

**THE CHARACTERISTICS OF POSTMODERN FILM IN
GONDRY'S *ETERNAL SUNSHINE OF THE SPOTLESS MIND*: A
FILM STUDY**

A Thesis

**Presented as Partial Fulfillment of the Requirements for the Attainment of the
Sarjana Sastra Degree in English Language and Literature**



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YOGYAKARTA STATE UNIVERSITY**

2015

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**THE CHARACTERISTICS OF POSTMODERN FILM IN GONDRY'S
*ETERNAL SUNSHINE OF THE SPOTLESS MIND: A FILM STUDY***

A THESIS



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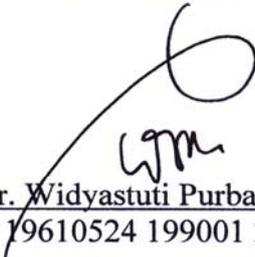
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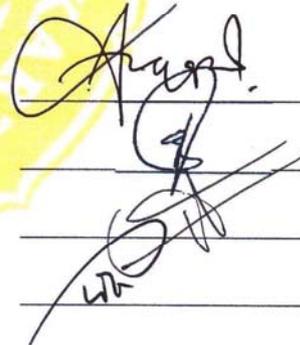
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Penulis,



Mutia Rizki

MOTTOS

Elegance is not about being noticed, it's about being remembered.

-Giorgio Armani.

Life is hard; it's harder if you're stupid.

-John Wayne.

"...but, dear me, let us be elegant or die."

~Louisa May Alcott, *Little Women*.

DEDICATIONS

I dedicate this thesis to:

- Universe and the entire creative mind inside it,
- those who love me,
- myself.

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Yogyakarta, 8January 2015

Mutia Rizki

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ABSTRACT

This study is under a postmodernism theory. The purpose of this study is to analyze Gondry's *Eternal Sunshine of the Spotless Mind* film using postmodern film theory. This study has two objectives; 1) to analyze the characteristics of postmodernism and postmodern film in Gondry's *Eternal Sunshine of the Spotless Mind*; and 2) to explain how the characteristics of postmodern film are presented in Gondry's *Eternal Sunshine of the Spotless Mind*.

This study employed a descriptive qualitative method since it emphasized on describing the characteristics of postmodern film that are presented in Gondry's *Eternal Sunshine of the Spotless Mind*. Moreover, the findings were presented in narrative or textual description. However, figures were also used to support the analysis of the data. Some steps in analyzing the data were: scrutinizing the cinematography of the film, the dialogue, and the scenes of the film; comparing the cinematography, the dialogue, the scene, and the plot of the film to the concept of postmodern theory and Denzin's postmodern film theory, making a data sheet based to categorize the data based on the classification, analyzing and interpreting the data.

This study reveals two findings. First, of Denzin's six characteristics of postmodern film, only five characteristics found in Gondry's *Eternal Sunshine of the Spotless Mind*. They are an effacement of the boundaries between past and present, terrorizing the nostalgia for the past; present the unrepresentable, femme fatale as female character, and the using of violence and wild sexuality. The absent characteristic is to locate violent margins into everyday society. Second, how the characteristics of postmodern film are presented in Gondry's *Eternal Sunshine of the Spotless Mind*. Through the using of mise-en-scene including setting of place, time, and lighting, and the using of cinematography including the editing technique, lens, motion, and sound, this study found that Gondry's *Eternal Sunshine of the Spotless Mind* can be included in postmodern film based on the characteristics.

Key words: postmodernism, postmodern film, mise-en-scene, cinematography, *Eternal Sunshine of the Spotless Mind*.

CHAPTER I

INTRODUCTION

A. Background of the Study

The literary value of a film is still underestimated until today. This thought comes up since people discover that it is easier to understand the content of a film than to understand the content of a book. When people read a book, they need to read, imagine, give some thoughts about it, and then re-think to be sure about the content of the book. Meanwhile, people do not need to imagine and rethink too much when they watch films. That is because films present not only a story, but also the visual form of the content. It makes people think that in watching a film, they do not need to understand about literature and literary theory.

The literary and the film language are two different methods of communication. The first one uses words and the later uses images. Because they tell a story, the goal that can affect the emotions and feelings is the same. Although it may simultaneously communicate facts, literature's primary aim is to tell a story.

The common use of actors and sets actually makes film seem nearest to theater or play which has already considered as literature. Critics also agree that film and fiction have strong affinity especially with the narrative deals that come up in the film script. Film is a depiction of a text through its script. Film depicts not only the script but also the story of a novel, a book, a comic, and a poem.

As an artwork, film is a mixture of space and time, image and word, reality and fiction, knowledge and feeling. Film is also a reflection of human senses. People can see and hear it, and the film's capacity of re-memorizing makes people can also smell it, taste it, and finally feel it using their imagination after they get the visualization from film. Film has the same literary value as theatres, and even books or other literary works. People learn about books, enjoy the comedies and the tragedies of poems or plays, and through films, people find the visualization of new world and experience that probably only happens in their imagination.

