

## CHAPTER 1

### INTRODUCTION

#### A. Background of the Study

Somehow new social media, such as social networking, have caused millions of people to reveal their innermost thoughts and secrets. Information that once was only shared with a few friends is now freely shared on the Internet. In a modern area, people around the world want to share personal information online. But all social media users should consider what and how they share information and the need to control social networking privacy.

Facebook is a social networking website that was originally designed for college students, but is now open to anyone 13 years of age or older. Facebook users can create and customize their own profiles with photos, videos, and information about themselves. Friends can browse the profiles of other friends and write messages on their pages. The only difference is that it's happening to the inventors of Facebook.

*The Social Network* is a drama movie directed by a male director named David Ficher. Aaron Sorkin was commissioned by Sony and producer Scott Rudin to write a movie about Facebook based on the book, "The Accidental Billionaires." Interestingly, Sorkin had little to no knowledge of Facebook when he got the job. He's self-proclaimed computer ignorant, which makes some of the scenes in the script all the more remarkable. It's been highly publicized that David Fincher is interested in taking over the reins for the

project. The writer think it goes without saying that as soon as Facebook supplanted Myspace as the de facto online time-wasting mechanism, the studios were looking for ways to profit off of it. So Scott Rudin paid Aaron Sorkin 6.2 billion dollars to write "the Facebook movie". An epic story that would capture the drama of late-night status updates, the power of the poke, who and who not to limit profile access to, and of course, the all important and always necessary "delete friend" feature.

Aaron was new to Hollywood - Three years prior he had created some hot piece of software that sold for a fortune. This left him with a ton money at a very young age and when he is young and rich. He was actually a fun guy to work. Even though he didn't know a lot, he was smart enough to pick things up quickly. Raised on the first two seasons of Entourage, he liked living the Hollywood life just as much as he liked working in it. The film won three Academy Awards for Best Adapted Screenplay, Best Original Score, and Best Film Editing.

Principal photography began in October 2009 in Cambridge, Massachusetts. Scenes were filmed around the campuses of two Massachusetts prep schools, Phillips Academy and Milton Academy. Additional scenes were filmed on the campus of Wheelock College, which was set up to be Harvard's campus. Filming took place on the Keyser and Wyman quadrangles in the Homewood campus of Johns Hopkins University from November 2–4, which also doubled for Harvard in the film.

The first theatrical poster was released on June 18, 2010. The film's first teaser trailer was released on June 25, 2010. The second teaser was released on July 8. The full length theatrical trailer debuted on July 15, 2010, which plays an edited version of the song "Creep", originally by Radiohead, covered by the Belgian choir group Scala & Kolacny Brothers.

The film won the Best Motion Picture – Drama Golden Globe at the 68th Golden Globe Awards on January 16, 2011. The film also won the awards for Best Director, Best Screenplay and Best Original Score, making it the film with the most wins of the night.

*The Social Network*, directed by David Fincher and written by Aaron Sorkin, rushes through a coruscating series of exhilarations and desolations, triumphs and betrayals, and ends with what feels like darkness closing in on an isolated soul. This brilliantly entertaining and emotionally wrenching movie is built around a melancholy paradox: in 2003, Mark Zuckerberg (Jesse Eisenberg), a nineteen-year-old Harvard sophomore, invents Facebook and eventually creates a five-hundred-million-strong network of “friends,” but Zuckerberg is so egotistical, work-obsessed, and withdrawn that he can't stay close to anyone; he blows off his only real pal, Eduardo Saverin (Andrew Garfield), a fellow Jewish student at Harvard, who helps him launch the site.

The movie is not a conventionally priggish tale of youthful innocence corrupted by riches; nor is it merely a sarcastic arrow shot into the heart of a poor little rich boy. Both themes are there, but the dramatic development of the material pushes beyond simplicities, and the portrait of Zuckerberg is

many-sided and ambiguous; no two viewers will see him in quite the same way. The debate about the movie's accuracy has already begun, but Fincher and Sorkin, selecting from known facts and then freely interpreting them, have created a work of art. Accuracy is now a secondary issue. In this extraordinary collaboration, the portrait of Zuckerberg, I would guess, was produced by a happy tension, even an opposition, between the two men—a tug-of-war between Fincher's gleeful appreciation of an outsider who overturns the social order and Sorkin's old-fashioned, humanist distaste for electronic friend-making and a world of virtual emotions. The result is a movie that is absolutely emblematic of its time and place.

*The Social Network* is shrewdly perceptive about such things as class, manners, ethics, and the emptying out of self that accompanies a genius's absorption in his work. It has the hard-charging excitement of a very recent revolution, the surge and sweep of big money moving fast and chewing people up in its wake.

