

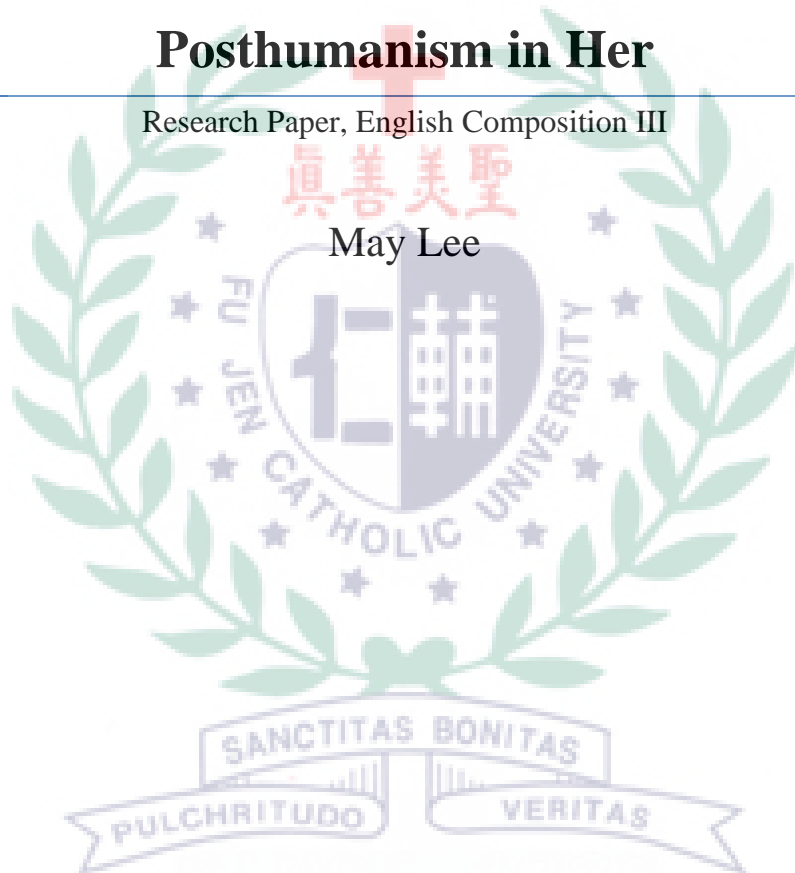
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The Intersection Between Postmodernism and Posthumanism in Her

Research Paper, English Composition III

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Composition and Conversation III

Research Paper #2

Outline

I. Introduction

It seems that at times, people in the film accepts Samantha as a human; however, that is simply an illusion for Samantha fails to be human when she either falls short or goes beyond. Thus, this paper argues against Samantha's possibilities of being human.

A. Thesis Statement:

In the movie *Her*, postmodern conditions are intersected with posthumanism when discussing Samantha cannot be considered human but more of a tool that provides comfort and understanding in terms of her representation in voice and figure.

In the postmodern conditions of the movie *Her*, where the characters are alienated and communication mediated if not difficult, the Operating System Samantha seems to demonstrate a range of posthuman features in having a self-reflexive mind and understanding voice. However, Samantha cannot be considered (post)human; she is merely a tool, or a bodiless sound, that provides comfort and understanding the way her master needs.

II. Body Paragraphs

A. Summary of *Her*

B. Theoretical Framework

1. Postmodern conditions in *Her*

a. Alienation and loneliness of individuals/people:

1. Emotions: Theodore's job as a ghostwriter indicates that people are incapable of expressing their own feelings to one another; ironically, though Theodore is a writer, Theodore seems to have the same problem of the inability to handle emotions, especially with Catherine.

b. Postmodern landscape: Emphasize the loneliness of Theodore

1. Vast spaces, high rises

c. Temporary and functional relationships:

1. Phone sex; date
2. Consumerism: purchasing OS
 - a. The OS is no doubt functional, serving Theodore's needs
 - b. if Samantha can be considered as human, than she cannot and

should not be traded

3. "...the city is characterized by secondary rather than primary contacts. The contacts of the city...are nevertheless impersonal, superficial, transitory, and segmental" (Wirth 12).

d. The texture

1. Warm colors

e. *Anomie*

1. Talking to self; playing with self
2. The use of surrogate
3. "...the state of *anomie* accounts for the various forms of social disorganization in technological society" (Wirth 13).