The development of film and its visual power evolves along with the spread of postmodernism. According to Purbani in *Membaca Komik Crayon Sinchan: Dengan Wacana Posmodernisme* (2012:5), influenced by the media and the development of technology, in postmodern era people tend to 'watch' than 'read'. The role of television, films, and internet in daily life is bigger than in the previous era. Visual activity becomes an obsession, and people slowly move away from reading activity.

Due to the emergence of fatigue in old-fashioned texts, especially modern film, people swarm to create various films with various improvisations without losing the moral value and meaning. Modern film explores and exposes the formal concerns of the medium by placing them at the forefront of consciousness. It questions and makes visible the meaning-production practices of film. The modern film has more faith in the author, the individual, and the accessibility of reality itself than the postmodern film. Postmodern film upsets the mainstream conventions of narrative structure and characterization, then rearranges the

structure into new structure that has less recognizable forms. The new form aims at playing with the audience's doubt and it makes them question about the narrative structure of the film or the plot.

In modern era, people consider Shakespeare's texts as high art because they are educative. On the other hand, people consider popular texts such as comics, indie films, and other popular literary works as low art. For them, popular texts are not educative and are slowly destroying the young generation's belief. Meanwhile, in postmodern era the boundaries of high art and low art are fading. The arousing of some films like *Pulp Fiction*, *Blade Runner*, and *Trainspotting* becomes the evidence of the faded boundaries between high art and low art. Although the films have already had place in society, there are some people who still cannot understand the film which causes some cynical responses in those films. For example, this audience's review in Tarantino's *Pulp Fiction*, taken from *Cynical-C, You Can't Please Everyone- Pulp Fiction* site:

I know there are a lot of technical terms associated with a movie production like screenplay, direction, plot, acting, etc. Unfortunately I don't know the definitions of most of them. One thing that is pretty basic to me, though, is a "point". Usually there is some kind of point to a movie, good guy verses bad guy, she loves him, he loves her, may the force be with you, etc., but the point of this movie totally escapes me. It's THE most pointless movie I have ever seen. When it was done I felt like the trapeze artist who swung out to meet the person on the other trapeze and he wasn't there. (2009)

The cynical response is an effect of the audience's ignorance on how to watch postmodern film. The audience considers the film as 'pointless' text because their point of view is still in modern era when people glorify high art. However, people cannot deny that those films are usually well-known by its absurdness and people are getting curious to watch it. The fact is that postmodern

film does not only apply the different concept and plot, but also gives moral lesson to the audience. For example, *Taxi Driver*, a film that tells the audience about a life of loneliness and alienation in the big city, drives the taxi driver (*Robert deNiro*) to insanity and violence. The film tells the audience about the important things in life and the danger of big city for the broken soul.

While the postmodern film receives some cynical responses by some film critics, postmodernism poses serious challenges to anyone trying to explain its major precepts in a straightforward fashion. The blur between reality and fiction is the most obvious characteristic that makes a film postmodern, but then some people called it as ‘complicated’, or even worse, ‘pointless’. Postmodern fiction represents a world where reality or history is temporary: no longer a world of eternal truth, but a series of constructions, imitation, impermanent structures. Because in postmodern, there are no boundaries between reality and fiction. The audience is forced to play with their imagination and is given a privilege to decide the ending of the story.

The absurdness of postmodern film tends to lead the audience into the confusion between reality and fiction, and it may cause frustration to the audience who misinterpret the postmodern film. The lack of knowledge about postmodern theory on the audience makes them harder to understand postmodern film. As a result, it causes reluctance on the audience to watch the postmodern film. The frustration and the unwillingness of the audience directly affect the rating of the film. And if the popularity or the rating of the postmodern film is low, the film producers will not take it for granted cause it will turn into a wasting money

project. Such a big loss can be a lesson to production house. However, the fact that people will not stop improving and exploring new things makes the creation of postmodern film continues so that the audience inevitably has to face it. By making small but significant changes to the film production, the imitation of the experience and the world is being presented. The aims are to remove audience's mind from the conventional emotional bonds and give them a new view of it. Hence, some directors start to create some postmodern films with the theme that will be easily accepted by audiences, such as love theme.

By using the theme that is familiar and easily accepted by the audience, hopefully it will make the postmodern film becomes acceptable to the audience. The audience needs to know 'how to' watch postmodern film so there will be no more frustration and the wasting-money project which cause the lack of new original idea in film industry. The new and fresh ideas need to be continued although it cannot be denied that one of postmodern characteristics is pastiche which arranges borrowed elements from the past and combinesthe materials, forms, motifs with elements of the present.

The aim of this research is to straighten out the misinterpretation of the audience to the postmodern film by showing them how to watch postmodern film based on characteristics of postmodernism applied in a film using Denzin's postmodern film theory. Knowing the characteristics and way to understand postmodernism, the audience will have a clearer understanding about how to watch postmodern film.

The understanding here means that the audience will not underestimate the point or the meaning of postmodern film, and they will watch a postmodern film without any confusion.

