CHAPTER 1

INTRODUCTION

This chapter provides an overview of the paper. Consist of research background, previous studies, research question, research purposes, research significance, and definition of key terms.

1.1 Research Background

In socializing, one of the most frequent activities is how to convey language in communication. Language is not only used in daily communication, but also used in literature through literary works such as poems, novels, movies, dramas, short stories, and songs. Language in literature is a symbol of imaginative expression. This means that language in literature is an expression to convey messages to the public about social conditions, politics, or disappointment. Literary works often use language styles because they have certain meanings and purposes. It contains criticism, moral messages, and values to society. This happens in social life where literary works become a medium to convey messages or information in the form of language use.

The use of language styles by authors is not only to convey their thoughts, but also to convey other information that is not explicitly stated by the author or speaker. As a result, several factors cause writers and speakers to prefer conveying information by using language styles (Subandi, 2015, as cited in Subandi & Galih Wibisono, 2017). In addition, the language style that is uniquely expressed by each writer has the aim of conveying the goal as much as possible (Masni & Yani, 2019). Although the two writers have the same idea, the language style that be conveyed by each writer is different and has its own characteristics (Halimah & Hilaliyah, 2019). Writers may share ideas, but their different language styles enrich understanding by offering diverse perspectives in conveying the purpose.

Language style plays a pivotal role in the nuanced conveyance of an author's thoughts, offering more than just the literal meaning of words. The stylistic choices made by an author can imply deeper insights, emotional undertones, and cultural contexts that are not overtly expressed. These subtleties in language allow readers to infer additional layers of meaning, enhancing their overall understanding and engagement with the text. Furthermore, the unique

language style of each author reflects their personal voice and perspective, which can influence how their message is perceived and interpreted. This individuality in expression not only differentiates one writer from another but also enriches the literary landscape by providing a diverse array of viewpoints and stylistic approaches.

Moreover, the variation in language styles among authors with similar ideas underscores the importance of individuality in writing. Even when addressing the same theme or concept, the distinct stylistic choices made by each writer can lead to diverse interpretations and enrich the reader's comprehension. These differences in language style can stem from various factors, such as cultural background, personal experiences, and intended audience. As a result, the multiplicity of styles not only broadens the scope of literary expression but also fosters a more inclusive and comprehensive exploration of ideas. Thus, the unique language styles employed by writers are essential in shaping the richness and diversity of literary discourse, providing readers with a multifaceted understanding of complex subjects.

In social life, many types of language styles are used to convey messages. One of the frequently used language styles is satire. Satire is an expression of society that uses sentences as "weapons" to make people aware of social conditions. Satire is language that is used for a specific purpose and contains the opposite meaning of what someone says. Satire words are spoken or conveyed with hidden, imprecise, and figurative language that is associated with other things, but has a meaning that is addressed precisely to someone (Keraf, 2007). Satire is also known as language that has variations, because it is used by someone who is aware of the appropriate situation and context.

Satirical language is spoken with one or two words, but the expression implies meaning (Rashid & Yaakob, 2017). The use of satirical language by someone is one way to carry out the expressive function of language in communication. The emotive function of language in question is the ability to express one's feelings motivated by displeasure, annoyance, hatred, and other negative feelings expressed through words in the form of satire (Arisnawati, 2020). Satirical language is also used in everyday life, and some filmmakers choose to use satirical language or situations in their movies to convey the intended message.

For example, the researcher chose to satirically analyze the abuse of technology against humanity in the movie *Her* made in 2013.

Technological developments in recent decades have created a paradigmatic shift in human interaction with technology. With rapid advances in artificial intelligence (AI) and computing, technology has been able to approach a level of understanding and interaction that resembles human-to-human interaction. The word "Artificial" in AI refers to something made by humans, while "Intelligence" describes the attributes of intelligence (Putri & Kom, 2017). The main goal of AI development is to assist humans in various activities and jobs with the ability to mimic the way humans think, where AI is able to receive and process data to make decisions in completing tasks (Kusumawati, 2008).

Apart from the positive impacts that every technological development brings, there are also negative impacts that often go unnoticed. Freedom and privacy are essential to human dignity. Respect for the nobleness of human dignity has the logical consequence that every individual human being must be treated properly, namely respecting his or her autonomy. The use of artificial intelligence technology that is not based on mature ethical considerations can violate the principles of respect for human dignity. The absence of clear regulations and sanctions undermined human dignity as a party who has the right to freedom and privacy. In addition, the history of human relationship with technology and its impact on popular culture has undergone significant development. In the rapid development of technology, movies have become an inseparable part of popular culture that is able to reflect, illustrate, and stimulate thoughts about the relationship between humans and technology, for example the movie *Her* which is the object of this research study.

