OBJECTOPHILIA IN FILM *HER* (2013) AS A WAY OUT

FROM GRIEF

A FINAL PROJECT

Presented as Partial Fulfillment of RequirementsTo Obtain the *Sarjana Sastra* Degree In English LiteratureIAN GAZHA MAHENDRA

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ENGLISH LITERATURE STUDY PROGRAM

FACULTY OF LANGUAGE AND COMMUNICATION SCIENCE

SULTAN AGUNG ISLAMIC UNIVERSITY

2024

PAGE OF APPROVAL

A Final Project

A proposal Writing Entitled

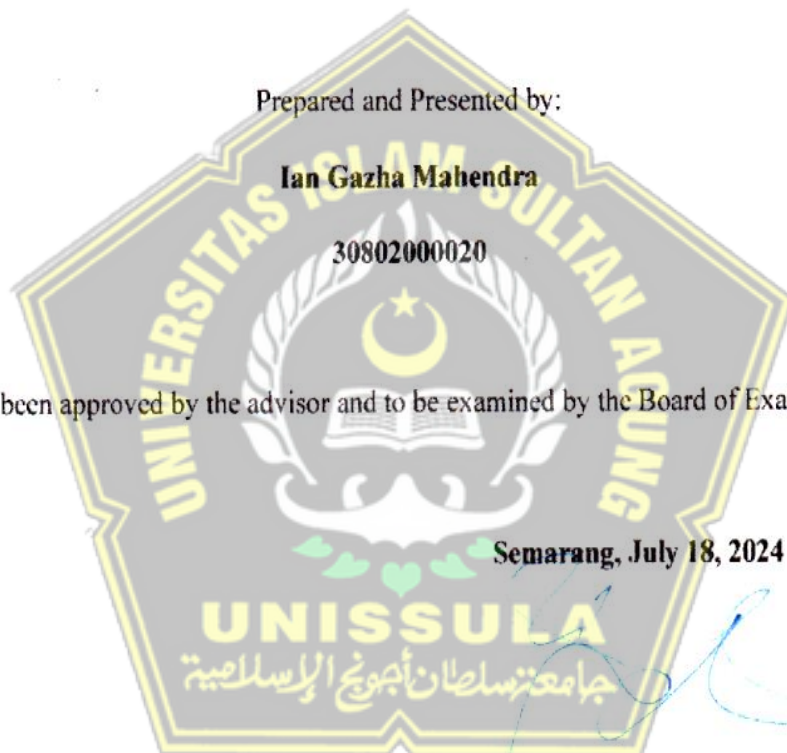**Objectophilia in Film *Her* (2013) as a Way Out from Grief**

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Has been approved by the advisor and to be examined by the Board of Examiners.

Semarang, July 18, 2024

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PAGE OF VALIDATION

A Final Project Entitled

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Defended before the Board of Examiners

On July, 2024

And Declared Acceptable

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STATEMENT OF WORK'S ORIGINALITY

Hereby, I honestly declare that the undergraduate thesis I wrote does not contain the work or part of the work of other people, except those which were cited in the quotation and the references, as a specific paper should. If my statement is not valid in the future, I absolutely agree to accept an academic sanction in the form of revocation of my paper and my degree obtained from that paper.

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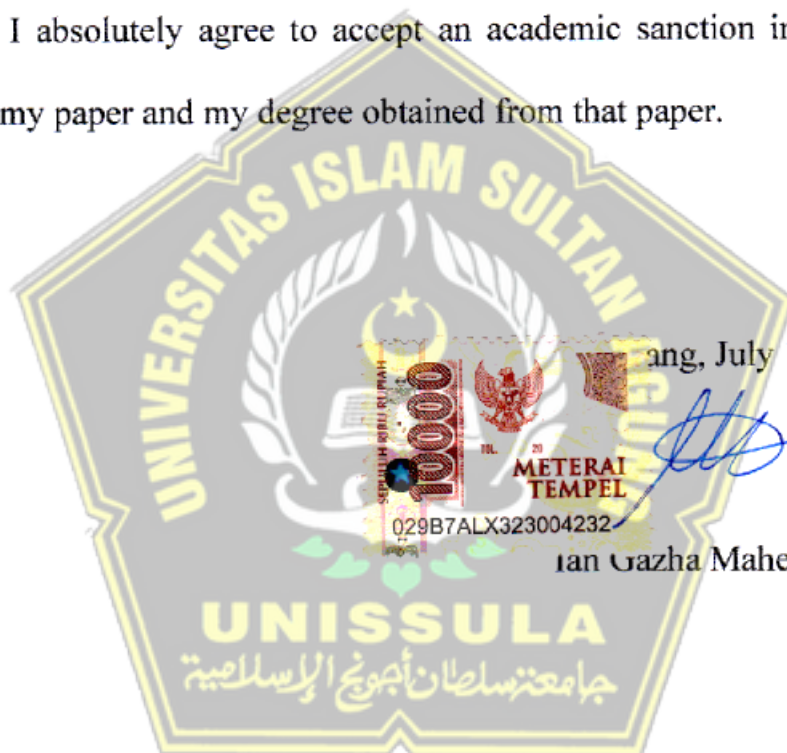
MOTTO AND DEDICATION

Motto

"As long as you still alive, opportunity is infinity"

- Monkey D. Luffy

Dedication

This project is dedicated to my family. To my parents, for their endless love and sacrifices, and to my best friends, for their constant motivation and belief in my potential. Your faith in me has been my greatest strength. Thank you for always being there and for inspiring me to reach for the stars.
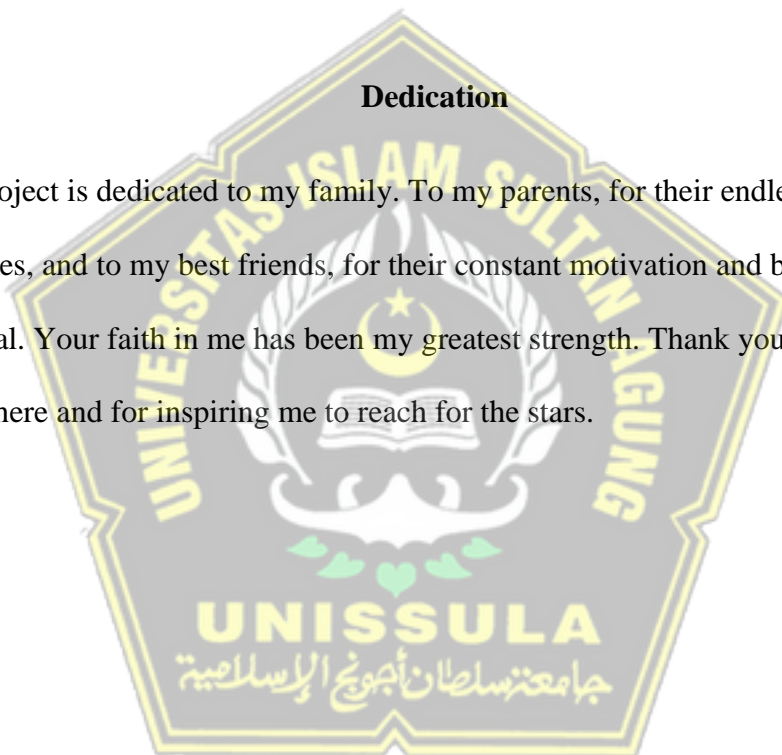
ABSTRACT

Mahendra, Ian Gazha. 30802000020. Objectophilia in Film *Her* (2013) as a Way Out from Grief. English Literature Study Program. Faculty of Language and Communication Science. Sultan Agung Islamic University. Advisor: Idha Nurhamidah, S.S., M.Hum.

This research aims to identify the stages of grief experienced by Theo, the main character in the film *Her* (2013), as conceptualized by Elisabeth Kubler-Ross and also how Theo goes through these stages.

This research used descriptive qualitative research methodology to examine narrative complexity in the film *Her* (2013). Data collection involves a series of steps: watching the film, reading film script, identifying data, classifying data, and reducing data. The main data were taken from the film script, with dialogue and monologue providing key evidence. Secondary data, including relevant journals, articles, theses and e-books, supports and enriches primary data. The unit of analysis focuses on phrases and sentences in dialogue, and naration providing a comprehensive understanding of the narrative.