Michel Gondry is a director known for his surreal settings and visual effects. Taken from 'Internet Movie Database' (imdb.com), the video clip he made for *IAM (Je danse le Mia)* was the first video clip using the morphing techniques. Above all, he invents the technique of several cameras taking pictures at the same time around somebody. This technique was used for the first time in a commercial for insurance, then in Björk's *Army of Me* video clip and in *The Matrix* (1999).

Known for his iconic films, including *Eternal Sunshine of the Spotless Mind*, with his partner Charlie Kauffman as the scriptwriter, Gondry creates blurred lines between reality and fiction in this film. This film is analyzed using Denzin's postmodern film theory to prove that this film has the characteristics of postmodern film, so that it can help the audiences to watch and understand postmodern film.

This film is a romantic film focusing on a losing of a lover. After some breakups experience, Joel (Jim Carrey) and Clementine (Kate Winslet) decides to erase their own memory about one and another. The concept of the film is to erase the bad memories happen in life. In a unique and absurd way, like some faceless characters, and the unclear plot, this film gives new atmosphere to the audience.

The complicated plot of this film raises the curiosity of the audience and it makes the audiences keep watching the film until the end of the story. They do not

realize that the beginning of the film is actually the ending. Overall, this film is both entertaining yet educating the audience, for it pushes the audience into the limit of their imagination especially about the memories of the loved ones. Gondry tries to visualize the wildest, most impossible imagination of the audience. That is the aim and the point of interest of most postmodern film that makes this film worth to discuss.

B. Research Focus

This research focuses on characteristics of postmodernism in Gondry's *Eternal Sunshine of the Spotless Mind*. The researcher focuses on the aspects and elements of postmodernism in film based on Denzin's postmodern film theory and film analysis theory. This analysis aims at in-depth understanding in postmodernism and postmodern film. The cynical response comes up because the audience does not understand the whole point of the film, or sometimes are just too lazy to understand the narrative structure of postmodern film. Unfortunately, the production of postmodern film becomes massive nowadays.

Postmodern writers in film industry tend to rearrange narrative structure and turn it into random plot rather than arrange the mainstream and predictable plot. The point is to against the old-fashioned film, where most of the audience expects happy ending on every story. The postmodern writer wants to make a breakthrough and lets the reader predict about the ending of a story. It is the reader that becomes the "God" of the story who accepts another perception about a story. It makes the reader has his or her own interpretation about the story. This

is what Gondry does in his film; he leads the viewer into a different point of view in facing relationship problems.

Joel (Jim Carrey), as the main male character of this film, depicts the image of a man in postmodern era who is described as the one that runs away from his primitive past towards the future, until he stops to realize that the future he is running to is unclear and dark. Joel tries to erase the memories of his past with Clementine (Kate Winslet), but then he finds the dilemma between his past and his future. He actually does not want to let his memories of Clementine lost, because he still wants them to be together. The process of his rejection described with some absurd objects on the film as he wanders through his own past just to learn that he actually needs it, no matter how painful it is to remember it.

Watching postmodern film is a process of learning for the audiences. It takes time, experiences, and it will be easier if the audiences learn how to understand the postmodern idea and the specific characteristics of postmodern film first. There will be an imbalance between audience's knowledge and their acceptance of the film if they miss some understandings about postmodern film. Concerning the background of the study, the researcher formulates the problems of the study as follows.

1. What are the characteristics of postmodernism and postmodern film found in Gondry's *Eternal Sunshine of the Spotless Mind*?
2. How are the characteristics of postmodern film presented in Gondry's *Eternal Sunshine of the Spotless Mind*?

C. Research Objectives

Therefore, the objectives of this research are

1. to analyze the characteristics of postmodernism and postmodern film in Gondry's *Eternal Sunshine of the Spotless Mind*, and
2. to explain how the characteristics of postmodern film are presented in Gondry's *Eternal Sunshine of the Spotless Mind*.

D. Research Significance

Hopefully, this research will be beneficial

1. to enlarge the perception of the readers about the characteristics of postmodernism,
2. to make the readers understand about postmodern film, and
3. as the references of other research about postmodern film, film, and postmodernism.

CHAPTER II

LITERATURE REVIEW

This chapter, which deals with literature review, is divided into four parts. The first part consists of theoretical review that consists of postmodernism, Denzin's theory of postmodern film's characteristics, and Villarejo and Pratista's theory of movie analysis. The second part covers the film that is being analyzed in this research, Gondry's *Eternal Sunshine of the Spotless Mind*. The third part is the review of previous research findings. The last part is theoretical framework which shows the mind map of how this research is conducted.

A. Theoretical Review

1. Postmodernism

The term postmodern was first applied, around 1971, to a new architectural style which combined old, classical forms with modern pragmatism and scientific engineering. (Mizrach, 2006:1) Since then, the postmodernist advocates have used the term to describe their movement as a reaction to the failure of modernity - the betrayals of the modernist movement in the arts, primarily, but also modernity understood as a social process.

This movement is not called 'anti-modernism' because it is not a rejection of modernity but it is an effort to combine the best elements of the modern world with the best elements of the traditions of the past that eliminates the worst parts of both.