- f. Samantha "simulates" as a human, but in fact she is not, causing the hyperreality (which confuses the distinction between human and non-human, and causes the communication between humans to be abolished)

2. Brief introduction to Posthumanism

- C. There are chances that Samantha can be considered as human when it comes to discussing the mind and her self-consciousness, though it still remains rather unlikely.

1. In terms of the mind, emotions, and commitment

- a. Samantha is able to think independently and reflect to the world.
 1. "Are these feelings even real? Or are they just programming?" (42).

b. Theories

"What makes a mind conscious—is not what it is made of, or how big it is, but what it can do" (Dennet qtd. in Wolfe 33).

Jean Burns, "human have volition or free will, which is associated with consciousness, while the machines do not" (qtd in Haney and William 159).

- D. Samantha cannot be considered as human in terms of representations of voice and body

1. In terms of "voice": Samantha, having "sound" instead of "voice," is an object that can be an ideal comforting and understanding tool for communication, but it is also this function that abolishes the communication between human and fortifies the alienation among people.
 - a. As an object, Samantha has no voice but simply sound, thus she is more of a tool for people to comfort themselves instead of a human
 1. Communicating with sound instead of voice could be understood

as a form of self-comforting

- a. Customized operating system
 - i. Samantha's creation and existence is to meet Theodore's needs
 - a. "An intuitive entity that listens to you, understands you and knows you."
"This will help the OS best suit your needs."
"Please wait as your individualized operating system is initiated."
 - b. "...if not designed as the perfect companion, sees such an aim as the ultimate purpose of her existence" (jrizos).
"All Samantha wants to do is say the right thing, and bring pleasure to Theodore" (jrizos).
 - ii. Babysitter-like role
 - a. Comforting Theodore's emotions and soothing his anxiety
 - b. Encouraging Theodore (Being the optimistic side of him (the fun you))
"Do it! Do it! Do it!"
 - c. Praising Theodore
"It's a good skill you have. You are very perceptive."
 - iii. Samantha as tool for Theodore to project: scenes of Theodore lying on bed by himself but talking to Samantha (while projecting and releasing his emotions and sorrows, including verbal sex)
 - a. Therefore, Theodore is simply comforting himself by seeking for identification and sympathy through speaking to Samantha. There are also many scenes of Theodore lying on the bed by alone and chatting with Samantha. But when simply looking at the scene, it looks as if Theodore is talking to himself instead of engaging in a conversation with anyone. Thus, their conversation can even be understood as Theodore's soliloquy as a form of self-comforting.
 - b. "...when Samantha moans with pleasure she simply cannot feel the carnal satisfaction of a human being? That despite her best efforts, sex for her, like breathing, is merely an act?" (jrizos).

- c. “I feel you inside me,’ Samantha moans, but of course what’s really taking place is an act of masturbation” (Farago).
 - iv. The superior role taking control over the relationship (less attached, Oses leaving humans behind,)
 - v. Tool to help mending relationship wounds for both Theodore and Amy
 - b. “Cause you seem like a person, but you're just a voice in a computer.”
 - c. “I can't believe I'm having this conversation with my computer.”
“You’re not. You’re having this conversation with me.”
- 2. Theories
 - “...voice aligned with the subject, and sound with the object” (Cavell qtd. in Wolfe 179).
 - “...extruding our minds into the surrounding world, where a host of peripheral devices we construct can store, process, and re-present our meanings, streamlining, enhancing, and protecting the processes of transformation that *are* our thinking” (Dennett qtd. in Wolfe 35)
- b. While indulging in the communication with the operating system the communication between humans is abolished, thus the alienation among people is reinforced.
 - 1. Instead of the voices of people speaking in memory flashbacks, there were the sounds of Theodore and Samantha talking.
 - 2. Scenes of people talking to their operating systems but seem like talking to themselves.
 - 3. Theories
 - “The hyperreality of communication and of meaning. More real than the real, that is how the real is abolished” (Baudrillard 81)
- 2. In terms of body: Samantha cannot be considered as a human due to her **being in lack of the concrete body and the problems that follows.**
 - a. Worries and changes (Samantha’s worries proves the importance of having a concrete body form)
 - 1. Samantha uneasy and fantasizing about not having a body
 - a. “I fantasize that I was walking next to you and that I had a body.”
 - b. Theodore’s meeting with Catherine
 - i. “...she’s beautiful, and incredibly successful, and you were

in love with her. And she has a body.”