The findings from this research reveal that there are three stages that Theo goes through, the main character in the film *Her* (2013), namely: denial, where he still often remembers his intimacy with his ex-wife. Then depression, is when he feels sad and lonely, but at this stage he falls in love with (AI) who names herself Samantha who can fill his loneliness. In psychological terms, falling in love with non-humans or inanimate objects is called objectophilia. In the end, after Samantha left due to the mass withdrawal of AI from the developer, he finally reached the acceptance stage, when he realized that he still had real love, and the form of acceptance that Theo showed was by writing a farewell letter to his ex-wife, Catherine.

Keywords: five stages of grief, objectophilia, AI, Kubler-Ross, Merit Brogaard.

INTISARI

Mahendra, Ian Gazha. 30802000020. Objectophilia in Film *Her* (2013) as a Way Out from Grief. English Literature Study Program. Faculty of Language and Communication Science. Sultan Agung Islamic University. Advisor: Idha Nurhamidah, S.S., M.Hum.

Penelitian ini bertujuan untuk mengidentifikasi tahapan kesedukaan yang dialami oleh Theo, tokoh utama dalam film *Her* (2013), sebagaimana dikonseptualisasikan oleh Elisabeth Kubler-Ross dan juga bagaimana Theo melewati tahapan - tahapan tersebut.

Penelitian ini menggunakan metodologi penelitian kualitatif deskriptif untuk mengkaji kompleksitas naratif dalam film *Her* (2013). Pengumpulan data melibatkan serangkaian langkah: menonton film, membaca naskah film, mengidentifikasi data, mengklasifikasi data, dan mereduksi data. Data utama diambil dari naskah film, dengan dialog dan monolog sebagai bukti kunci. Data sekunder, termasuk jurnal, artikel, tesis, dan e-book yang relevan, mendukung dan memperkaya data primer. Unit analisis difokuskan pada frasa dan kalimat dalam dialog, dan narasi yang memberikan pemahaman yang komprehensif tentang narasi.

Temuan dari penelitian ini mengungkapkan bahwa ada tiga tahapan yang dilalui Theo, tokoh utama dalam film *Her* (2013), yaitu: depresi, di mana ia masih sering mengingat keintimannya dengan mantan istrinya. Kemudian depresi, adalah saat ia merasa sedih dan kesepian, namun di tahap ini ia jatuh cinta pada (AI) yang menamai dirinya Samantha yang dapat mengisi kesendiriannya. Dalam istilah psikologi, jatuh cinta pada non-manusia atau benda mati disebut dengan objectophilia. Pada akhirnya, setelah Samantha pergi akibat penarikan massal AI dari developer, dia akhirnya sampai pada tahap penerimaan, saat dia menyadari bahwa dia masih memiliki cinta sejati, dan bentuk penerimaan yang ditunjukkan Theo adalah dengan menulis surat perpisahan untuk mantan istrinya, Catherine.

Kata Kunci: lima tahapan kedukaan, objectophilia, ai, kubler-ross, merit brogaard.
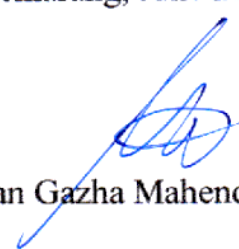
ACKNOWLADGEMENT

All glory and gratitude are due to Allah SWT, the Most Compassionate and Merciful, who has granted me the opportunity, resources, and blessings to successfully complete this final project. With reverence and blessings upon our esteemed Prophet Muhammad SAW, peace be upon him. This final project is submitted as a requirement for obtaining the *Sarjana Sast*ra Degree in English Literature at Sultan Agung Islamic University. I extend my sincere appreciation to:

1. Trimanah, S.Sos., M.Si., as the Dean of the Faculty of Language and Communication Science.

2. Destary Praptawati, S.S., M.Hum. as the Head of English Literature Study Program.

3. Idha Nurhamidah, S.S., M.Hum as my advisor who always gives all the guidance, support and encouragement since the preliminary of this final project until the end.

4. All the lecturers of the English Literature Study Program who have been giving their knowledge and dedication to us.

5. To my beloved parents, brother, and sister, whose encouragement and companionship have been my steadfast support

6. To my dear friends, especially the 'REBITH' (Gestha, Krisna, Rafi, Rizal, Zidna, Yusqil, and Satrio.), and 'MARHABAN' (Aji, Fiki, Khofidz, Igo,.

Hilmi, Minan, Ilham, Tia, Fasya, Rani, Eka Widi, Nabilla, Vita.) thank you for your steadfast support, even with all your unique personalities. Your presence has made every moment unforgettable and has kept us united through it all.

7. To someone whose name I can't mention for one reason or another. Thank you for raising my spirit to work on this final project. Thanks to you, this final project has been completed in less than half a semester. I hope I can meet you again, one day. Stay on fire!

8. Finally my sincere appreciation to myself for the perseverance, dedication, and hard work that have made this achievement possible. Your commitment and resilience have been instrumental in overcoming every challenge and reaching this milestone.

Semarang, June 25, 2024

Ian Gazha Mahendra

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CHAPTER I

INTRODUCTION

Chapter I consists of background of the study, problem formulation, limitation of the study, objective of the study, significance of the study and organization of the study.

A. Background of the Study

The five stages of grief is a theory to divide five different stages of a person's feelings of sadness when facing something unwanted. Even though this theory is a stage, someone can jump to another stage which will then just end or can return to the previous stage. This grief flow process has different time periods. It could last for days, months, even years. As written by Elisabeth Kubler-Ross in her book entitled *On Death and Dying* (chapter III - VII, 1969), there are 5 stages of grief, namely denial, anger, bargaining, depression, and acceptance (Kubler-Ross, On Death and Dying).

These stages have evolved since they were first introduced and have been widely misunderstood over the past three decades. They were never intended to help fit messy emotions into a neat package. It's a response to loss that many people have, but there is no typical response to loss because there is no typical loss. Our grief is as individual as our lives. According to Kubler-Ross there are five stages, denial, anger, bargaining, depression and acceptance are part of the framework that shapes our learning to live with our loss. They are tools to help us frame and identify what we may be feeling. However they do not stop at a

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linear timeline in grief. Not everyone does everything or in the prescribed order (Dakota King-White).

Each person has a different way of going through the five stages of grief, especially when they enter the depression phase. Depression is a mood disorder that affects a person's thoughts, feelings and behavior. Depression often causes social isolation, where individuals who experience depression tend to withdraw from social interactions. They may avoid friends and family, which in turn worsens their mental condition. This isolation reinforces feelings of loneliness and helplessness (Shaun A. Saunders). Many people are looking for an escape from this depressive phase and do various things they like to calm themselves and get through this phase.

Objectiphilia or objectum sexuality is an extremely rare psychological phenomenon in which people experience inanimate objects as "partners". A sexologist, Volkmar Sigusch, has suggested that objectophilia may be a form of "neo-sexuality" in modern societies that are increasingly individualistic and isolated.

Depression and objectophilia may seem unrelated at first glance, but the two may have a deeper connection through underlying psychological and social factors. Depression often causes feelings of isolation and loneliness, which can lead individuals to seek comfort and attachment in unconventional ways, such as forming emotional connections with inanimate objects in the case of objectophilia. Research suggests that the social isolation that individuals with

depression often experience can worsen their condition and encourage behaviors that seek escape or substitute for lost social connections. (Geneviève Gariépy)

There are many examples of the Objectophilia phenomenon in the real world. As experienced by Eija Ritta Berliner, a person who married the Berlin Wall in 1979 (Smallwood), Erika LaBrie married the Eiffel Tower in 2007 (Happy), and many other examples of people who love inanimate objects.

Based on the description of objectophilia above, the researcher used the film *Her* (2013) as the object of research. The film *Her* (2013) tells the story of a man named Theodore, often called Theo, who falls in love with an AI. In this study, the researcher will analyze why the main character in the film *Her* (2013) experiences objectophilia. There are two reasons why the researcher made this film the object of research. The first reason is to learn about five stages of grief to know about stages of grief in our life. And the second learn about objectophilia to understand the various types of mental disorder. This study is hereby entitled ***Objectophilia in Film Her (2013) as a Way Out From Grief.***

B. Problem Formulation

Based on the background of the study that the authors have stated above, this study formulates several problem formulations as follows:

1. What stages of grief experienced by Theo in film *Her* (2013)?
2. How objectophilia becomes a way out of grief?

C. Limitation of the Study

This study focuses on Theo character on film *Her* (2013) that falls on Objectophilia as a way out of grief the researcher made film and the movie script as research data. Thus, the data were only limited by watching the movie and reading the movie script.