Postmodernism cannot be separated from the previous era, modernism. Lyotard (in Storey 2004: 12), states that the project of modernity was indeed finished and a new one had already begun. To determine whether a work is postmodern or not, one does not simply look at the era when the work published or created. Postmodernism is not about the era, but it contains the factors and specific characteristics that are completing the ideas from the previous era, which is the modern era. Traditional values are not going away in the postmodern world and remain alive and well. Modern values are in an even stronger position – they are dominant in the emerging markets and remain a strong influence in the affluent nations.

Postmodernism tries to bring people's mind back into its nature, let the mind free and think about everything that they want to think. Postmodernism employs the freedom and the equality of human thoughts. Therefore, postmodernist will try not to speak in absolute terms. The general changing from modern to postmodern era begins with innovation in technologies, especially the technologies of art and writing, and a general transformation of social, cultural, and aesthetic values.

Grand narratives (meta-narratives) are those which are read by communities and being used to understand reality. They can be religious; *The Bible* or *the Koran*, or they can be political; *Das Capital*. According to Sarup (2008:43), the condition in the ancient world allows people to bend themselves together using the mythology. Meanwhile in modern era, these meta-narratives bend communities together and create an authority to believe in. In the

postmodern society, people no longer believe that there are absolute ways to explain reality. There is no grand narrative causes many societies celebrate their own differences.

Postmodern works reject the notion of universal truths and plays with the possibilities of interpretations, multiple perspectives, uncertainties, and contradictions. Lyotard in Storey (2004:150) states that postmodernism signified by the collapse of universal truth and grand narratives. Instead the marginal voice will take over the society with all the distinction and cultural diversity. Postmodernism clearly holds what it considers important arguments about visual phenomena, and the most obvious films in which to look for signs of postmodernism are those which emphasize style, spectacle, special effects and images, at the expense of content, character, substance, narrative and social comment.

Lyotard in Sarup (2008: 226) argues that grand narratives are the means by which a culture tells itself about practices and beliefs. Every belief system has a grand narrative, a kind of meta-theory or meta-ideology. All aspects of modern society, including science, depend on these grand narratives. Hence, in postmodern critique, grand narratives are rejected in favours of mini-narratives or stories that explain small practices, local events, rather than large scale universal or global concepts.

There are no absolutes of any kind and there are no universal truths or universal criteria for beauty and nor are there universal principles of the good.

Postmodern texts using mini narratives by creating some fragmented narratives. The reader is forced to understand the whole part of content of a story by combining every piece of the narratives. The result of the understanding will be different based on the reader's experience and understanding, so that every reader's opinions will be different one to another.

Besides rejecting grand narrative, postmodernism also rejects the reason and the individualism. According to Bell (Sarup, 2008: 226), modern culture cause people become lack of social identification, narcissism, and overreact of self-actualization. In postmodern, people exist as members of a group, not as individuals. This is a major distinction between postmodernism and modernism. In postmodernism, the individuals have no place. It rejects the modernist concepts in which the priority of humans over all else are rejected as wrong values. The problem is that creativity, autonomy, and human priority are values excluding and oppressing other humans. Postmodernists argue that groups, not individuals, must empower themselves and assert their own values.

As the representation of the change from modern into the postmodern era, especially in art and writing, some literary works included into the postmodernist fiction have their own characteristic; employing the individualist side of the author. Even sometimes, the author puts their wildest imagination when the unreal can be visualized in their work. Baudrillard (1998:121) states that in postmodernism, it is no longer possible to fabricate the unreal from the real, the imaginary from the givens of the real. Hallucination of the real will brought to reality but without substance and being hyperrealized. It means that in postmodern

film, some artificial things that can only happen in unreal world brought to the real and mixed into one with the real world so that there are no more boundaries between the real and the unreal, whether it is the universe or the objects that matters.

Postmodern texts are affected by the idea of postmodernism and it creates new style of literary works in postmodern era. Books, plays, films and even television massively create works that loaded with the postmodern idea. Strinati (2004:224) states that the importance and power of the mass media and popular culture mean that they govern and shape all other forms of social relationship. The perceptions of the social environment in which society live are largely informed by mediated cultural representations such as news images.

The idea is that in popular culture, signs and media images increasingly dominate our sense of reality and the way we define ourselves and the world around us. It tries to come to terms with and understand the media in society. The mass media, for example, were once thought of as holding up a mirror to, and thereby reflecting society - a wider social reality. Now, reality can be defined by the surface reflections of that mirror. Society has become subsumed within the mass media.

Meanwhile, in the form of art, postmodern creates the breakdown between high culture and popular culture. This is a modernist distinction that is now threatened by postmodern mediaculture that embraces both 'art' and 'the popular' (pop music, Hollywood, and so on). According to Arnold (1882:11), high culture

as a force for moral and political good, and in various forms this view remains widespread, though far from uncontested. The term is contrasted with popular culture or mass culture and also with folk culture, but by no means implies hostility to these.