We know from "The West Wing" that Sorkin can write the smartest and swiftest dialogue since Ben Hecht and Preston Sturges. His adrenaline-pumped men and women anticipate one another's best shots; they fill out or overturn one another's half-finished sentences, answering what's implied rather than simply what's said. Sorkin's script for *The Social Network* is his best work yet—incisive and witty from moment to moment but expansive over all as a picture of college social life, hipster business enterprise, friendship, and rivalry. But Sorkin's particular skills in *The Social Network*

are familiar. The unexpected element is David Fincher's work. The director of "Fight Club," "Zodiac," and "The Curious Case of Benjamin Button" is a master of sullen menace, convulsive violence; he loves creating an aura of the magical and the uncanny. Yet he treats Sorkin's real-world situations with extreme delicacy and precision. Fincher has always been obsessed with outsiders and rebels, but now, in mid-career, he has transferred that obsession into a subtler, more telling form, with both comic and tragic implications.

*The Social Network* draws on a 2009 book, "The Accidental Billionaires," by Ben Mezrich. Mezrich also went to Harvard, and in both the book and the movie the Harvard lore is laid on a little thick. The eager suburban co-eds trucked in for parties, the rabby competitiveness and status-seeking among the men, the terrific excitement of being "punched" for one of the all-male "final clubs" (off-campus social sites for the chosen élite)—to outsiders, all this frenzied self-importance seems slightly mad. Yet the filmmakers don't satirize Harvard, and you can see why: they needed to recreate the pressures and the social stratifications that led to Zuckerberg's revolt.

Fincher has often worked within a frantic boys' world—by way of having fun in "Fight Club," guys literally punch one another, to a pulp—but here the violence is emotional, not physical. Watching Zuckerberg and his friends toss beer-bottle caps and ideas at one another in the dorm, we're meant to think that they really are the brightest (and perhaps the most obnoxious) kids in the country. In the opening scene, Zuckerberg tells his

lovely and intelligent girlfriend, Erica (Rooney Mara), that he could introduce her, a mere Boston University student, to important people if he gets into one of the clubs. He's prickly, overprecise, condescending; he keeps wrong-footing her and then scolding her for not keeping up. Yet, even as he acts like a jerk, you feel for him, because at some level he wants Erica, and the harder he tries to impress her the faster he drives her away.

Sorkin created an emotionally stunted, closed-off young man, and Fincher pulled something touching out of Jesse Eisenberg. Slender, with curly light-brown hair and dark-blue eyes, Eisenberg pauses, stares, then rushes ahead, talking in bristling clumps, like a computer spilling bytes. The self-assurance he gives Zuckerberg is audacious and funny. It's also breathtakingly hostile. Yet, after many of Zuckerberg's haughtiest riffs, a tiny impulse of regret quivers across his lips.

As Zuckerberg and his friends lay siege to computers in marathon sessions—the pace is giddy, Beck's-enhanced—they turn women into objects, even prey. In the end, Facebook becomes gender neutral, but the movie is sparked by a bitterly comic irony: a worldwide social revolution, capable of rattling authoritarian governments, began with nothing more urgent than the desire of two middle-class Jewish boys to be considered cool at college and meet girls without having to endure the humiliation of campus mixers.

By focussing on the moment of creation, Fincher and Sorkin are getting at something new. From the first scene to the last, *The Social Network*

hints at a psychological shift produced by the Information Age, a new impersonality that affects almost everyone. After all, Facebook, like Zuckerberg, is a paradox: a Web site that celebrates the aura of intimacy while providing the relief of distance, substituting bodiless sharing and the thrills of self-created celebrityhood for close encounters of the first kind. Karl Marx suggested that, in the capitalist age, we began to treat one another as commodities.

*The Social Network* suggests that we now treat one another as packets of information. Mark Zuckerberg, as interpreted by this film, comes off as a binary personality. As far as he's concerned, either you're for him or you're against him. Either you have information that he can use or you don't. Apart from that, he's not interested. There are four reasons why the writer chooses *The Social Network* movie to be analyzed. First is theme chosen by the director and writer of the movie. David Fincher's new film *The Social Network* is about the creation of Facebook, an internet website that's less than a decade old and worth 25 billion dollars. It was started by two college students at Harvard. Mark Zuckerberg (played by Jesse Eisenberg) and Eduardo Saverin (played by Andrew Garfield). Today, the real-life Zuckerberg is the youngest billionaire in history.