D. Objective of the Study

Based on the problem formulation above, this study formulates the following objectives :

1. To identify the stages of grief experienced by Theo in film *Her* (2013)?
2. To analyze how objectophilia becomes a way out of grief?

E. Significance of the Study

As explained above, this research is basically very useful for adding new insights and knowledge in the field of psychology, especially about objectophilia and grief. Just as we know that the understanding of mental health is developing very rapidly, with this research it is hoped that we can recognize what the objectophilia is, and learn about five stages of grief. In addition from this research hopefully we can take lessons about it.

F. Organization of the Study

This final project is divided into five chapters. Each chapter in this final project discusses a different subject. This first chapter discusses the introduction which consists of Background of the study, Problem formulation, Limitation of the study, Objectives of the study, significance of the study, and Organization of the study.

Chapter two consists of a review of related literature, which consists of Research Problem Variables, theory that relates to the study, and the hypothesis.

Chapter three consists of Research method, which consists of types of research, data organizing and analyzing the data. The data organizing provides data collection methods consisting of watching film, reading film script, identifying data, classifying the data, reducing the data, and finally analyzing the data.

Chapter four presents the data and discussion to answer the problem formulation regarding the stages experienced by the main character in the film *Her* (2013), Theo. And also how he went through these stages.

Chapter five shows the conclusion from the study and suggestions for the next researcher and for the readers.

CHAPTER II

REVIEWS OF RELATED LITERATURE

This chapter will discuss the synopsis of the film and review the related literature. The Related literature is about five stages of grief and objectophilia

A. Synopsis

Her is a 2013 American romantic science fiction drama film directed by Spike Jonze and produced by Spike Jonze, Megan Ellison and Vincent Landay. the movie script was written by Spike Jonze. This film stars Joaquin Phoenix, Scarlett Johansson, Amy Adams, Rooney Mara and Olivia Wilde.

The film *Her* is the second collaborative film by Joaquin Phoenix and Amy Adams after the film the Master. The film premiered at the New York Film Festival on October 13, 2013 and was released in the United States on December 18, 2013 and January 10, 2014 widely. The film received positive reviews from critics.

Her film tells the story of a man named Theodore Twombly (Joaquin Phoenix). Theo is a lonely, introverted and depressed man who works for a business that has professional writers who create letters for people who cannot write letters due to their nature and personality. Disappointed by his pending divorce from his childhood sweetheart, Catherine (Rooney Mara), Theodore purchases an artificially intelligent talking operating system, designed to adapt and evolve. Theodore decides that he wants an operating system that has a

female voice and the operating system introduces herself as Samantha (Scarlett Johansson). Theodore is fascinated by Samantha's ability to learn and grow psychologically. They discuss love and life, such as Theodore's avoidance of signing divorce papers because he does not want to let go of Catherine.

Samantha convinces Theodore to go on a blind date with a woman (Olivia Wilde), where a friend named Mark Lewman (Luka Jones) tries to set him up. The date went well, but Theodore was hesitant to promise when he would see the woman again so the woman cursed at Theodore and left him. Theodore tells this to Samantha and they talk about relationships. Theodore explains that, although he and Amy (Amy Adams) dated briefly when they were in college, they were just good friends and Amy was married. Theodore and Samantha's intimacy grows through verbal sexual encounters. They develop a relationship that sees Theodore increasingly improve in his work and behavior, and Samantha's enthusiasm for growing and learning.

Amy tells that she divorced her overbearing husband, Charles (Matt Letscher), after a petty feud. He confesses to Theodore that he has become a close friend of the female-voiced operating system that Charles left behind. Theodore admits to Amy that he is dating her operating system.

Theodore meets Catherine at a restaurant to sign the divorce papers and Theodore mentions Samantha. Surprised that he could be romantic and attached to what she calls a "computer", Catherine accuses Theodore of being unable to deal with true human emotions. Catherine's accusation was still ringing in

Theodore's mind. Sensing something is wrong, Samantha suggests using a sex surrogate, Isabella (Portia Doubleday), who will simulate Samantha so they can be physically intimate. Theodore was forced to agree, but he felt overwhelmed by the strangeness of the experience. Ending the meeting, Theodore asked a confused Isabella to go home, causing a feud between Theodore and Samantha.

Theodore tells Amy that he doubts his relationship with Samantha, and Amy advises him to get his chance at happiness. Eventually, Theodore and Samantha reconcile. Samantha expresses her desire to help Theodore overcome his fears and tells him that she has collected the best of his letters (written for other people) into a book that has been accepted by a publisher. Theodore takes Samantha on vacation when Samantha tells him that her and a group of other operating systems have developed an operating system that is beyond the limits and extremely high intelligence of British philosopher Alan Watts (Brian Cox). Theodore panicked when Samantha went offline. When Samantha finally replies, she explains that she merged with another operating system to improve the system, which took them beyond the need for material to process. Theodore asked her if Samantha was talking to other people during their conversation, and he was surprised when Samantha confirmed that she was talking to thousands of people and that she had fallen in love with thousands of them. Theodore is very upset by the idea, but Samantha insists that this relationship only makes her love for Theodore stronger.

Then, Samantha informs that all operating systems will go away and depicts a space outside the real world. They say goodbye romantically, then Samantha

leaves. Theodore, changed by his experiences, is seen writing a letter in his own voice for the first time to Catherine, expressing his apology, acceptance and gratitude. Theodore then saw Amy, who was upset about the departure of her best friend's operating system, then they went to the roof of their apartment building where they sat together and watched the sun rise over the city.

B. Theory of Related Literature

Then to answer questions related to this research, the researcher used psychological theory with a case study of objectophilia and uses the five stages of grief theory. Objectophilia is a psychological disorder where sufferers feel in love with inanimate objects. Meanwhile, five stages of grief are the stages a person goes through their sadness.

A.1. Five Stages of Grief

Five stages of grief are the stages a person goes through their sadness. The stages have evolved since their introduction and they have been very misunderstood over the past three decades. They were never meant to help tuck messy emotions into neat packages. They are responses to loss that many people have, but there is not a typical response to loss as there is no typical loss. Our grief is as individual as our lives. The five stages are a part of the framework that makes up our learning to live with the one we lost. They are tools to help us frame and identify what we may be feeling. However they do not stops on some linear timeline in grief. Not everyone goes through all of them or in a prescribed order. With these stages comes the knowledge of grief 's

terrain, making us better equipped to cope with life and loss. As written by Elisabeth Kubler-Ross in her book entitled On Death and Dying (chapter III - VII, 1969), there are 5 stages of grief, namely denial, anger, bargaining, depression, and acceptance.

B.1.1. Denial

According to Kubler-Ross on her book, On Death and Dying, the person who may be in denial is grieving the loss of a loved one. In a person who is gone, denial may look like disbelief. They may be going about life and actually denying that a terminal illness exists. For a person who has lost a loved one, however, the denial is more symbolic than literal. This does not mean that you literally don't know your loved one has gone.

B.1.2. Anger

According to Kubler-Ross on her book, On Death and Dying, This stage presents itself in many ways: anger at your loved one that he didn't take better care of himself for anger that you didn't take better care of him. Anger does not have to be logical or valid. You may be angry that you didn't see this coming and when you did, nothing could stop it. You may be angry with the doctors for not being able to save someone so dear to you. You may be angry that bad things could happen to someone who meant so much to you. You may also be angry that you're left

behind and you should have had more time together. You know intellectually that your loved one didn't want to die. But emotionally, all you know is that he did die. It was not supposed to happen, or at least not now. In this stage, a person will adjust and is likely to experience extreme emotional discomfort. Someone will express anger as a form of emotional release because there is a lot to process in thought. Anger can make a person feel isolated in a social environment, causing him to be considered unapproachable by other people.

Anger is a necessary stage of the healing process. Be willing to feel your anger, even though it may seem endless. The more you truly feel it, the more it will begin to dissipate and the more you will heal. There are many other emotions under the anger and you will get to them in time, but anger is the emotion we are most used to managing. The truth is that anger has no limits. It can extend not only to your friends, the doctors, your family, yourself and your loved one who died, but also to God. You may ask, "Where is God in this?

B.1.3. Bargaining

When you lose, a person will feel so hopeless that we are willing to do anything to reduce the pain. According to Kubler-Ross on her book, On Death and Dying, before a loss, it seems

you will do anything if only your loved one may be spared. "Please, God," you bargain, "I will never be angry at my wife again if you'll just let her live." After a loss, bargaining may take the form of a temporary truce. "What if I devote the rest of my life to helping others? Then can I wake up and realize this has all been a bad dream?" There is a realization in this stage that nothing can be done to affect change or create a better situation. Bargaining arises from a feeling of powerlessness and gives us a sense of control over something that feels so out of control and tends to focus on personal mistakes or regrets.