There once was a time when high art was removed from popular culture. Dance music samples classical music once heralded as a genius, advertising uses touch of old mix with the new. This mixing is often referred to as bricolage, a French word meaning jumbled. Bricolage, according to Hill (2014:9), refers to the process of adapting and juxtaposing old and new texts, images, ideas or narratives to produce whole new meanings. There are three types of bricolage in postmodern film, they are genre cross-over, recycling old forms, and mixing of high art and low art. Genre cross-over is when a film can be categorized as not only one genre but also two or even three or more genre(s). Romance, science fiction, comedy, adventure, and there are still more genre films in industry film.

Elements of popular culture have been incorporated into high culture, and that there is therefore no longer any real distinction between high and popular culture and it is ever more difficult for anyone set of ideas of what is worthwhile culture to dominate in society. Forexample, artist Andy Warhol painted thirty pictures of Leonardo da Vinci's Mona Lisa in different colours, arguing that 'thirty was better than one', John (in Storey, 2004:35), turning high culture art into popular culture. Although Warhol's work has been marketed to millions through postcards and posters, at the same time it is widely admired by the supporters of high culture art into popular culture.

According to Strinati (2004: 212), a crucial implication is that in a postmodern world, surfaces and style become ever more important, producing and feeding off what is called a 'designer ideology'. The argument is that people increasingly consume images and signs for their own sake rather than for their 'usefulness' or for the deeper values they may represent. Images and signs are consumed precisely because they are images and signs, regardless of questions of utility and value.

This is thought to be evident in popular culture itself where surface and style, playfulness and jokes, and what things look like, are said to predominate at the expense of content, substance and meaning. As a result, qualities such as artistic merit, integrity, seriousness, authenticity, realism, intellectual depth and strong narratives tend to be undermined. Moreover, virtual reality computer graphics can allow people to experience various forms of reality at second hand, potentially at least as surface simulations rather than real events. For example is the importance of packaging, designer labels and advertising, rather than quality of content.

In today's society, people have accelerated the speed information can travel over distances. Television, internet, gadgets, makes people easily connected. Strinati believed that because of the speed and scope of modern mass communications, time and space become less stable and comprehensible, more confused, more incoherent, more disunified. This phenomenon also portrays in media, such as film. Postmodern film has created the hyperbole of this phenomenon. In Strinati's word:

This point argues that present and future expansions, constrictions and concentrations of time and space have led to increasing confusion and incoherence in social senses of space and time, in our maps of the places where we live, and our ideas about the times by which we organise our lives. (2004:214)

In a postmodern text, confusions over time and space involve the timing of the particular text to be un-chronological, perhaps sometimes confusing to the audience. Sometimes the text uses different spaces such as different worlds and universes. There are no boundaries between the real and unreal, the past and present causes the confusion over time and space to the audience. In postmodernism, it is no longer possible to fabricate the unreal from the real, the imaginary from the givens of the real, Baudrillard states (in Smith, 2010:121).

One of the postmodernism characteristics is the decline of the universal thoughts that came up in modern era. Meta-narratives are ideas such as religion, science, art, modernism and Marxism which make absolute, universal and all-embracing claims to knowledge and truth. Postmodern theory is highly sceptical about these metanarratives, and argues that they are disintegrating, losing their validity and legitimacy and increasingly prone to criticism.

Strinati (2004: 215) argues that it is becoming increasingly difficult for people to organise and interpret their lives in the light of meta-narratives of whatever kind. This argument would therefore be relevant, for example, to the declining significance of religion as a metanarrative in postmodern societies. Postmodernism has been particularly critical of the metanarrative of Marxism and its claim to absolute truth, as it has been of any theory which tries to read a pattern of progress into history. In short, its argument is that metanarratives are in decline.

2. Postmodern Film

Postmodern film does not doctrines the mindset of the audience, but instead of influenced them with the new unconventional it pushes the audience's mind into wider space of their imagination. According to Denzin (1991), the post-modern eye looks fearfully into the future and it sees technology, uncontrolled sexual violence and corrupt political systems.

Hansen (in Connor, 2004: 65) states that Hollywood industry is now the replication of the opposition of modernist/classical style, which has been developed in philosophy, literature, and fine art. Thus, classical Hollywood cinema is said to utilize a traditional model of linear narrative made up of causal links, which are largely character-centered.

The artificiality of the represented world is said to be covered by the use of continuity editing in cinematography, and the textual elements of style and performance are typically subordinated to the overarching narration. Hollywood cinema was the incarnation of the modern, with drastic changes in social, sexual, and gender relations, in the material fabric of everyday life, in the organization of sensory perception and experience.

The concept of postmodern artists is to introduce readers into new non-linear elements in film and let the audiences create their own stories in any version. Whisnant (2012: 5) states that once the work of art is created, it becomes a product for all to interpret in reader's own way. The artist's interpretation of his/her own work should not necessarily take priority over anyone else

interpretations. All interpretations are by nature equally valid, at some level, since there is no “ultimate truth” to compare interpretation by.