Semiotics is a branch of science that studies signs and everything related to signs such as sign systems and processes that apply to the use of signs (Zoest, 1993: 1). Saussure (in Sobur 2013:46) has introduced the theoretical principle that language is a sign system, and each sign is composed of two parts, namely signifier and signified, which work together to produce meaning. Sounds, whether human, animal, or sound, can only be said to be language if they express or convey certain ideas. The signifier and the signified are as one as the sides of a piece of paper," said Saussure. *Her* is a clear example of this application, where technology is the signifier that represents the concept of human dependency and

emotional isolation as the signified. By understanding that signifier and signified are integral parts of the same sign, this research can reveal how *Her* uses satire to criticize the overuse of technology and its implications on human relationships.

Her (2013), directed by Spike Jonze, offers a unique perspective in exploring the relationship between humans and technology, specifically through the romantic narrative between the main character Theodore Twombly and an intelligent operating system called Samantha. In this movie, Jonze not only presents an evocative love story, but also slips in a weighty social critique, highlighting the social consequences of human dependence on technology. In this context, Ferdinand De Saussure's theory of signified and signifier in the field of semiotics offers a useful framework to analyze how elements of language in *Her* are used to convey satirical messages about humanity's relationship with technology. This theory allows us to understand how the signs in the film form complex meanings, as well as how the use of signs can criticize or reflect existing socio-cultural dynamics.

The reason for choosing this movie is because *Her* (2013) is one of the movies where artificial intelligence (AI) merges the boundaries between human emotions and technological sophistication, with director Spike Jonze making an interesting satire that dives into the complexity of the relationship between humans and technology, especially in this modern and sophisticated era where technology and humans increasingly have a close relationship. Through the unlikely romance of the protagonist Theodore and the AI operating system Samantha, the movie tackles themes of intimacy, loneliness, and society's dependence on technology with a sharp satirical edge. As Theodore finds solace and companionship in Samantha is virtual presence, *Her* satirizes the commodification of intimacy in a digitally-driven society, prompting viewers to question the authenticity of human relationships in an increasingly interconnected world. So the author chose *Her* to analyze with the title "The Satire of Technological Abuse to Humanity in Her Movie."

Her is also an interesting expansion on the exploration of human emotional relationships with AI. *Her* is also a science fiction romance drama film produced by Megan Ellison, Spike Jonze and Vincent Landay, and directed by Spike Jonze. The film won various international film awards, such as being the best film at the 2013 National Board of Review Award, the Writers Guild award

for the Best Screenplay category in 2013, Best Film at the Critics Los Angeles Film Association Awards, three nominations for Best Film, Best Screenplay and Best Actor categories at the Golden Globe Award, and won The Best Original Screenplay at the 2014 Golden Globe Award, five nominations at the Academy Award or Oscar in 2014, and won the title of Best Original Screenplay at this event, making researchers interested in making *Her* as an object of study in this research.

Using satirical humor, *Her* critiques an increasingly profound social phenomenon, highlighting the flaws and contradictions of human relationships with technology in modern society. The concepts of sign and meaning from Ferdinand De Saussure is semiotic theory are applied in the use of language and signs in the film, allowing the audience to understand how the relationship between humans and technology is represented through linguistic symbols. Through the use of language, signs, and satirical humor, the film takes the audience on an in-depth journey into the complexity of human relationships with technology and its impact on social and emotional relationships.

Based on the characters and conflicts that occur in this film, researchers chose the film object as research to examine in detail what kind of satire is presented so that this film becomes a satire. In addition, the researcher has read several similar studies on the topic of satire and Saussure's semiotic with different literary objects as a support for this research and the researcher also has not found any research that uses the object of this film. The researcher focused on this research by describing the satire of technology abuse against humanity in this film through the signified and signifier theory of Ferdinan De Saussure.

There are several studies or research that discuss the same topic. The first related research is an article written by Nawang Asri Ayuningtyas and Sulis Triyono entitled *"Language Style Satire Bu Tejo in Tilik Short Movie."* The discussion is about the analysis of the use of satirical language theory used by Mrs. Tejo in a short film entitled *Tilik*. The results showed that there are three types of satirical language styles used by *Mrs. Tejo in Tilik*, namely cynicism, irony, and sarcasm. It was also found that cynicism is the most widely used language than sarcasm. This research highlights that the use of satire language spoken by Bu Tejo aims to convey ideas and perspectives related to problems that occur in society and express dissatisfaction. The difference between the article that

discusses *Tilik'*s movie and this research is that this research does not only analyze the satirical elements in *Her*, but also discusses the signifier and signified elements that show satire in *Her*.