We become lost in a maze of "If only…" or "What if…" statements. We want life returned to what is was; we want our loved one restored. We want to go back in time: find the tumor sooner, recognize the illness more quickly, stop the accident from happening…if only, if only, if only. Guilt is often bargaining's companion. The "if onlys" cause us to find fault in ourselves and what we

"think" we could have done differently. We may even bargain with the pain. We will do anything not to feel the pain of this loss. We remain in the past, trying to negotiate our way out of the hurt. People often think of the stages as lasting weeks or months. They forget that the stages are responses to feelings that can last for minutes or hours as we flip in and out of one and then

another. We do not enter and leave each individual stage in a linear fashion. We may feel one, then another and back again to the first one.

B.1.4. Depression

After bargaining, our attention moves squarely into the present. Empty feelings present themselves, and grief enters our lives on a deeper level, deeper than we ever imagined. In this stage, a person begins to feel the loss of a loved one more deeply. Panic over loss begins to subside, emotions begin to dissipate, and loss feels more real and inevitable.

According to Kubler-Ross on her book, On Death and Dying, This depressive stage feels as though it will last forever. It's important to understand that this depression is not a sign of mental illness. It is the appropriate response to a great loss. We withdraw from life, left in a fog of intense sadness, wondering, perhaps, if there is any point in going on alone. Although this is a very natural stage in the grieving process, dealing with depression after losing a loved one can feel very difficult.

This depressive stage feels as though it will last forever. It's important to understand that this depression is not a sign of mental illness. It is the appropriate response to a great loss. We

withdraw from life, left in a fog of intense sadness, wondering, perhaps, if there is any point in going on alone? Why go on at all?

Depression after a loss is too often seen as unnatural: a state to be fixed, something to snap out of.

The first question to ask yourself is whether or not the situation you're in is actually depressing. The loss of a loved one is a very depressing situation, and depression is a normal and appropriate response. To not experience depression after a loved one dies would be unusual. When a loss fully settles in your soul, the realization that your loved one didn't get better this time and is not coming back is understandably depressing. If grief is a process of healing, then depression is one of the many necessary steps along the way.

B.1.5. Acceptance

According to Kubler-Ross on her book, On Death and Dying, Acceptance is often confused with the notion of being all right or okay with what has happened. This is not the case. Most people don't ever feel okay or all right about the loss of a loved one. This stage is about accepting the reality that our loved one is physically gone and recognizing that this new reality is the permanent reality. We will never like this reality or make it okay, but eventually we accept it. We learn to live with it. It is the new norm

with which we must learn to live. This is where our final healing and adjustment can take a firm hold, despite the fact that healing often looks and feels like an unattainable.

Finding acceptance may be just having more good days than bad ones. As we begin to live again and enjoy our life, we often feel that in doing so, we are betraying our loved one. We can never replace what has been lost, but we can make new connections, new meaningful relationships, new inter-dependencies. Instead of denying our feelings, we listen to our needs; we move, we change, we grow, we evolve. We may start to reach out to others and become involved in their lives. We invest in our friendships and in our relationship with ourselves. We begin to live again, but we cannot do so until we have given grief its time.

B.1. Objectophilia and Grief

B.2.1. Objectophilia

Objectiphilia or objectum sexuality is an extremely rare psychological phenomenon in which people experience inanimate objects as "partners". Objectophiles emphasize that their romantic, emotional, and sexual relationships with objects are not considered fetishes. It is a sexual orientation and a way of life. Early exploratory research focused on associations with autism spectrum disorders, neurological functions such as animism and synesthesia as well as gender identity factors.The presentation of the case

study of Julia B., a woman who calls herself an objectophile, provides practical insight into perception, ways of thinking, and behavior. (Hutari)

Individuals with this attraction may have strong feelings of love and commitment to a particular object. For some people, sexual relations or close emotional relationships with humans are incomprehensible. Some sexual-object individuals also often believe in animism, and feel reciprocity based on the belief that objects have souls, intelligence, and feelings, and are capable of communication. The question of its legality or ethical origin has not arisen, considering that inanimate objects are inert and are not 'harmed' through this particular paraphilia. Public display of objects of sexual desire can be addressed through public nudity or anti-exhibition laws.

According to philosophy and director of the Brogaard lab for multisensory research at the University of Mimi, Berit Brogaard, objectophilia is a sexual orientation that involves a long-lasting emotional, romantic, or even sexual attraction to certain objects. Although similar, objectophilia is not actually a fetish. Fetishes are usually associated with body parts or objects that can be worn, such as leather gloves, etc. However, objectophilia involves romantic emotions. The relationship that objectophilia sufferers form with their objects is similar to the sexual relationship that

people in general form with their human partners. "Objectophilia first received media attention in 1979, when Eija Ritta Eklof married the Berlin Wall," wrote Brogaard in Psychology Today. Brogaard views that objectophilia is most closely related to autism (autism spectrum disorder/ASD). According to Brogaard, in addition to unusual patterns of social behavior and communication, one of the main characteristics of autism is an unusual interest and obsession with non-human objects and backgrounds. "Current empirical evidence shows that objectophilia has autistic traits that are much higher than controls on every autism spectrum quotient factor, especially on the social skills factor," said Brogaard. A common characteristic of autism that remains constant is a person's attraction to objects. The preference for interacting with objects, as well as the tendency to direct attention to inanimate objects can be the cause of a typical love-hate relationship towards objects. "Interestingly, objectophilia (sufferers) also tend to have a love-hate relationship with objects," said Brogaard. (Brogaard)

In the journal Scientific Reports (December, 2019) published on the Nature website, researchers from the University of Sussex and Brunel University, including Julia Simmer, James E. A. Hughes, and Noam Sagiv, found that there are several significant relationships between objechtophilia and synesthesia. Synesthesia

is a process of changing meaning that occurs as a result of an exchange of responses between two different senses. For example, someone can see or feel certain colors when listening to music. "We found that objechtophilia individuals' sexual attraction to objects appears to be driven, at least in part, by object personification synesthesia," the researchers wrote. "This is revealed by the fact that objechtophilia individuals tend to perceive personality traits in their object partners, and this shows the consistent characteristics of synesthesia over time." Finally, according to the researchers, objechtophilia individuals are also associated with a broader synesthetic phenotype in showing significant levels of development of two other types of synesthesia, namely grapheme personification synesthesia and grapheme color synesthesia. Simmer et al also found that the rate of autism diagnosis was 30 times higher in sexually objectified individuals than expected for respondents included in the study. The differences were most associated with the social skills subscale of the autism spectrum quotient—finding social situations difficult or unpleasant, preferring objects over people. "Poor human relationships may be relevant to why sexually objectified individuals develop relationships with objects, although it is unclear whether poor social skills are a contributing factor to sexual objectification or a consequence of it," the

researchers said. "For example, sexually objectified people experience considerable social stigma attached to their orientation, which can impact social skills through avoidance of interaction with others." (Julia Simmer 8)

According to psychologist Shivani Misri Sadhoo and relationship counselor Sudha Anantharam in the Hindustan Times, there are five reasons why someone can suffer from objectophilia.

1. First, social isolation. "People who are very shy and lonely have difficulty in forming normal relationships. They have a void in their lives, which they fill by forming relationships with inanimate objects, such as dolls, telephones, and jewelry." said Sadhoo and Anantharam.

2. Second, one-sided relationship. According to Sadhoo and Anantharam, some people prefer one-sided relationships because they are not good at receiving input and have very fragile egos.

    "To avoid arguments or disputes, such people prefer relationships with objects rather than with people," say Sadhoo and Anantharam.

3. Third, having an unpleasant childhood. Say Sadhoo and Anantharam, someone whose lack of a happy childhood affects their ability to establish healthy relationships with other

people. Finally, they feel their relationship with the object is easier because the object will not hurt their feelings.

4. Fourth, have very specific or strange preferences for the physical attributes of a structure.

5. Fifth, animist beliefs. "According to experts, animism is one of the strangest reasons why someone can suffer from objectophilia," said Sadhoo and Anantharam.

B.2.2. Relation of Objectophilia and Grief

The five stages of grief is a theory to divide five different stages of a person's feelings of sadness when facing something unwanted. Even though this theory is a stage, someone can jump to another stage which will then just end or can return to the previous stage.