Some postmodernist artists have taken this insight into how the audience constructs its own meaning of the work of art to expose the meaning-making process and to generally self-consciously allow for a multitude of interpretations, instead of trying to cut off alternative readings, as many realist novels of the nineteenth-century as well as other forms of art have done.

Film makers seem convinced that the future is doomed and that the way that the race and technology is progressing things can only get worse. Postmodernist fiction openly displays its conventions; it lays bare the illusion of reality and its artifice. It represents the contemporary experience of the world as a construction, an artifice, a web of interdependent semiotic systems. The postmodernist worker creates the illusion of reality only to take apart of it. Consequently, postmodernist fiction offers both innovation and familiarity through the individual reworking and undermining of familiar conventions.

Postmodern films have special characteristics that differs them from other genres of film. Rejecting the universal truth and emphasize parody, irony, and playfulness, postmodern film also celebrates the true freedom of everybody’s mind reflected in the work itself. To clarify the characteristics of postmodern film, the researcher using the theory of Denzin (1991), in his book *Image of Postmodern Society: Social Theory and Contemporary Cinema*, he states six factors that make a film postmodern.

a. An Effacement of Boundaries between Past and Present

Referring to Strinati's theory about the 'jumbling' in postmodern works; postmodern film tends to create blur boundaries between past and present. It means that the viewer cannot distinguish the time in which the film is set with any certainty. It makes the audience become unsure about the plot of time in the film. Most postmodern film employs the unusual plot of time which the beginning of the movie is actually the ending of the movie itself, for example. It will lead the confusion to the audience especially the usual audience who is unusual with postmodern film.

Denzin said that postmodern film push the boundaries of the present farther into the future where the unreal is real and not just a possibility. It creates people's wildest imagination into a visual work that the audience will realize the function of the creation itself. Related to the confusion of a space and time, the plot in postmodern film usually jumbled. It is not clear which is the present and the past. The audience have to pay more attention in order to understand the boundaries between past and present.

b. Terrorizing the Nostalgia of the Past

Postmodern film tends to show signifiers of the past and portray them as signs of destruction. In Denzin's own words they "locate terror in the nostalgia for the past." Jameson (1984: 22) states that postmodern is highly critical of the current historical situation; indeed, it paints a rather dystopic picture of the present, which associates, in particular, with a loss of the connection to history.

What's left with is a fascination with the present. In Denzin's own words he states that:

These films do not just return to the past in a nostalgic sense, and bring the past into the present, as Jameson suggests. They make the past the present, but they locate terror in nostalgia for the past. The signifiers of the past (e.g. 1950s and 1960s popular music, including rock-n-roll and rhythm and blues) are signs of destruction.(1984: 69)

Postmodernism has transformed the historical past into a series of emptied-out stylizations (pastiche) that can then be commodified and consumed. The result is the threatened victory of capitalist thinking over all other forms of thought. On the other hand, usage of such a blunt statement is also quite typical of post-modern film.

c. Present the Unpresentable

Lyotard in *The Differend*(1988) developed a conception of the postmodern sublime that designates an excess of representation in the form of a gap between reality and its presentation. In postmodern film, what was formerly thought of as unsuitable for film now suddenly is an essential part, to present the unpresentable. Imagination, dreams, and things which cannot happen in real world, will be represent in visual imagery through film.

Postmodern film creates the imagination into reality through the using of supporting settings, properties, and plots. Many postmodern authors reflect this in their work by inventing products that mirror actual advertisements, or by placing

their characters in situations in which they cannot escape technology. But then technology, in postmodern film, can lead to detached, emotionless lives.

d. Wild Sexuality or Violence

Some characters in postmodern film, compared to another characters of different genre of film, have more complex characteristics. And employs wild sexuality or violence as a tool to signify freedom and self-expression in postmodern film will strengthen the complexity of that character. Postmodern film tends to vulgarly show the deepest lust of the characters. Not only through implicit scene but also straight to the point itself.

According to Tomasulo (1999:176), unexplained violence has become not only a dominant motif in recent American screen entertainment but a powerful mythology that constitutes its own meaning as part of a reactionary social and political agenda. Denzin (1991: 60) argues that we have entered an era where nothing is any longer hidden. The cultural identities are filtered through the personal troubles and the emotional experiences that flow from the individual's interactions with everyday life. The demands of interactions with society and everyday life produce anxiety, a radical isolation from others, madness, violence and insanity.

e. The Portrayal of Femme Fatale

According to Denzin, there are only ever two categories of women portrayed in post-modern films, the good, usually portrays as a middle-class respectable housewife. The character of 'good' woman usually appears as the comparison of the other character. The other portrayal of women in postmodern film is the bad, which overtly sexual and disrespectful femme fatale.

