the Europe, where the Industrial Revolution's societal upheavals inspired authors and thinkers to extrapolate technology's future influence. By the turn of the century, several conventional science fiction "sets" had emerged around various themes, including space travel, robots, aliens, and time travel, and indeed the near future content. For all intents and purposes, reading stories set in the future in order to reveal cultural and social understandings(Messaes, 2019 p. 8).

Certainly, insights that science fiction writers put forth in their books may be right. Some of the most striking examples are the development of the cyberspace and the current problem of technological unemployment(Messages, 2019 p. 9). Prophetic warnings, utopian aspirations, elaborate scenarios for entirely imaginary worlds, titanic disasters, strange voyages, and political agitation of many extremist flavors are among the standard "theatrics" of science fiction, which take the form of sermons, meditations, satires, allegories, and parodies, displaying every conceivable attitude toward the process of techno-social change, from cynical despair to cosmic bliss.

Following this status of science fiction, the discourse of any possibility is rejoiced in the realm of abstraction trough fiction. In this state, the specific of discourse such as near future is being grown up in its habitat. The formulation from those attributes will lead to the understanding of how the medium fiction arbitrary increasing every aim in every piece of form which served in the medium. Finally, the status of

science fiction is undeniable genre where the study remain about form and any of discourses representation.

2.7. Her 2013

Her is a very distinctive piece of work that has elicited innumerable compliments and endless jokes about Siri, Apple's iPhone's voice. The film was premiered on 13 October 2013, the production directed by Spike Jonze which Jonze's script garnered numerous awards and nominations for the picture. Her got five nominations for the 86th Academy Awards, including Best Picture, and won the award for Best Original Screenplay. The 71st Golden Globe Awards, the 66th Writers Guild of America Awards, the 19th Critics' Choice Awards, and the 40th Saturn Awards all recognized Jonze's script. Her was rated the 84th-greatest film since 2000 in a BBC survey of 177 critics from around the world in 2016 (Sterling, 2022, p. 1).

It is both endearingly self-aware and horribly self-conscious, flaunting its cool on its sleeve; it's clever and yet shockingly artificial. Although the film appears to be new, the heartfelt conclusion is as ancient as the hills. There are some fantastic scenes. As Theodore Twombly, a lonely person with an ugly moustache and glasses who wears the high-waisted pants that have seemingly become popular for males in this century, Joaquin Phoenix displays an array of eccentric character qualities. He works at BeautifulHandwrittenLetters.com in a "creative" office space and has an utterly unironic job title: Theodore writes special-occasion letters for the tongue-tied, the inarticulate, and the illiterate, and his firm's cutting-edge software will print out handwritten versions of his dictation that seem legitimate.

When Theodore's computer obtains a new operating system and is connected to a smartphone with an earpiece, his world changes. Scarlett Johansson plays Samantha, a hyper-sophisticated artificial intelligence with a female voice. Samantha has the authority to organize his life, offer personal guidance, and make personal recommendations. She arranges dates for him and reassures him when he fears he will never experience anything fresh again. Samantha, who is kind, humorous, and sensual, appears to Theodore to be as genuine as anybody else in this atomized, computerized world. Samantha is profoundly in love with Theodore, and he with her, but she remains

a mystery, one hinted at by the title: "her" rather than "she," the object of a man's vision and enthralled bafflement. From here, the film had explored the discourse where the study aims about alienation, simulacrum, hyperreality, and where all of those ignited by the projection of near future mode of consumption.

2.8. Formalism

Formalism is one of the branches of literary criticism, which focus on the understanding that literary works has nothing in preserving critique upon the external aspect of the work such as the author, cultural, political, and so on. However, formalism tend to seek the aesthetic or any intention in criticism upon what is existing in the works, such as form, structure, and component. Thereby the most understanding formalism approach has been defined to signify art as technique(Nurrachman, 2019, p. 42).

By this preference of enclosure, this theory support to establish the timeless aesthetical source and interpretation where all the complexity and magnificence achievement can be examined in contrast quality. Thus, in radical sentence, all magnificence from such a literary works are just a genuine combination of features and element which invented on such a ratio.

In regard of formalism approach as the tool of inspection, one shall rejoice several ways; through the recurring images or symbols; through the repetition of words or phrases; through the technical aspects of the novel, such as the disruption of narrative chronology, or the relevance of point of view as a piece of craftsmanship(Matterson, 1990, p. 9).