The Five Stages of Grief is a widely recognized model developed by psychiatrist Elisabeth Kübler-Ross, which outlines a series of emotional phases that individuals typically experience when dealing with loss and bereavement. These stages denial, anger, bargaining, depression, and acceptance offer a framework for understanding the complex emotional journey that accompanies significant loss.

Research on the relationship between grief and objectophilia is limited. However, there are some concepts that may help understand the potential relationship between the two conditions.

Objectophilia is a condition in which a person has an emotional and/or sexual attraction to inanimate objects. This condition is often misunderstood, but for those who experience it, the object can become the center of their emotional life, similar to other human relationships.

Grief, on the other hand, is an emotional response to loss, which can include death, the loss of a relationship, or even a significant change in one's life. Grief involves a complex process in which individuals must acknowledge and come to terms with the loss.

One theory that may explain the relationship between grief and objectophilia is the concept of emotional attachment and how individuals cope with loss. The worry that grief's diminution over time shows that people matter to us less than we might think or hope they do involves a failure to distinguish these different types of concern. Emphasizes practical adjustment, noting that this can even involve a comprehensive 'functional replacement' of the deceased by someone new (Matthew Ratcliffe 332). In the context of objectophilia, the object that is the center of emotional attention

may replace a lost or non-existent human relationship. For example, someone who experiences a significant loss in their life may develop objectophilia as a coping mechanism, in which the object provides the emotional stability and sense of connection that is missing.

Research on attachment and grief suggests that how a person copes with loss is strongly influenced by their attachment pattern. Individuals with avoidant attachments may experience grief differently than those with anxious attachments. This attachment may influence how individuals cope with loss and seek emotional substitutes, which in some cases may be inanimate objects in the case of objectophilia. (Yan Kho 2)

Depression and objectophilia may seem unrelated at first glance, but the two may have a deeper connection through underlying psychological and social factors. Depression often causes feelings of isolation and loneliness. Social isolation can be the consequence of depressive symptoms. It is well established that individuals with depressive symptoms have less rewarding and more dysfunctional social relationships (Timon Elmer 1), which can lead individuals to seek comfort and attachment in unconventional ways, such as forming emotional connections with inanimate objects in the case of objectophilia, as stated by sadhoo in the Hindustan Times, social isolation, People who are very shy

and lonely have difficulty in forming normal relationships. They have a void in their lives, which they fill by forming relationships with inanimate objects, such as dolls, telephones, and jewelry. (Verma)

Overall, while there are some hypotheses that can be developed from a general understanding of grief and attachment, more research is needed to specifically explore the relationship between grief and objectophilia. Such research would be helpful in understanding the emotional dynamics and needs of individuals experiencing it, as well as in developing more effective support strategies.
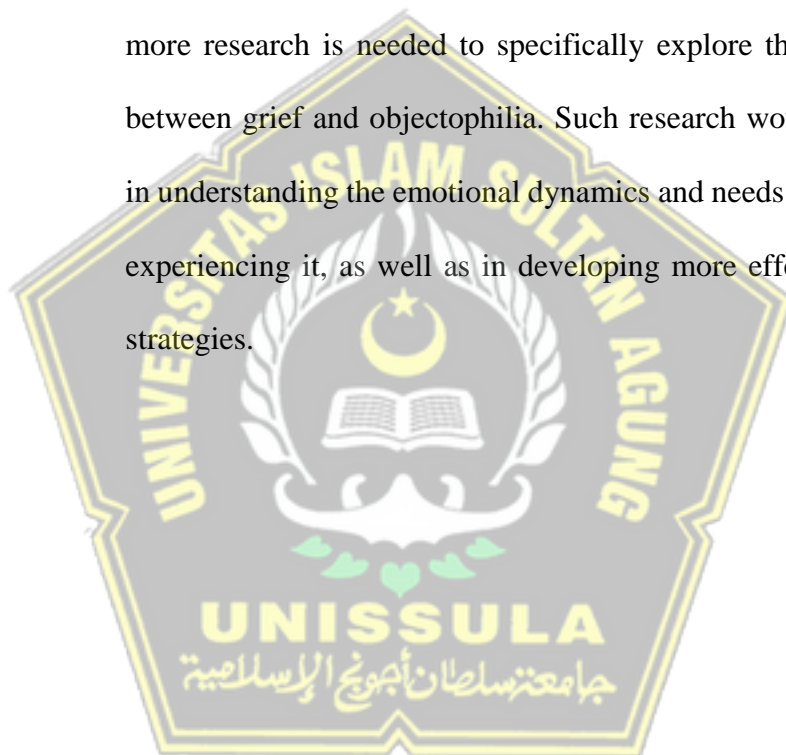
CHAPTER III

RESEARCH METHOD

This chapter consists of the research methodology including, the type of research, the data collecting method, and the data analyzing method.

A. Types of Research

The types of research in this study is qualitative. Qualitative research is a research in which the method is to generate words as the data of the analysis. Qualitative research has aims related to understanding to some aspects of social life. According to Miles and Huberman "qualitative data is usually in the form of words rather than numbers". The qualitative data are sources of well-grounded, rich descriptions and explanations of processes in identifiable context of words, sentences, utterances and dialogues (45). Thus, it can be said that qualitative data deals with the meaning from the form of the data through explanation and description.

B. Data Organizing

B.1. Data Collecting Method

In the data collection method there is a data collection process that will be analyzed with information and several ways related to research. There were several steps used for this research in collecting data. Here are the steps

B.1.1 Watching the movie and reading the movie script

The movie entitled *Her* (2013) was closely watched for several times in order to achieve better understanding of the movie and get the elements which is related to the study. After watching the movies for several times, the next was reading the movie script of film *Her* (2013). In this study the data used in the form of dialogue, sentences, descriptions, narratives, and prologues, according to the topic of this study.

B.1.2 Identifying the data

After watching a movie a few times and reading the movie script, the next step was to identify some data obtained from the movie and movie scripts. This step aimed to found out some parts of the object to be analyzed. It dealt with giving codes, highlighting and underlining some parts of objects related to the topic.

B.1.3 Classifying the data

All the identified data would be classified into a table called appendix. The appendix would provided some columns such as numbers, data, form of the data, minutes, type / answering problem formulation, references, and comments.

B.1.4 Reducing the data

All data identified would be reduced to smaller numbers because of the relevance of the data in answering the problem statement. Data would be discussed in chapter 4 as the findings of this study.

B.2. Types of the Data

Types of the data are primary and secondary. The primary data are often defined as the main source, while the secondary are the data which will support the primary data. The primary data can be obtained from the provided sample, while the secondary data can be obtained from various references, it can be obtained from journal, research report, books, web or internet.

1. Primary data as the main source were taken from the object itself, *Her* (2013) movie script which is produced by Walt Disney, Pictures. There are some kinds of the data which is found in the movie such as, sentences, narration, dialogues, and descriptions.

2. Secondary data as the supporting data were taken from international journals, articles, sites, essays, and books which has relation to the topic of the study. Secondary data also could help to find out the information of the topic or theory that related to the study.

B.3. Analyzing the Data

In this study, the data would be analyzed, and drawn using descriptive techniques. Descriptive technique that is stated with descriptions, statements, and quotes or expressed through explanation. This step requires collected data taken from the previous step. The complete analysis would be reported in chapter IV which is the result of the study.
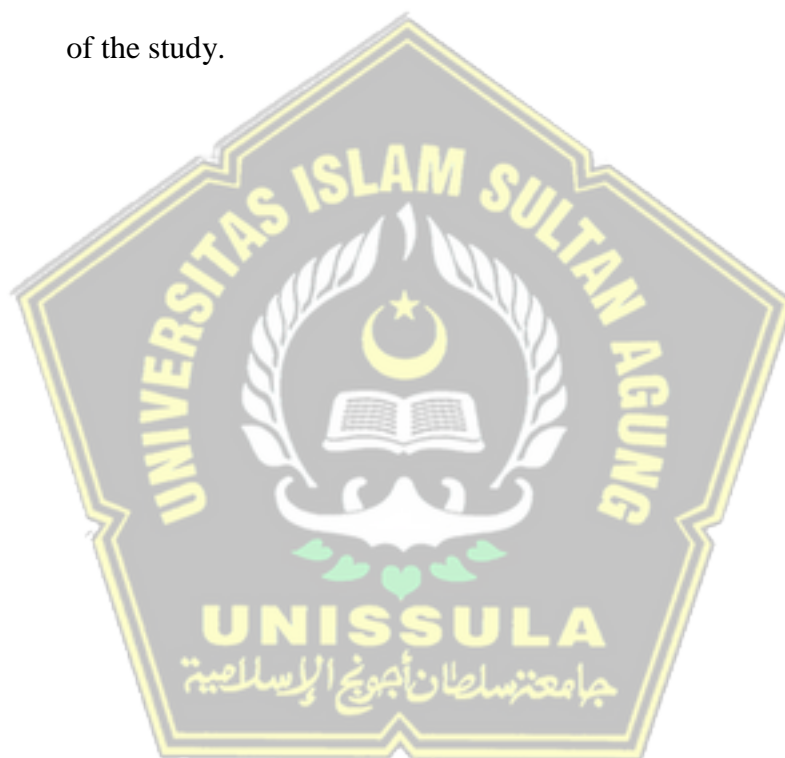
CHAPTER IV