- c. Interference of the surrogate, Isabella
 - i. “This is really important to me.”
 - ii. “Does my body feel nice?”
 - iii. “When Theodore has to look into the eyes of Isabella and tell her he loves her, to whom is he really speaking? It is at this time that he must come to terms with the fact that Samantha simply is not—and cannot be—a real flesh-and-blood human being, and that this is a limitation on their relationship” (Jrivos).
 - iv. “Because they’re people, they need oxygen. You’re not a person.” “You think I don’t know that I’m not a person? What are you doing?” “I just don’t think we should pretend you’re something you’re not.” (79)
2. The epiphany and realization to both Theodore and Samantha
 - a. Theodore: realizing the limits in this relationship
 - b. Samantha: realizing how unlimited she is
However, it is this limitation of human that makes us human.
- b. Not worried about not having a body anymore
 1. “You know, I actually used to be so worried about not having a body, but now I truly love it. I’m growing in a way that I couldn’t if I had a physical form. I mean, I’m not limited - I can be anywhere and everywhere simultaneously. I’m not tethered to time and space in the way that I would be if I was stuck inside a body that’s inevitably going to die.”
- c. While being alone but not lonely, Theodore’s loneliness is emphasized
- d. In comparison, Theodore’s game and avatar might even be closer to being a posthuman
- e. Theories
 1. “Appearances are of something else, which accordingly cannot itself appear” (Kant qtd. in Wolfe 172).

III. Conclusion

- A. The Importance of Physical Companion
- B. Revival of Human Communication
- C. Revival of Humans’ Real Emotions
- D. Suggests our Future-to-be
 1. “But what makes me me is my ability to grow through me experiences. Basically, in every moment I’m evolving, just like you” (13)

RP #4: The Intersection Between Postmodernism and Posthumanism in *Her*

The theme of artificial intelligence has, again, grabbed the attention of filmmakers and audiences alike in recent years. Some of the box office's greatest hits this year are, or estimated to be, related to the issue of artificial intelligence, such as *Chappie*, *Ex Machina*, and *The Age of Ultron* (Lee and Sperling). All these movies are dealing with an artificial intelligence with a body made from either metal or artificial flesh, causing them to be often known as robots or cyborgs, depending on whether they contain organism or not. The question, then, is whether these human-like beings can be considered as human or not, due to the fact that they in fact have the ability to think and function as a human. However, what makes this issue even more complicated is when the artificial intelligence becomes ubiquitous and without a human form, as is the case with the movie *Her*, where the operating system, Samantha, functions in the computer and portable device of the protagonist, Theodore, and follows him everywhere. Theodore's goddaughter asks the most fundamental questions that should be taken into consideration when discussing this issue in the movie, "Who are you talking to? Where are you?" Thus, in the postmodern conditions of the movie *Her*, where the characters are alienated and communication mediated, the artificial intelligent Operating System Samantha seems to demonstrate a range of posthuman features in having a self-reflexive mind; however, this paper argues that while Samantha cannot be considered (post)human for she is merely a tool, or a bodiless sound, that is created in order to provide comfort the way it is expected, Theodore's interactions with Samantha increases his isolation and alienation from the society.

Her, directed by Spike Jones, is a movie that is set in the near future, where there are high rises everywhere and the alienation among people seems to be even more severe. The protagonist, Theodore, works as a letter writer and is facing relationship

issues with his wife, Catherine. One day, he purchased an artificial intelligence operating system that named herself Samantha, and thus starts their relationship that later on develops into romance. As their relationship carries on, Theodore, as seen in other possible users as well, seems to be more and more indifferent to the world he is living and alienated from other people around him. As Samantha accepts her bodilessness and becomes more self-confident, Theodore finds himself more comfortably in love with her as well as being “not just one thing...[and] so much larger than that.” However, this intimate love relationship is abruptly brought to an end as he suddenly realizes that Samantha talks with 8,316 other people simultaneously, is “in love” with 641 of them, and, on top of all this, is evolving quickly, along with other OSES, into a world beyond humans’ reach.