A femme fatale is a mysterious and seductive woman whose charms ensnare her lovers in bonds of irresistible desire, often leading them into compromising, dangerous, and deadly situations. Without any consideration, a femme fatale does anything they want to do.

f. Locating Violent Margins into Everyday Society

The last point that Denzin makes relates to the location of violent margins in the film. Post-modern films tend to place our worst fears into everyday society; murderers arrive with smiles and become friend before they execute the entire family. As Denzin states (1991:69) that these violent margins (dope fiends, sexual perverts) are now placed in small towns, next door to middle and lower class Americans who are attempting to live safe, respectable lives. These late postmodern films locate violence and the simulacrum, not just in Disneyland (Baudrillard, 1983), MTV, or in television commercials. They locate these phenomena within the everyday and give to the simulacrum a violent turn that it never had before.

3. Movie Analysis

To analyze a film, whether it is postmodern or not, one does not simply puts the theory itself because in film, there are some elements that need to be understood. It is the cinematography of the film that can greatly influence the structure and meaning of a film. It includes the size of shot, camera angle, camera movement, lens, lighting, film stock, editing, and sound effect. Those are not the only important parts of a film, there are still some aspects or elements that build up a film like costumes, music, make up, and dialogue. Seen from the element of cinematography, the soundtrack of postmodern film also does not follow the traditional tense climatic music that is usually used in films to create drama. Below some important elements of film according to Pratista (2008) and Villarejo (2013):

a. Mise-en-scene

It is everything that appears in a frame. Mise-en-scene can be realistic or abstract, purely background or an interpretive active element. Mise-en-scene is contributed to by a variety of talents on the film crew – production designers, make up artists, set builders, cinematographers, actors – everything on screen in a film has been deliberately included at an artist's direction and for a purpose. The Mise-en-scene usually becomes the signature of the author of a film (Villarejo, 2013:28). Mise-en-scene includes:

1) Setting

Setting includes the location (studio or outside the studio) as well as location. Properties are also included as the setting. The setting, both the setting of time and setting of place are function as the indicator of time and space. The use of suitable setting for the scene can also be a mood maker so that the message of the film can be delivered correctly to the audience. A filmmaker can employ both realistic setting and surrealist setting depends on the genre of the film and the purpose of the scene.

Setting of time uses to show the element of time in the film. It informs the audience about the time, era, or weather based on the narrative context. The element of daily time, which are morning, day, afternoon, and night should be completed to explain the narrative context. Era of the film also can be seen from the setting of place and setting of time. Setting can also build the mood and the condition with the help of the lighting.

2) Lighting

Lighting in the film creates an object and dimension of a room. It helps the audience able to see things through the manipulation of lights. Lighting technique in film generally grouped into four elements which are quality, direction, source, and tone. Quality of the lighting technique consists of hard light and soft light. Hard light tends to shape clear objects and produce clear shadow while soft light tends to spread the light so it creates thin shadow of an object. It affects the using of the key lighting which consists of high key lighting and low key lighting.

The direction of the light consists of frontal lighting, side lighting, back lighting, and under lighting. Frontal lighting tends to erase shadow of an object and shaped an object or character's facial expression. Side lighting comes from the side of an object and it focuses on the shadow of the face. Back lighting creates a silhouette of an object, while under lighting placed in under of the character's face.

Light's source can be unnatural source and natural source. Natural source comes from the real light that existed when the shooting happens; it can come from the sun or any lighting source around the setting. The unnatural light is added when the film is in the middle of the editing process and usually uses to strengthen the meaning of the scene.

3) Costume and Make Up

Costume and hair can help the viewer to determine the genre and to reveal the meaning. While makeup function is to create imaginative dimensions of the film world. The last element of mise-en-scene is figure of behavior. It includes movements, expressions, actions, and gestures in a shot. It functions to illustrate what the actor/actress is doing or feeling. (Villarejo, 2013:33-36)

b. Cinematography

It is defined as "writing in movement" and depends largely on photography. The cinematographer, or director of photography, adds to and

enhances the narrative through control of the camera. The way in which a shot is framed, lit, toned, and colored is a story of its own just as it is in photography.

1) Motion

Moreover, in cinema there is a pictorial consideration that does not exist in still photography: movement. Unlike in photography or painting, in cinematography the framing of an image can move. Where as in photography there is only one frame of a single second frozen in time, in cinematography there are twenty-four frames for every second on screen.

The motion depends on the frame that comes onto the screen. It includes normal motion if it uses twenty four frames per second. If the filmmaker wants to decelerate the movement of the frame, the setting of the camera should be more than twenty four *fps*. The function of the slow motion is to give more dramatic effects on a moment or a scene. On the other hand, the fast motion created by changing the camera setting less than twenty four *fps*. Fast motion usually can give comical effect on the scene. To show the audience about the daily activity, filmmaker usually uses fast motion technique too. (Pratista, 2008:93)

2) Lens/Filter/Stock

There are a lot of ways to use the camera lenses to give effects that the filmmaker wants. It can influence the audience's feeling about a scene. Generally, lens or filter grouped into three; short focal length, normal focal length, and long focal length. Meanwhile the focus of the lens grouped into two; *deep focus* and *rack focus*. *Deep focus* shows the clearer picture of the whole frame, to show the

importance of a scene. On the other hand, *rack focus* only infocus on one side of the frame while the other side outfocus from the screen. (Pratista, 2008:95)