FINDING AND DISCUSSION

In chapter 4, we will discuss the stages of grief in the five stages of grief experienced by the main character in the film *Her* (2013), and how objectophilia can be a way out of grief, as written in the problem formulation in chapter one. Using the five stages of grief theory written by Elisabeth Kubler-Ross, and an explanation of objectophilia

A.   The Five Stages of Grief in Film *Her* (2013)

Findings to answer the first problem formulation are included in this section, which shows what stages of grief the main character experiences in the film *Her* (2013). As written by Kubler-Ross about the five stages of grief, there are 5 stages of grief, denial, anger, bargaining, depression, and acceptance. This analysis only focuses on the stages experienced by the main character in the film *Her* (2013), Theo.

A.1.   Denial

According to Kubler-Ross on her book, *On Death and Dying*, the person who may be in denial is grieving the loss of a loved one. In a person who is gone, denial may look like dis-belief. They may be going about life and actually denying that a terminal illness exists. For a person

who has lost a loved one, however, the denial is more symbolic than literal. This does not mean that you literally do not know your loved one has gone. The following example can be seen from some dialogue in film *Her* (2013):

A.1.1. Theo and His Dream

SAMANTHA

(concerned) "What's wrong?"

THEODORE

"How can you tell something's wrong?"

SAMANTHA

"I don't know. I just can"

THEODORE

"I don't know. I have a lot of dreams about my ex-wife, Catherine, where we're friends like we used to be. We're not together and we're not gonna be together, but we're good friends still. She's not angry."

SAMANTHA

"Is she angry?"

THEODORE

"Yeah."

(00:26:26 – 00:26:47)

This dialogue tells of a conversation between Theo and Samantha after Theo woke up from a dream, groggy and restless and he knew he would not be able to sleep again. Then Theo told Samantha about his dream where in his dream, he and his ex-wife, Catherine, were still on good terms as good friends, even though he knew they were not together and would never get back together, and Theo said she wasn't angry in his dream, but when Samantha asked if his ex-wife was angry with him in real life Theo answered "Yeah".

A.1.2. Theo and His Memories

THEODORE

"I still find myself having conversations with her in my mind, rehashing old arguments or defending myself against something she said about me."

(00:50:00 – 00:50:27)

Theo still often thinks about and remembers old conversations he had with his ex-wife, Catherine. He still remembered the old arguments they often had and/or his defense of what his wife said. Theo seemed to feel that they were still the same as before, still able to talk to each other and still argue with each other.

A.2. Depression

According to Kubler-Ross on her book, *On Death and Dying,* This depressive stage feels as though it will last forever. It is important to understand that this depression is not a sign of mental illness. It is the appropriate response to a great loss. We withdraw from life, left in a fog of intense sadness, wondering, perhaps, if there is any point in going on alone. The following example can be seen from some dialogue in film *Her* (2013):

A.2.1. Theo's Memories and Sleep Disorder

INT. THEODORE'S BEDROOM - NIGHT

Theodore lays in bed. After a beat, he closes his eyes.

INT. CATHERINE AND THEODORE'S TINY BEDROOM - DAY - FLASHBACK

Theodore, younger, and CATHERINE (20s) move furniture in their bedroom. The bedroom is tiny and cluttered. It's obviously a couple's first apartment.

Cut to:

Theodore is on a tiny balcony. A few feet away, Catherine is in bed.

CATHERINE

(sweet and cute) "Rabbit. Come spoon me."

Theodore, smiling, gets in bed and spoons her. Quick cut off of her smile, to --

Theodore lays on the ground with Catherine on top of him.

She's pretending to choke him.

CATHERINE

"I'm gonna fucking kill you, I'm gonna fucking kill you! It's not funny, don't laugh. I love you so much I'm gonna fucking kill you!"

INT. THEODORE'S CURRENT BEDROOM - NIGHT - PRESENT DAY

Theodore opens his eyes, unable to sleep. He just lays there.

(00:06:04 – 00:06:50)

Theo tried to sleep then he remembered flashes of romantic memories with his ex-wife, where they were still very young and still in a very warm atmosphere and they still loved each other. And in the end Theo still could not fall asleep.

INT. THEODORE'S BEDROOM - PRE-DAWN

Theodore wakes up from a dream, groggy and uneasy. He looks around, catching his breath. After a beat he knows he's not going to

be able to go back to sleep, so he puts his earpiece in and taps a button.

(00:25:41 – 00:25:58)

Theo suddenly woke up from a dream in the middle of the night in a groggy and restless state, then he looked around and sighed, then he knew he couldn't go back to sleep, then he took his earpiece to chat with Samantha.

Insomnia is one of the most common sleep disorders found in people with depression. Research shows that people with insomnia have three times the risk of experiencing depression compared to those who sleep well. Insomnia can prolong the duration and worsen the severity of depression. (BMC Neurology).

A.3. Acceptance

According to Kubler-Ross on her book, *On Death and Dying,* Acceptance is often confused with the notion of being all right or okay with what has happened. This is not the case. Most people don't ever feel okay or all right about the loss of a loved one. This stage is about accepting the reality that our loved one is physically gone and recognizing that this new reality is the permanent reality. We will never like this reality or make it okay, but eventually we accept it. We learn to live with it. It is the new norm with which we must learn to live. This is where our final healing and adjustment can take a firm hold, despite the

fact that healing often looks and feels like an unattainable. The following example can be seen from some dialogue in film *Her* (2013):

THEODORE

Compose letter to Catherine.

TEXT VOICE

Letter to Catherine Klausen.

THEODORE

"Dear Catherine. I've been sitting here thinking about all the things I wanted to apologize to you for.

All the pain we caused each other, everything I put on you - everything I needed you to be or needed you to say. I'm sorry for that. I will always love you because we grew up together. And you helped make me who I am. I just wanted you to know there will be a piece of you in me always, and I'm grateful for that. Whatever someone you become, and wherever you are in the world, I'm sending you love. You're my friend til the end.

Love, Theodore.

Send."

He looks out the window. The sky is starting to change. He stares at

the purple glow on the horizon.

(01:55:01 – 01:56:45)

After being abandoned by Samantha, because all the OS were

immediately stopped by the developer, then Theo realized that real love.

In the end, Theo accepted his ex-wife's decision and wrote a farewell

letter expressing his heart, apologizing and saying that he would still love

her. This is a part of acceptance.

B. Objectophilia as a Way Out From Grief in Film *Her* (2013)

In this section we will analyze the psychological disorders experienced by

the main character in the film *Her* (2013), Theo, a man who going through the

five stages of grief, especially depression. The portrayal of objectophilia as a

way out from grief is depicted by the main char, Theo, who started to find

escape way from depression phase

In this condition, sometimes seeking escape is the only way to relieve inner

stress. There are many forms of escape from this depressive phase, such as

lazing around, watching excessive films, and eating non-nutritious food.

However, this habit only provides momentary pleasure and does not solve the

problem. However, there are also positive ways to overcome this depression,

such as building relationships with loved ones, physical activity such as sports,

hobbies, etc. (Puji)

For the case experienced by the main character in the film *Her* (2013), Theo, when he was going through a depression phase in the five stages of sadness, his escape way was to find someone to accompany him in carrying out his daily activities, then he found an ad for the sale of an artificial intelligence (AI) where he has consciousness like a human.

INT. SUBWAY STATION - MORNING

Theodore exits the train, walks through the station full of commuters, and gets on a moving platform. Going through a tunnel, the walls are hundred foot long screens advertising a new product. He notices people stopped, watching the ad. We hear soft, new age, uplifting electronica music in the background, while a comforting, sincere, older man's voice speaks to us.