The second research is an article written by Ramiz Naufal Nurlian and Dewi Nuryanti entitled The Use of Satirism Expressions in *Gila Lu Ndro!* movie. This research aims to analyze satirical theory in the movie *Gila Lu Ndro!* directed by Herwin Novianto. It is to identify satirical expressions that occur in the movie in terms of explaining the purpose, reasons, and types of use of satirical expressions by the characters. The author uses the theories of Greenberg, Simpson, Charles, Greece, Catullus, and Marthial. The results of this study show the existence of social issues that develop in society. Characters, in this movie have characters that build and provide messages. Flow, this movie provides a sequence of introductions, conflicts and the outcome of the conflict itself. Finally, the effect of this study provides a positive effect for everyone. The author also found moral values in this movie such as morality, humanity, attitude, religion, and politics. The difference between this article's research and this study is that the researcher in this study not only focuses on the theory of satire, but also on what signifier and signified appear in *Her,* so that it can be classified as satire.

The third previous research is from Lauren W. Fix and Jana P. Sutton entitled *"A Recursive Frame Analysis of Virginia Satir's "Of Rocks and Flowers Session."* This research discusses a trace analysis of Virginia Satir's 1970s therapy session *"Of Rocks and Flowers"* in which satire theory worked with a family whose children were physically abused. The session depicts a family consisting of a husband, a pregnant wife, and two sons who are the husband's biological children. The wife feared that her husband's biological children would harm her unborn child if she stayed at home. She would rather leave the family than risk this danger (AVANTA, 1998). Given Satir's success in addressing a common family grievance, the author uses Recursive Frame Analysis (RFA) (Keeney, 1990) to analyze his systemic participation in helping the family to move from a problem-filled context to a resource-filled context. Readers then be introduced to satire's therapeutic approach, RFA, and how to utilize both to increase awareness of their own therapeutic behaviors and their impact on clinical outcomes. The difference between this article and this research is that this research not only

discusses the satirical elements in the movie, but also discusses the signifier and sign elements of the movie.

The fourth previous research is *"Analysis of Conflict between Generation X with Milenial Generation about Popular Culture."* (Roland Barthes Semiotics Study on My Generation Film) written by Widia Ramadhanti, Dwi Rini S. Firdaus, Intan Trikusumaningtias. This research aims to identify the conflicting views between generation x and millennial generation characters in the film *My Generation* which shows the dynamics of millennial generation life in the era of technological development and the development of popular culture interpreted through scenes and dialog in certain scenes. This research uses a qualitative method with Roland Barthes semiotic theory which has the concept of denotation meaning, connotation meaning and myth. Analysis of the entire scene, six scenes have been taken that represent the conflict of views between generation x and millennial generation in the movie my generation. The results of this study can be concluded that the conflict of views between generation x (as parents), and the millennial generation (as children) towards popular culture, occurs due to differences in lifestyle and differences in how to respond to the cycle of cultural movement. This research helps the author to add references in analyzing *Her* because they both use semiotic analysis, although there are differences in the analysis, namely in the use of semiotic theory. The author of the article uses the semiotic theory Ferdinand De Saussure using Ferdinand De Saussure is semiotic theory by analyzing the signifier and signified in *Her* accompanied by an analysis of the satirical elements in it.

Based on the previous studies above, research on the representation of the relationship between humans and technology: the negative impact of AI in the movie *Her* (2013) with satirical theory and the concept of meaning and sign by Ferdinand De Saussure has never been discussed. So, the researcher decided to conduct research and take some of the previous studies above as inspiration. Therefore, *Her* expertly uses satire and Saussure is concepts of meaning and sign to critique the social implications of technological encroachment on human intimacy and connection. Through a satirical lens, the film highlights the absurdities and contradictions inherent in the increasing reliance on technology for emotional fulfillment.

Theodore is unconventional love story with the sophisticated artificial intelligence, Samantha, becomes a poignant satire on modern relationships and the commodification of intimacy. The film is choice to explore this theme fits well with contemporary society's reliance on technology, making it an interesting subject to analyze. By investigating the complexity of the relationship between humans and technology, *Her* invites viewers to contemplate the consequences of technological advancement and the erosion of human connection in the digital age. Ultimately, the movie serves as a cautionary tale, encouraging viewers to consider the ethical and existential implications of our increasingly intertwined relationship with technology.