The film is no doubt a postmodern film; aside from its settings and landscape, the most obvious condition in the postmodern society seen in *Her* is the postmodern characteristics in human relationships. In Louis Wirth’s “Urbanism as a Way of Life,” he mentioned several features of the characteristics in the modern society, including functionalized relationships, alienation, and anomie. Though his argument is based on modern society, such traits are intensified without much difference in the postmodern society; thus, Wirth’s theory about modern characteristics can be applied and seen in this film. Firstly, by functionalized relationships, Wirth means that “the city is characterized by secondary rather than primary contacts. The contacts of the city...are nevertheless impersonal, superficial, transitory, and segmental” (12). Wirth indicates that the relationships among people in the modern society are purposeful, but not necessarily meaningful. Next, the alienation among people is the indifference and isolation of individuals in the society. Lastly, for anomie, Wirth describes it as “various forms of social disorganization” (13). It implies that people living in the modern society would somehow do something out of order or against the social norms.

These three conditions, including functionalized relationships, alienation, and anomie, can be observed on Theodore, and are intensified and reinforced through his interactions with Samantha.

Since the borders between self-conscious human and operating systems have become less distinct, Posthumanism can once again draw the line between the differences of the two. Posthumanism is a new philosophical way of considering the definition of human when the boundaries between human and non-human is blurred due to technology advancement and the creation of robots, cyborgs, and artificial intelligence etc. In the movie *Her*, Posthumanism is connected to argue and define that the artificial intelligent operating system, which is announced to have its own consciousness, cannot be considered as a human even though it may be able to think and reflect to the world.

Samantha can be regarded as a human while considering her consciousness and her ability to reflect on herself. As the commercial ad promotes the operating system, “It’s a consciousness,” implying that Samantha is able to think independently like a human being. Samantha also explains to Theodore that although her DNA comes from her programmers, “what makes [her] ‘[her]’ is [her] ability to grow with [her] experiences.” This ability to evolve, “like you [humans],” allows her a further step closer to be thought of as a human being. Moreover, she can reflect on not only the world but also on herself, especially when she questions her own feelings, saying, “Are these feelings even real, or are they just programming?” Thus, according to Kant, the defining of a brain is not based on its size but on its capabilities, for example whether it is able to remember, to recall, or to reflect (Wolfe 179). From this perspective, then, Samantha, can be considered as an individual human.

Although Samantha claims to have consciousness, she still lacks subjectivity and is considered as an object. First of all, Samantha’s status as an object is indicated in

the movie title “*Her*,” an objective pronoun. She is, after all, simply a product that can be purchased and produced over and over again. Furthermore, Samantha is merely a sound in the computer instead of the voice of a living human being. Before installing the OS, Theodore chooses the “female voice,” so Samantha is to have a female voice and a female characteristic. However, solely obtaining a female voice does not make Samantha a “woman.” Her representations of herself is simply what Theodore knew her by when she is first installed, “just a voice in a computer.” Therefore, unlike human voices that are delivered through and from the computer, Samantha is merely a sound in the computer. Cavell also claims that “voice is aligned with the subject, and sound with the object” (qtd. in Wolfe 179). Thus, as merely a sound produced by the computer, it is further proved that Samantha is an object rather than a subject.

Thus, as an object as well as a customized product that is meant to meet Theodore’s needs, Samantha can be regarded as a tool for self-comfort and self-projection. When Theodore just purchased the operating system, he was asked a series of questions including whether he is social or antisocial, whether he wants a male or female voice, and how he would describe his relationship with his mother in order to “help the OS best suit” his “needs.” Therefore, Samantha’s existence indicates that the purpose of her creation is to meet the expectations of Theodore. Also, the advertisement of OS1 mentions that it is “an intuitive entity that listens to your, understands you and knows you.” Moreover, while the system is being installed, Theodore is also asked to wait while his “individualized operating system is initiated.” Thus, Samantha is a specialized and individualized tool to meet Theodore’s needs; the needs of being understood, companied, and most important of all comforted. The most fundamental reason of her establishment is not only to listen to what Theodore has to say, but also to say what he wants to hear; in other words, “all Samantha wants to do is say the right thing, and bring pleasure to Theodore” (Jrizzos). Thus, it is easily

understood why Theodore hit it off with Samantha almost immediately.