The second reason which makes the writer interested to analyze this movie is the acting from the cast in this movie. They give the natural acting to send a message about friendship, business, and life. The film is overflowing with fine supporting performances, including David Selby (from the popular

70s TV series “Dark Shadows”) as a lawyer. But “The Social Network” is a powerful, electric lead showcase for Jesse Eisenberg as Zuckerberg. His performance is sure to get him on the Oscar ballot. He made me wonder if the real Zuckerberg ever idolized Val Kilmer’s character Chris Knight in 1985’s “Real Genius”.

The third is about technical elements and the setting of places viewed in the movie which successfully supports the story and plot of the movie itself. And the fourth reason is the messages can be gained from the movie. *The Social Network* is either a modern tragedy or a modern success story depending on how you look at it. Imagine going from nothing to a billionaire in less than a year. The movie is fulfilled by such drama about friendship, loyalty, attitude and effort to be success.

Those factors above make the writer wants to carry the movie to be researched and also the reason that the writer has decided to use this movie as her source of study is because it is based on real life situations that occur in the world. The writer also finds this topic interesting which is why she chooses to study it in depth. The writer chooses Individual Psychological Approach because she wants to focus on Mark Zuckeberg’s personality development as the major character on the movie. Based on previous background above, the writer would like to do research entitled *Changing Life of Mark Zuckeberg After Creating Facebook in David Fincher Movie’s The Social Network (2010) : An Individual Psychological Approach*.

**B. Previous Study**

In this study, the researcher does not find the other researcher so this is the first time of research paper that conduct David Fincher's *The Social Network* movie to be analyzed through Psychoanalytic Approach. It will focus on the struggle for changing life of Mark Zuckeberg reflected in David Fincher's *The Social Network* movie.

**C. Limitation of the Study**

This study will not cover the personality of all characters, but it will only focus on the major character in *The Social Network*, Mark Zuckeberg.

**D. Problem Statement**

In this study, the writer proposes a single problem statement. The major problem is "how the major character's changing life after he created facebook is reflected in David Fincher's *The Social Network* movie."

**E. Objective of the Study**

Dealing with the problem statement above, the objectives of the study are as follows:

1. To analyze the film based on its structural elements and technical elements by finding characters and characterizations, setting, point of view, plot, theme, *mise-en-scene*, cinematography, sound, and editing.

2. To analyze the film especially the character of Mark Zuckeberg in *The Social Network* movie using an individual psychological approach developed by Alfred Adler.

## **F. Benefit of the Study**

The study is expected to be able to provide the following benefit:

### **1. Theoretical Benefit**

This study is expected to contribute to the development of the larger body of knowledge, particularly literary studies on *The Social Network* movie.

### **2. Practical Benefit**

The result of the study is expected to find out the writer's own comprehension about *The Social Network* movie. The study is dedicated to the development of literary study in Muhammadiyah University of Surakarta, especially in English Department and to give deeper understanding in literary field as the reference to the other researchers in analyzing the film that is analyzed in this research into different perspective.

## **G. Research Method**

### **1. Type of the Study**

This research applied descriptive qualitative method. Descriptive qualitative method is a research which employs the method of collecting,

describing, classifying and analyzing the data and then drawing conclusion.

## **2. Object of the Study**

The object of the study is *The Social Network* film. The film is directed by David Fincher.

## **3. Type of the Data and the Data Source**

### **a. Primary Data**

The primary data are taken from the texts of *The Social Network* film directed by David Fincher, it consists of dialogue, plot, themes, conflicts, and the whole narration, etc, which are relevant to the object of the study

### **b. Secondary Data**

The secondary data sources are taken from some books, web sites, others literary and also other matters which support this analysis.

## **4. Technique of the Data Collection**

The method of collecting data in this study is library research. The data from both primary and secondary sources are collected and recorded in a sort of document. The methods of collecting data are as follows:

- a. Watching the movie and analyzing it from the script.
- b. Reading some related books as secondary sources to find out the theory, data and information required.
- c. Taking notes of important parts in both primary data and secondary data.

- d. Classifying data in categories.
- e. Drawing conclusion to get the last result.

### **5. Technique of the Data Analysis**

The method employed in analyzing the data is descriptive analysis, in which the data collected, described and then analyzed. It concerns with the relationship between the movie and the Individual Psychological theory to show how the effort of a major character to change and get his dream come true.

### **H. Paper Organization**

The writer makes an organization of this paper in order to make an easy understanding. There are five chapters in this research paper.

Chapter one is introduction. It includes the background of the study, literature review, problem statement, limitation of the study, objective of the study, benefit of the study, research method and research paper organization. Chapter two is underlying theory. It deals with notion of individual psychology theory, structural elements of movie and theoretical application. Chapter three is the analysis of the movie. It includes the structural elements of the movie. Chapter four deal with individual psychological analysis. Chapter five contains conclusion and suggestion.