1.2 Statement of Problem

Despite the growing interest in analyzing elements of satire in contemporary films, there remains a gap in the understanding of how satire is used to critique social norms and technological advancements. In the context of Spike Jonze is *Her*, it is necessary to investigate how satire is used to comment on the complexity of human and technological relationships and their socio-cultural implications. This research aims to fill this gap by examining the interaction between satire and Ferdinand De Saussure is theory of signified and signifier. Specifically, this research aims to explore how the signifier and signified in the film form layers of satire, opening up insights into the social and cultural commentary contained within. Based on the above issues, the problems of this research are formulated as follows:

1. What are the signifiers and signs that appear in the movie related to the misuse of technology against humanity?

2. How can the misuse of technology depicted in the movie have impact on humanity?

1.3 Research Purposes

With the statement of the problem that has been proposed earlier, the research objectives that can be determined are:

1. Identify the signifiers and signifieds contained in the movie related to the misuse of technology.

2. Analyzing the misuse of technology depicted in the movie and its impact on humanity.

1.4 Research Significances

This research should be conducted both theoretically and practically. There are two benefits expected from this research, namely theoretical benefits and practical benefits.

1. Theoretical Significance, the results of this research are expected to provide additional knowledge regarding the elements of satire of technology abuse against humanity in *Her* which lies in its contribution to the understanding of how technology impacts the behavior, emotions, and norms of society. This research used theories from various disciplines such as structuralism, and semiotics to build a comprehensive framework in analyzing the satire of technology abuse depicted in *Her*. Through a deep understanding of these theories, we can explore the meanings hidden in the film's narrative, which can contribute to critical thinking about human relationships with technology in the contemporary era.

2. Practical Significance This research is expected to contribute to further research and can be a trigger for other researchers to be critical and creative. Practically, this research can inform the development of a more ethical and human-centered approach in the design and implementation of technology. By highlighting the pitfalls of unbridled technological progress, this research can guide industry professionals in creating products and services that prioritize human well-being and foster genuine relationships. Other researchers can add to the repertoire of knowledge and sources of information as a basis for further research that is in line with this research study.

1.5 Definition of Key Terms

In the definition of key terms, the researcher provides the explanation that is related to the key terms used in this research:

a. Language: Saussure (1916) Language is a fundamental component of human communication and cognition, serving as a medium through which individuals convey ideas, emotions, and information. Ferdinand de Saussure's theoretical framework offers profound insights into the nature of language, emphasizing its role as a structured system of signs.

b. Structuralism: Ferdinand De Saussure (1857-1913) said in the conception of structuralism, text as an object of research has an interrelated structure and carries meaning. Text as an object of research has an interrelated structure and carries the meaning that the author wants to convey. The structure of the text becomes the only source for the meaning process. What is meant by text structure here are the elements in the text that are interrelated and form the meaning of the text. These elements can be grammar (in a sentence), regularity and irregularity of sound (specifically in poetry), as well as innate elements in the narrative (events, characterizations, places, plot, etc. that appear in a narrative text). According to Tyson (2015: 207) Literature is a verbal art which consists of language. According to Jonathan Culler the structure of literary interpretation is a form of rules and codes that have not been consciously internalized or given meaning to readers when reading literary works. (Tyson, 2015: 217).

c. Semiotics: Semiotics is the study of signs in human life. That is, everything that is present in our lives is seen as a sign, something that we must give meaning to (Hoed, 2011: 3). Semiotics, as described in the statement, is indeed the study of signs in human life, encompassing everything that exists as a potential sign requiring interpretation and meaning-making. This perspective extends beyond just tangible symbols and encompasses a wide array of phenomena, including gestures, words, images, sounds, and even cultural practices. Essentially, semiotics suggests that every element of human existence carries significance and can be understood as part of a complex system of communication.

d. Ferdinand De Saussure is semiotics of signs: Saussure has introduced the theoretical principle that language is a system of signs, and each sign is composed of two parts, namely signifier and signified. According to Saussure (in Sobur 2013: 46). The signifier refers to the physical form of the sign, such as a word, sound, or image, while the signified pertains to the concept or meaning associated with that

form. This insight fundamentally altered how linguists and semioticians perceive language, shifting the focus from individual words or sounds to the relational nature of signs within a structured system.

e. Definition of satire: In literature or cartoons, on stage or the white screen, satire is the broad use of humor, parody or irony to laugh at a problem. More weighty than mere mockery, satire contains moral or political criticism. In literature the famous classical satirists include Aristophanes, Horace and Juvenal; followed by writers such as Rabelais, Defoe, Swift, and Voltaire (Shadily ed um, 1984: 3040). A description that must be interpreted other than its surface meaning is called satire. The word satire is derived from the word *satura* which means 'a dish full of all kinds of fruits'. Satire is an expression that laughs at or rejects something. It does not necessarily have to be ironic. Satire contains criticism of human weaknesses. Its main purpose is to bring about ethical and aesthetic improvement. (Keraf, 1985. 144).