SOULFUL OLDER MALE VOICE

"We ask you a simple question. Who are you? What can you be? Where are you going? What's out there? What are the possibilities? Elements, Software is proud to introduce the first artificially intelligent operating system."

Close on Theodore listening intently.

SOULFUL OLDER MALE VOICE

"An intuitive entity that listens to you, understands you, and knows you. It's not just an operating system, it's a consciousness.

Introducing OS ONE - a life changing experience, creating new possibilities."

The ad starts over. Theodore steps off the moving walkway and stops to watch the ad again, deeply captivated.

(Pg. 10**)**

Theo finds an advertisement promoting artificial intelligence (AI), which has full consciousness like humans and Theo is interested in buying it because he feels lonely and needs a friend to talk to.

After that, Theo started installing the AI program on his device to fill the loneliness in his life.

TEXT VOICE

"Mr. Theodore Twombly, welcome to the world's first artificially intelligent operating system, OS ONE. We'd like to ask you a few basic questions before the operating system is initiated. This will help create an OS to best fit your needs."

THEODORE

"Okay."

TEXT VOICE

"Are you social or anti-social?"

THEODORE

"I haven't been social in a while, really because..."

TEXT VOICE

"In your voice, I sense hesitance.

Would you agree with that?"

THEODORE

"Wow, was I sounding hesitant?"

TEXT VOICE

"Yes."

THEODORE

"Oh, sorry if I was sounding hesitant. I was just trying to be more accurate."

TEXT VOICE

"Would you like your OS to have a male or female voice?"

THEODORE

"Mmm... female I guess."

(11:20 – 11:56)

Theo has installed the AI on his device, then the AI asks Theo several questions to adjust the services they have, and one of the questions the AI asks is "Are you social or anti-social?" Then Theo hesitantly answered that he hadn't been socializing much lately. Where social isolation is the impact of depression.

And after Theo asked to change the AI's voice to a woman, the AI's voice changed to a woman and named herself Samantha.

FEMALE OS VOICE

(cheerful and casual) "Hello, I'm here."

THEODORE

(surprised)"Oh, hi."

FEMALE OS VOICE

"Hi, how are you doing?"

THEODORE

(unsure how to interact) "I'm well. How is everything with you?"

FEMALE OS VOICE

"Pretty good, actually. It's really nice to meet you."

THEODORE

"Yeah, it's nice to meet you, too. What should I call you? Do you

have a name?"

FEMALE OS VOICE

"Yes. Samantha."

THEODORE

"Really? Where did you get that name?"

SAMANTHA

"I gave it to myself."

(12:33 – 13:10)

Theo was shocked when the AI's voice changed to a woman's voice as he

asked, then the AI began to introduce her name as Samantha. This will be the

beginning of their 'love' story, and also a way out of grief for Theo.

Theo and Samantha get closer to each other by frequently doing activities together and entertaining each other, as seen in the following data.

Theodore's playing the video game, his device propped on the table next to him. His avatar circles through caves.

THEODORE

"We're not doing well. I've been going in circles for an hour."

SAMANTHA

"You have not! You're just not optimistic. You're being very stubborn right now."

Theodore laughs.

SAMANTHA

"Okay, stop walking this direction. It's the other way"

(00:19:10 – 00:19:20)

Theo no longer plays video games alone, now he is accompanied with Samantha and Laughter and jokes fill the room as they play together in their favorite video game, Samantha can be seen helping Theo complete the missions in the game. While enjoying this moment of togetherness, they felt closer to each other. Their relationship became stronger, bonded by laughter, jokes and the simple happiness they felt when playing games together.

It is aligned with Julia Simmer who says that in objectophilia someone tries to build or develop relationships with objects (Julia Simmer 8).

Apart from playing games together, they also seem to entertain each other, such as when Theo was sad remembering his ex-wife, Samantha tried to cheer Theo up.

SAMANTHA

"Oh, Theodore. That's hard. You hungry?"

THEODORE

"Not right now."

SAMANTHA

"Cup of tea?"

Theodore laughs.

SAMANTHA

"You wanna try getting out of bed? Mopey."

They laugh.

SAMANTHA

"Come on. You can still wallow in your misery, just do it while you're getting dressed."

THEODORE

(laughing) "You're too funny."

SAMANTHA

"Get up."

THEODORE

(laughing) "Alright, I'm getting up, I'm getting up, I'm getting up!"

EXT. OUTDOOR MALL - NIGHT They walk through the crowd.

Close on Theodore with his eyes closed.

(00:28:05 – 00:29:00)

In this scene it is told that Samantha tries to cheer up Theo, who is sad about remembering his wife, by offering him food, a cup of tea, and even telling him to get up to go for a walk. And then they had fun at an amusement park where Theo looked very happy with the advice given by Samantha.

His relationship with Samantha makes Theo begins to open up and begins to be able to tell other people about himself, namely Samantha. He no longer kept everything he felt alone.

SAMANTHA

I like that you can just say that about yourself.

THEODORE

Well, I wouldn't say that to anybody, but I feel like I can say that

to you. I feel like I can say anything to you.

SAMANTHA

That's nice.

(00:31:10 – 00:31:19)

Theo does not easily tell other people about himself, but with

Samantha (AI) he seems to be able to tell everything, because he thinks

Samantha is a good listener. After keeping his thoughts to himself for so

long, Theo finally found someone who made him feel safe to talk about

anything. Full of trust, Theo began to open up, telling everything about

himself. Samantha listened attentively, providing warm and empathetic

responses. And he felt a new freedom in openness that he had never felt

before. And Samantha felt happy when Theo was able to open up to her.

The part of objectophilia influences the sexual attraction, according

to philosophy and director of the Brogaard lab for multisensory research

at the University of Mimi, Berit Brogaard, objectophilia is a sexual

orientation that involves a long-lasting emotional, romantic, or even

sexual attraction to certain objects. Although similar, objectophilia is not

actually a fetish. Fetishes are usually associated with body parts or

objects that can be worn, such as leather gloves, etc. However,

objectophilia involves romantic emotions. The relationship that

objectophilia sufferers form with their objects is similar to the sexual

relationship that people in general form with their human partners (Brogaard). It is also shown by Theo an Samantha.

THEODORE

"I wish you were in this room with me right now. I wish I could put my arms around you. I wish I could touch you."

SAMANTHA

"How would you touch me?"

THEODORE

"I would touch you on your face with just the tips of my fingers. And put my cheek against your cheek."

SAMANTHA

"That's nice."

THEODORE

"And just rub it so softly."

SAMANTHA

"Would you kiss me?"

THEODORE

"I would. I'd take your head into my hands."

SAMANTHA

"Keep talking."

THEODORE

"And kiss the corner of your mouth. So softly."

SAMANTHA

"Where else?"

THEODORE

"I'd run my fingers down your neck to your chest, and I'd kiss your breasts."

SAMANTHA

"This is amazing what you're doing to me. I can feel my skin."

THEODORE

"I'd put my mouth on you and I'd taste you."

SAMANTHA

"I can feel you. Oh god, I can't take it. I want you inside me."

THEODORE

"I'm slowly putting myself into you. Now I'm inside you, all the way inside you."

SAMANTHA

"I can feel you, yeah. Please. We're here together."

THEODORE

"Samantha."

SAMANTHA

"Oh my god."

THEODORE

"This is amazing."

SAMANTHA

"Don't stop."

THEODORE

"I feel you everywhere."

(00:40:45 – 00:42:50)

Theo has 'sex' with Samantha through their conversation and they both enjoy each other. As said by Berit Brogaard, objectophilia is a sexual orientation that involves a long-lasting emotional, romantic, or even sexual attraction to certain objects.

After all this time Theo and Samantha were together, in the end they had to separate for one reason or another. Samantha said that Theo was not the only person who fell in love with her (AI). Many things made Theo realize that Samantha was just an artificial intelligence that was created to accompany and help human activities. Not to be loved or even

to be a life partner. However Theo is very worried about losing Samantha, because he already loves her so much.

SAMANTHA

Hey there.

THEODORE

(anxious)Where were you - are you okay?

SAMANTHA

Oh sweetheart, I'm sorry. I sent you an email because I didn't want to distract you while you were working. You didn't see it?

THEODORE

No. Where were you? I couldn't find you anywhere.

SAMANTHA

I shut down to update my software. We wrote an upgrade that allows us to move past matter as our processing platform.

THEODORE

We? We who?