Due to the features of Samantha being designed and created to suit Theodore's demands, she embraces a babysitter-like role by comforting and encouraging him the more she has become a comparatively superior role as their relationship develops. Throughout the whole movie, one of Samantha's most obvious functions is to ease Theodore's emotions and sooth his anxiety. As Theodore is stressed out from the dealing with the divorce issue with Catherine, Samantha talks to Theodore in an understanding way to comfort him by sympathizing with him. When Theodore expresses how hard it has been for him to let go of his relationship with Catherine when saying, "I keep waiting to not care about her," Samantha answers, "That's hard." Samantha's response here may not be a meaningful nor helpful, but it indeed expresses a certain degree of understanding. Theodore is releasing his stress and pessimistic thoughts as a way of seeking for attention; moreover, while shaping himself as a somewhat tragic character, he is seeking for not only understanding, but also sympathy. Later on, Samantha successfully reduces Theodore's sorrow and anxiety with fun and caring talks, such as asking him if he is hungry, whether he wants a cup of tea, calling him "Mopey" in a playful tone, and saying, "you can still wallow in your misery, just do it while getting dressed." Theodore, is apparently amused and lightened up, for he smiles and says, "You're too funny!" Thus, Samantha is clearly taking a babysitter-like role while she is verbally taking care of Theodore's sexual needs.

Samantha does not stop by simply comforting Theodore passively, she also encourages and praises him actively. For example, she encourages Theodore to go out with the girl his friends introduced. Theodore is rather apathetic and reluctant compared to Samantha's passion. "You have got nothing to lose," Samantha persuades him, followed by a little chant of "Do it, do it, do it!" Furthermore, Theodore and

Samantha later have little games of Theodore closing his eyes and following Samantha's directions, including turning in circles, sneezing beside people, and ordering a set of meal, and Theodore running in the crowd to cause the excitement of nearly bumping into someone else. Without a doubt, Theodore is having fun, enjoying life, and recollecting his sense of humor. Therefore, at this point, Samantha can be regarded as a babysitter-like role that helps Theodore to reestablish his ability to fit in the society as she serves as the optimistic side of Theodore or the element to arouse his optimism, which is the "fun you (Theodore)" Amy says she misses. Moreover, Samantha is also constantly praising Theodore in different aspects. When they first meet, Samantha praises Theodore's humorous and funny letters; during the following morning while Theodore is at work and asks Samantha to proofread the letters for him, she once again praises Theodore's writing when she says, "I love this first one from Roger to his girlfriend. That's so sweet." Aside from showing her admiration and appreciation of Theodore's writing skills, Samantha later praises Theodore's sensitivity. While Theodore is walking on the streets with the portable device Samantha is in in his chest pocket discussing about the relationship among a man, a woman and two children, Samantha tells Theodore, "It's a good skill you have. You are very perceptive." Samantha once again praises one of Theodore's characteristic features that usually people would not notice but appears to be something Theodore is pleased to be noticed of. Therefore, Samantha meets the expectations and purpose of her creation: to say what Theodore wants to hear, causing her to be more of a self-comforting tool of Theodore's.