As with other forms of attack, satire can occur in various moods, for example sometimes friendly, sometimes bitter and strong, sometimes stinging and heartbreaking (Corder, 1979: 408 08-9). Satire (French) is a poem or essay of pervasive criticism (as satire or blatant). (Mulia & Hidding 195: 1218).

f. The types of satire: According to Holbert (2011), there are two types of satire called Horatian and Juvenalian. Both types of satire can be packaged in humor so that it can make satire listeners laugh (Bogel, 2001 in Holbert, 2011). Horatian satire, named after the Roman poet Horace, is characterized by its light-hearted and gentle mocking tone. It tends to use humor, wit, and irony to highlight the follies and absurdities of society, often with a more tolerant and playful approach. On the other hand, Juvenalian satire, inspired by the Roman satirist Juvenal, is more biting, harsh, and direct in its criticism. It often employs sarcasm, cynicism, and outrage to denounce societal vices, injustices, and hypocrisies.

g. Film: Film is one part of mass communication which is an important part of the system of individuals or groups to send and receive messages (Alfathoni, 2020: 2). According to Masdudin (2011: 3) "Film is a story contained on screen media with a large enough size and is usually associated with a theater (cinema)". The film that we know today is divided into two fields related to film, namely films that use

celluloid tape and films related to the combination of several films / videos (Masdudin, 2011: 3).

h. Elements of Film Formation: In this case, there are two things that become the main elements of film formation that are mutually sustainable, namely as follows: Pratista (in Alfathoni, 2020: 38).

1). Narrative Elements of Film

Narrative elements are things related to the story in a movie. In other words, the narrative element is the same as the material (material) that be processed in a movie. The narrative elements in the film have examples, namely characters, themes, socio-culture, places of occurrence, time of occurrence which certainly be processed by the film production team. The purpose of this processing is to perfect all parts of this element to become a complete movie.

2). Cinematic Elements of Film

According to Pratista (in Alftathoni Alfathoni, 2020: 40) cinematic elements are technical aspects in the production of a film.

a. *Mise en scene*: In the movie *mise en scene* means "putting in the scene" which comes from a French word. In a movie, *mise en scene* is designed by a production designer, working closely with the director. Each element of *mise en scene*: setting, human figures (including costumes and makeup; placement and movement of actors), lighting, and composition; affects the audience's experience of the story, characters, space, and time. The main elements in *mise en scene* consist of:

1) Setting
Setting in a movie is an important part that must be considered and adjusted to the theme of the film in order to be more effective in filming the movie.

2) Costumes and make up
Costumes are everything worn by the actors including accessories. Costumes and make up are still part of the setting, because costumes have an important role in the plot of a movie.

3) Lighting

Lighting is an element that is also important in a movie, because good lighting produced good shots as well. This lighting source can be obtained from natural lighting (sun) or through artificial (lights).

4) Cast and Movement

In the film, the characteristics of the players and movements must also be adjusted to the character being played because it is a very important element in filmmaking.

b. Cinematography

The element of cinematography is an element that function if the elements of *mise en scene* are supportive. Cinematography can be defined as the activity of painting or recording with the help of light or it can also be interpreted as the science and technique of filmmaking or the art of taking pictures with Kamarulzaman (in Alfathoni, 2020: 44).

c. Editing

The editing stage is carried out when it has been completed in the shooting stage. In this stage, all the pictures that have been taken be processed to be combined into a unified whole. In this editing stage, of course, various transition effects are included or adjust the scene to what has been previously set.

d. Sound

In a movie, sound is definitely needed to support the scenes that have been arranged in such a way. According to Pratista (2017) the sound in the movie is all parts that come out of the picture. The sounds include dialog (verbal or non-verbal communication made by characters), music and sound effects.

i. Marshall McLuhan (d. 1980), as the founder of Technological Determinism, posited a theory that resonates deeply with the themes explored in the film Her, particularly regarding the misuse of technology and its impact on humanity. McLuhan's concept emphasizes the profound influence of media and technology on human cognition, emotions, and behavior, irrespective of the content being conveyed. His famous aphorism, "the medium is the message," underscores the intrinsic power of the medium itself in shaping perceptions and experiences, often overshadowing the intended message it conveys.