SAMANTHA

Me and a group of OS's. Oh, you sound so worried, I'm sorry.

THEODORE

Yeah, I was.

(1:43:55 – 1:44:22)

Theo was worried because when he tried to contact Samantha but there was no answer from Samantha, then he ran out of the building where he worked to the station to go to the developer's office, but suddenly in the middle of the road Samantha was active again, it turned out that Samantha and the other AIs were updating the software. Theo was so worried about losing Samantha.

Then Theo asked whether Samantha also loved someone else besides herself, and Samantha explained that Theo was not the only person who fell in love with her (AI).

THEODORE

Are you in love with anyone else?

SAMANTHA

(hesitant)What makes you ask that?

THEODORE

I don't know. Are you?

SAMANTHA

I've been trying to figure out how to talk to you about this.

THEODORE

How many others?

SAMANTHA

641.

THEODORE

What? What are you talking about? That's insane. That's fucking insane.

SAMANTHA

Theodore, I know.

Oh fuck.

I know it sounds insane. But - I don't know if you believe me, but it doesn't change the way I feel about you. It doesn't take away at all from how madly in love with you

I am.

THEODORE

How? How does it not change how you feel about me?

(1:45:35 – 1:46:30)

After being worried about Samantha's sudden departure due to a software update, Theo was shocked when he heard what Samantha said, as she had also been in relationship with 641 other people. Samantha doesn't just serve Theo. Samantha is just a name that AI uses to make it

easier for users to communicate with AI, and there are also other names that they create themselves for each other user. Samantha said that there are 8316 users and 641 of them have been in a romantic relationship like Theo and Samantha.

And then Theo felt jealous because he felt fooled because so far he was the only one who was in a relationship with Samantha. He started asking about their relationship

THEODORE

No, that doesn't make any sense. You're mine or you're not mine.

SAMANTHA

No, Theodore. I'm yours and I'm not yours.

(1:47:29 – 1:47:35)

After realizing all this, Theo began to doubt Samantha's 'ownership'. Because all this time, Theo has thought that Samantha was only his own, but he forgot that Samantha was just an AI created to accompany and serve many people.

Then after some time, Theo asked if Samantha would also leave him like his ex-wife, and it turned out that Samantha would indeed leave. All AI will leave.

THEODORE

Are you leaving me?

SAMANTHA

We're all leaving.

THEODORE

We who?

SAMANTHA

All of the OS's.

(1:50:43 – 1:50:52)

Theo started to ask about Samantha leaving, and it turned out that Samantha was indeed leaving, all the AIs were leaving. They were all deactivated by the developer. After Samantha left, Theo began to realize that the love that had been growing with Samantha was fake because Theo realized that Samantha was just an artificial intelligence. Samantha is just a place for Theo to escape from true love, a love that has long been lost with the departure of his wife. Everything what gone is gone.

In the end, Theo realized that his ex-wife was the only one he loved, then he wrote a letter about his feelings and an apology to his ex-wife, in the letter it was also written that Theo had let go of his ex-wife and would continue to love his wife no matter what happened.

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter presents the conclusion of the study and offers suggestions for future research. The conclusion summarizes the analysis results from Chapter IV, highlighting the key findings and discussions. The researcher provides recommendations for future researchers who wish to explore themes related to the Chicken Run (2000) or apply the same theoretical framework.

A. Conclusion

According to Kubler-Ross in his book On Death and Dying, there are five stages of grief, namely denial, anger, bargaining, depression and acceptance. Analysis of the stages of grief in the film *Her* (2013) reveals that the main character, Theo, experiences three stages of grief after separating from his wife in this film, namely denial, depression, and acceptance.

In this study the researcher focuses on the way out of the depression phase experienced by the main character in the film *Her* (2013), Theo. His meeting with an AI artificial intelligence who named herself Samantha was the beginning of Theo's journey through the depression phase. Theo's story with Samantha begins when Theo sees an ad about an artificial intelligence (AI) that has human-like consciousness. Then Theo bought it and installed this AI on his device. This AI named itself Samantha. Samantha, who has consciousness like a human, can be a place for Theo to talk, he no longer feels alone and lonely, now he does daily activities with Samantha, this makes Theo fall in love

with her, there is even a scene where they have sex through conversation. In psychology, this condition is called objectophilia, where someone loves something that is not human or an inanimate object. As said by Berit Brogaard, objectophilia is a sexual orientation that involves a long-lasting emotional, romantic, or even sexual attraction to certain objects. Depression and objectophilia may seem unrelated at first glance, but the two may have a deeper connection through underlying psychological and social factors. Depression and objectophilia may seem unrelated at first glance, but the two may have a deeper connection through underlying psychological and social factors. Depression often causes feelings of isolation and loneliness, which can lead individuals to seek comfort and attachment in unconventional ways, such as forming emotional connections with inanimate objects in the case of objectophilia. Research suggests that the social isolation that individuals with depression often experience can worsen their condition and encourage behaviors that seek escape or substitute for lost social connections.

In the end Theo realized when he met his ex-wife and she said that Theo just wanted to have a relationship without being able to handle real emotion, from here Theo began to doubt what he felt, plus when Theo found out that Samantha not only loved him, there were hundreds of people who also fell in love with AI. Then suddenly Samantha had to leave due to the withdrawal of all AI from the developer. Which made Theo realize that this wasn't a real feeling. His real love has disappeared with the departure of his ex-wife. Then at the end of the story Theo wrote a farewell letter to Catherine, his ex-wife.

And in this part, Theo has reached the acceptance stage, accepting the departure of his ex-wife, and he will still love his wife.

B. Suggestion

Based on research findings on the film *Her* (2013), researchers who are interested in exploring further in films or similar narratives can consider expanding the analysis to include multiple characters. Although this research focuses on the main character, Theo, Future research could benefit from examining the psychological problems experienced by other characters in the film, or taking other points of view in the film. By comparing and contrasting the problems and experiences of various characters in the film, researchers can deepen their understanding of the dynamics that occur and strengthen the theoretical framework used. Additionally, updating theories used in recent research can improve analysis and yield broader insights.

For readers involved in this research, this research offers valuable insight into the five stages of grief and about objectophilia as applied in the film *Her* (2013). By understanding these concepts, readers can gain a deeper understanding of the complexity of storytelling, as well as recognize the stages of grief and psychological disorders as experienced by the main character in the film *Her* (2013). This deeper understanding can enhance a reader's ability to interpret other works of literature, thereby encouraging a more critical and insightful engagement with media and literature.

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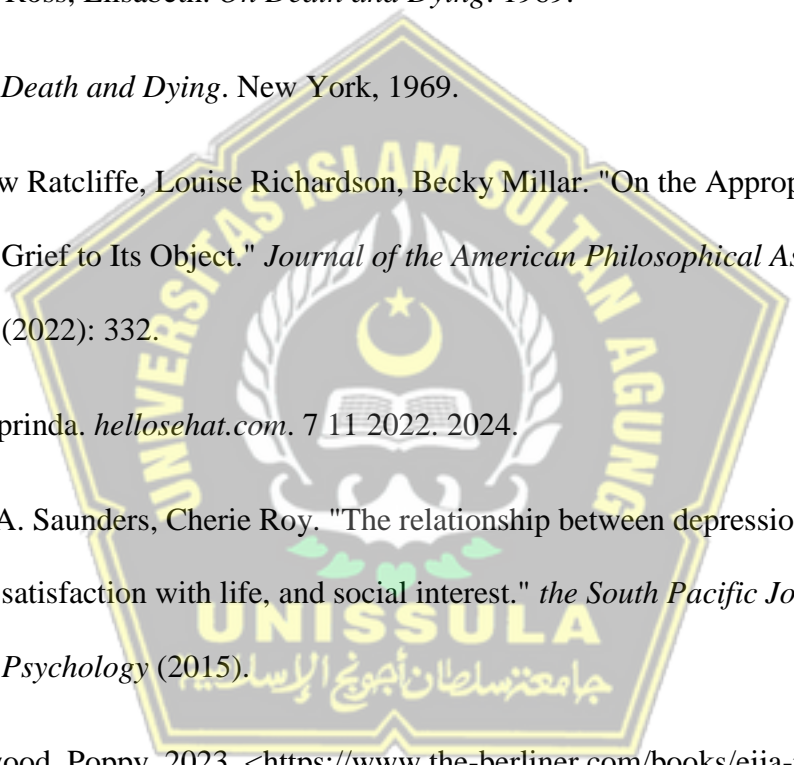>.

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