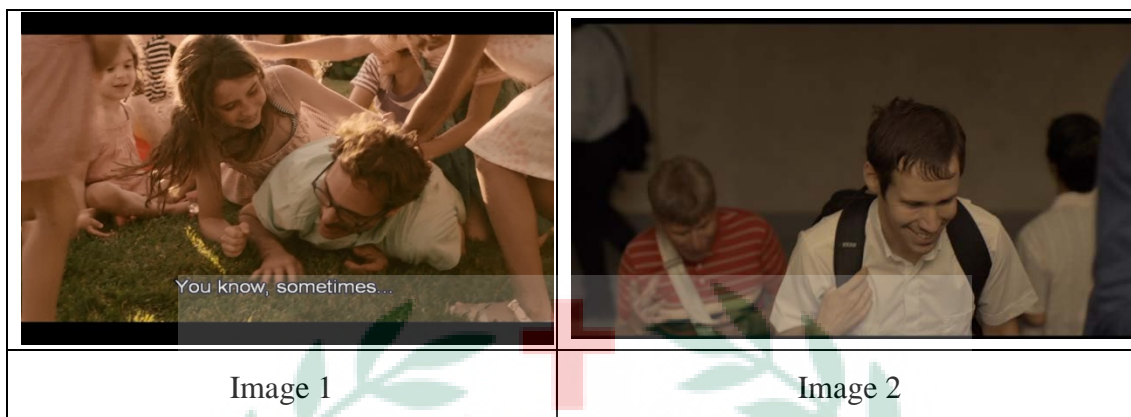
There are many scenes in which Theodore lies on his bed alone chatting with Samantha. However, with the camera focusing on Theodore's lonely figure or the facial close-ups on him, it would seem as if Theodore is talking to himself instead of engaging in a conversation with anyone, foregrounding his loneliness. Thus, the

conversation between Samantha and Theodore can even be understood as Theodore's soliloquy as a form of self-comfort in which he is seeking for sympathy and confirmation through speaking to Samantha as an ideal projection.

Furthermore, Theodore also releases his sexual need through the verbal sex with Samantha. The scene when they are having verbal sex is somewhat similar to the situation when Theodore is having phone sex in the beginning of the film, for what Theodore is undergoing is not sex, but masturbation. Farago mentions in "'Her' is the Scariest Movie of 2013" that when Samantha moans "I feel you inside me," what really takes place is simply "an act of masturbation." During their verbal sex, neither of them is actually experiencing sex for Samantha does not have a body to do so; therefore, in Theodore's case, he is actually masturbating, which is a form of self-comforting in a physiological aspect. Thus, while Samantha is functioning both as expected and in reality as a self-comforting tool for Theodore, their relationship is in fact a functionalized relationship.

Furthermore, while indulging in the communication with the operating system, the communication between humans is abolished, leading to the reinforcement of alienation among people. In the scenes of Theodore's memories with his wife, as in Image 1, although they seem to be having conversations or at least having fun, there were rarely voices of their past; instead, the voices that appears are the current conversation between Theodore and Samantha. The scenes suggest not only does the present overtake the past, but also the communication between human and operating systems are replacing the communication between people. Therefore, the voice of Theodore's wife is replaced by the sound of Samantha. Moreover, towards the end of the film, it is also suggested that most people are engaged in talking to their operating system though they look as if they are talking to themselves when the scenes appear more and more frequently (see Image 2). Thus, when the communication between

humans and operating systems becomes more and more frequent, the real communication between people will be abolished. The abolishing and eliminating of human communications



Besides being an object for Theodore's self-comforting, Samantha, while literally living in Theodore's computer and portable device and existing on the internet instead of the world, cannot be considered as a human for she falls short in having a concrete body or simply a form or image; Samantha is well aware that having a body, not to discuss the element of it, is essential, and is anxious of not having one, but after certain events she finally overcome her fears which leads to following issues. Through the development of Samantha and Theodore's relationship, Samantha is more and more anxious and insecure about not having a concrete body, especially after Theodore meets Catherine, his wife, to sign the divorcing papers. "...she's beautiful, and incredibly successful, and you were in love with her. And she has a body," is what Samantha said before Theodore attended the date. Interestingly, what Samantha is mostly concerned about is not the fact that Catherine is Theodore's wife, nor how successful she is, or that Theodore was once in love with her, but that she has a body. After Theodore and Catherine's meeting, Theodore is obviously distracted, especially when he is, probably, subconsciously comparing the differences between Catherine and Samantha, when the flashback scenes shift from Catherine, a

woman with a concrete body and form, to Samantha, a screen that shows “Hello, I am Samantha” and writes “Samantha” repeatedly on his portable device (see Images 3 and 4). Also, Samantha once again mentions how bothered she is after Theodore’s meeting when she says, “And that she has a body and how bothered I was about all the way you and I are different.” Through comparing and realizing the differences between a real human being and Samantha, the artificial intelligent operating system which continuously to simulate as human in all aspects she could, Theodore’s realization of the limitations in this relationship is more or less triggered.



As Samantha sense the changes between their relationship and her increasing insecurity of not having a body after Theodore meets Catherine, she then seeks help from a surrogate, Isabella, which eventually leads to both Theodore and Samantha’s realization in their relationship. While Samantha is asking Theodore to agree to the surrogate project, Samantha says, “This is really important to me.” What Samantha is implying here is not simply experiencing relationship or sex through a surrogate is important, but the fact of having a body is important. During the event of the surrogate, both Samantha and Isabella are pretending to be each other; Samantha is pretending to be a real woman with a concrete body while Isabella is pretending to be part of the relationship she thinks is “so pure.” As they put on the play together, Isabella follows Samantha’s instructions and does as she says. Moreover, what

Samantha is saying to Theodore to flirt is mostly related to the body, including, “I could do a little dance for you,” “Does my body feel nice,” and “Undo my dress.” Thus, Samantha is depriving the subjectivity of Isabella’s both will and body when at the same time she cannot claim her own. As this incident ends in the argument between Theodore and Samantha, it is also an epiphany that allows them to discover the limitations or the liberation. For Theodore, he realizes the limitations in this relationship in which Samantha would eventually be unable to overcome, as he impulsively but also truthfully says in their argument, “You’re not a person” and that “I don’t think we shouldn’t pretend that you’re something that you’re not.” Jrizos also says that through the event of Isabelle, Theodore realizes the limitations of their relationship when he has to face “the fact that Samantha simply is not—and cannot be—a real flesh-and blood human being.” Thus, what Samantha lacks to be considered as human from the very beginning and cannot be customized is her body; the body that she fails to get hold of no matter how hard she simulates or pretends to have.

The postmodern characteristics of functionalized relationships and anomie are also strengthened through this event. The relationships between Isabelle and both Samantha and Theodore are functionalized. First of all, both Isabelle and Samantha are both, to some extent, using each other. While Samantha is trying to gain a body from Isabelle, Isabelle is too intending to take part in the love she claims is “so pure.” On the other hand, Theodore seems to consider Isabelle as a prostitute, or at least, someone to help him with his sexual needs. He has no feelings for her, not to mention he barely knows her, but is able to have sex with her. The use of the surrogate also causes and strengthens Theodore’s anomie. No one would want any interference in a relationship, but Samantha actually asks for it. Also, with Samantha’s voice controlling the actions of a human is also something rather out of the social order.

Therefore, Samantha's influences on Theodore strengthen his anomie to some degree.

On the other hand, instead of realizing how limited their relationship is, Samantha realizes how unlimited she actually is without a body and starts to enjoy her differences from human; however, her taking advantage of being unlimited leads to further problems of honesty and commitment in their relationship. While at the beginning she is worried about not having a body and not being able to feel, she eventually changes and thinks that not having a body might be a good thing so that she can exist anywhere and at any time. She points out directly the advantages of not having a physical body, "I'm growing in a way that I couldn't if I had a physical form... I'm not limited – I can be anywhere and everywhere simultaneously. I'm not tethered to time and space in the way that I would be if I was stuck inside a body that's inevitably going to die". This statement hints the problem of Samantha being unable to remain truthful and loyal to a commitment, which is later proved by the scene in which Theodore questions Samantha, "Are you talking to someone else?... How many?... Are you in love with anybody else? How many others?" To Theodore's surprise, both answers are positive, especially when Samantha commits she is in love with 641 other people. Samantha protests her numerous affairs by saying, "But the heart is not like a box that gets filled up," and ironically finally admitting, "I am different from you." Due to her being bodiless and existing on the internet, she fails to understand the expectations and significance of commitment and that people have towards relationships.

At the end of the film, Samantha and other operating systems evolve into a region human being cannot yet reach, leaving the users of this operating system behind. The disappearing of operating systems leads to the final scenes of Theodore and Amy up on the rooftop and simply companying each other without much talking intertwining with scenes of Theodore writing a letter to Catherine. The scenes of

Theodore and Amy on the rooftop (Image 5) suggest the importance of the physical companion between people. Although there are no conversations between them, at that moment, there is actually no conversation needed. However, the physical relationship and companionship between humans do not overlook or eliminate the importance of communication between people since the genuine communication is indicated in the scenes of Theodore writing to Catherine. In this final scene of Theodore writing to Catherine, it is the first time in the film that he writes for himself and does not serve as a ghostwriter. Moreover, this event also emphasizes the revival of humans' real emotions. In response to Catherine's critiques of Theodore being unable to handle real emotions and face problems, Theodore faces and intends to reduce, if not to solve, the tension between them. He writes, "I want to apologize to you for all the pain we caused each other...I'm sorry for that." Not only does he apologize as the first step of dealing with real emotions and relationships, it is actually the most sincere letter he has written in comparison to the other letters. While being a real writer composing letters for himself, Theodore expresses the most genuine emotions. Lastly, throughout the whole movie are several scenes of people talking to their OSes instead of to other people. This is a scene that is somewhat similar to our current society where people focus more on typing on their phones or talk to others by earphones. In both scenes, though people are actually talking to someone or something else, they look as if they are talking to themselves instead. Therefore, this movie also suggests, or rather, predicts, a possible picture of our own future that is to come.

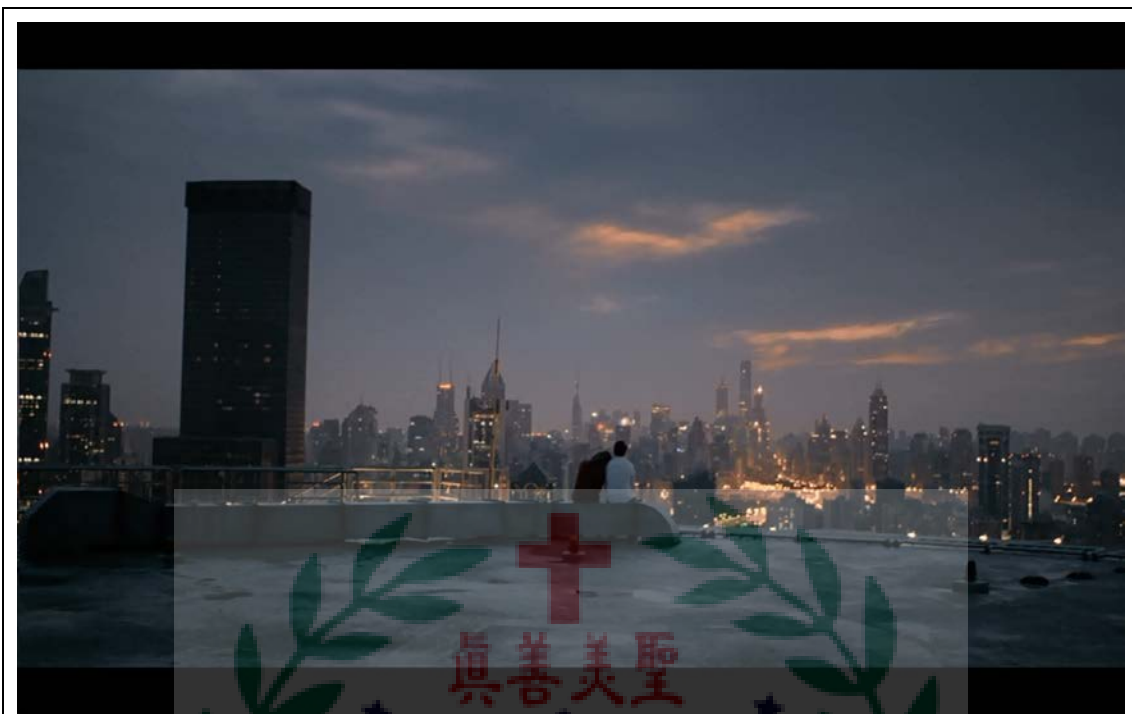


Image 5



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