3) Editing

It is the only formal element that is unique to the medium. An editor uses time and continuity as tools in presenting the narrative. It is the editor's job to piece the whole movie together from all of the scenes and different cameras. The editor connects one scene to the next, and sometimes several shots in the same scene, with a few different editing techniques. The most common of these is the cut, in which one shot simply transitions abruptly into the next. Other editing techniques such as the fade, dissolve, and wipe are so stylistic that they are rarely used. The art of the cut, that is the contrast of one shot to the next in photographic terms, is the practice of continuity in editing. (Pratista, 2008:121)

The duration of shots in juxtaposition to each other also shapes how we perceive the on screen material. When the camera is still or slow for a long period of time it is often to create a contemplative and somber effect. In contrast, rapid cuts simulate energy and action. A dramatic scene will often be one long take, with cuts used sparingly if at all. In an action scene there will be dozens of cuts, sometimes of inconsequential jumbled images, as it evokes a frenzied, hectic feeling.

4) Sound

Sound is the most powerfully visceral and subtly influential aspect of film. According to Pratista (2008:148), there are two components of sound in film:

diegetic sound and non-diegetic sound. Diegetic sound is the sound that comes from inside the scene, usually the dialogue and the sound that causes by the movement of the object on the scene. Dialogue authenticates the speaker as an individual or a real person rather than the imaginary creation of a story teller. As is the case with stage drama, dialogue serves to tell the story and expresses feelings and motivations of characters as well. Often with film characterization the audience perceives little or no difference between the character and the actor.

Often, incidental dialogue works in movies to create a realistic flavor, to represent the everyday exchanges people have while ordering food or buying a newspaper. But dialogue also serves important functions within a film's story. Those who seek to minimize the value of dialogue have underestimated how much it contributes to every aspect of narrative film. Prescriptive rules might be better replaced by careful description and analysis of dialogue's typical functions.

Non-diegetic sound includes music, effects, and narrator's commentary whose source is neither visible on the screen nor has been implied to be present in the action. It comes from outside the screen and only the audience can hear the sound. Sometimes a film's soundtrack can become just as renowned and remembered as the movie itself. *Jaws*, *Star Wars*, and *James Bond* all feature musical themes that are arguably more ingrained into popular culture than the actual films.

More than any other element music has the power to shape the audience's feelings and perceptions of a specific scene. Sound effects while more subdued in

effect than music are essential in bringing the audience into the world of the film and suspending their belief.

4. Gondry's *Eternal Sunshine of the Spotless Mind*

One of postmodern film, made by Michael Gondry, in 2004, *Eternal Sunshine of the Spotless Mind*. This film offers a postmodern view of memory, resists earlier postmodern tendencies. The actors that supporting the theme of the movie, the changing of the plot and setting quickly, confusion between space and time, and so many surrealist things came up in the scenes, will be analyzed using movie analysis theory.

This film starts with Joel (Jim Carrey) in a station, waiting for a train. From the very beginning, the audience will argue that this is the starting point of the story. The story goes as it tells about Joel meets Clementine (Kate Winslet) at the train. This is the turning point of Joel's life, when this attractive yet weird girl tries to approach Joel. They soon become a lover, have a great moment together.

But distraction comes in the middle of the plot; a younger boy came to Clementine's apartment as her lover. He treats Clementine exactly like Joel did to her. This jumble plot confused the audience and at first, the audience also can see the confusion in Joel's. Mixed between his happiness and his sadness, the plot seems moving rapidly.

The scene goes into Lacuna Inc., a place where a machine operated by the employee can delete the memories of a person, especially about the one they used to love. Joel tries to erase the memories about Clementine, and in the process of

‘erasing’, the memories itself came up out of Joel’s control. Here also explained that actually Clementine already deleted her memories about Joel before.

The plot of this film can be confusing for the audience. There will be deeper analysis in some details of the story. It is possible for the audience to misunderstand which one is the memory and what is actually happening outside of Joel’s head: The whole notion of reality is lost and the audience can see a decline in a meta-narrative. By the end of the movie, the audience discover that what they originally thought was the beginning of the story actually turns out to be near the end. Clementine and Joel are meeting, as though for the first time, because they have both had their memories of each other erased.

This small touch of science fiction is a device that illuminates a number of things: (1) just how bad their relationship had gotten; (2) how much they both have lost by losing their memories of each other; (3) how much they are spontaneously drawn to each other, empathize, and get along together naturally; (4) what they are going to have to deal with if the new relationship is not going to go the way of the old one; and, last but not least, (5) how a medical procedure like this could be misused by the people engaged in it.

Nominated as Best Screenplay – Motion Picture in Golden Globe 2005, this film also achieved two Oscar Award as Best Writing, Original Screenplay and Best Performance by an Actress in Leading Role. Moreover, this film also accepts so many good reviews from audiences, as taken from ‘Internet Movie Database’ (imdb.com). Matthews (in imdb.com, 2004:1) states that this film is ‘A

masterpiece? Probably. Ingenious? Absolutely!. Unforgettable? I'll see you at the 10th-year anniversary.'

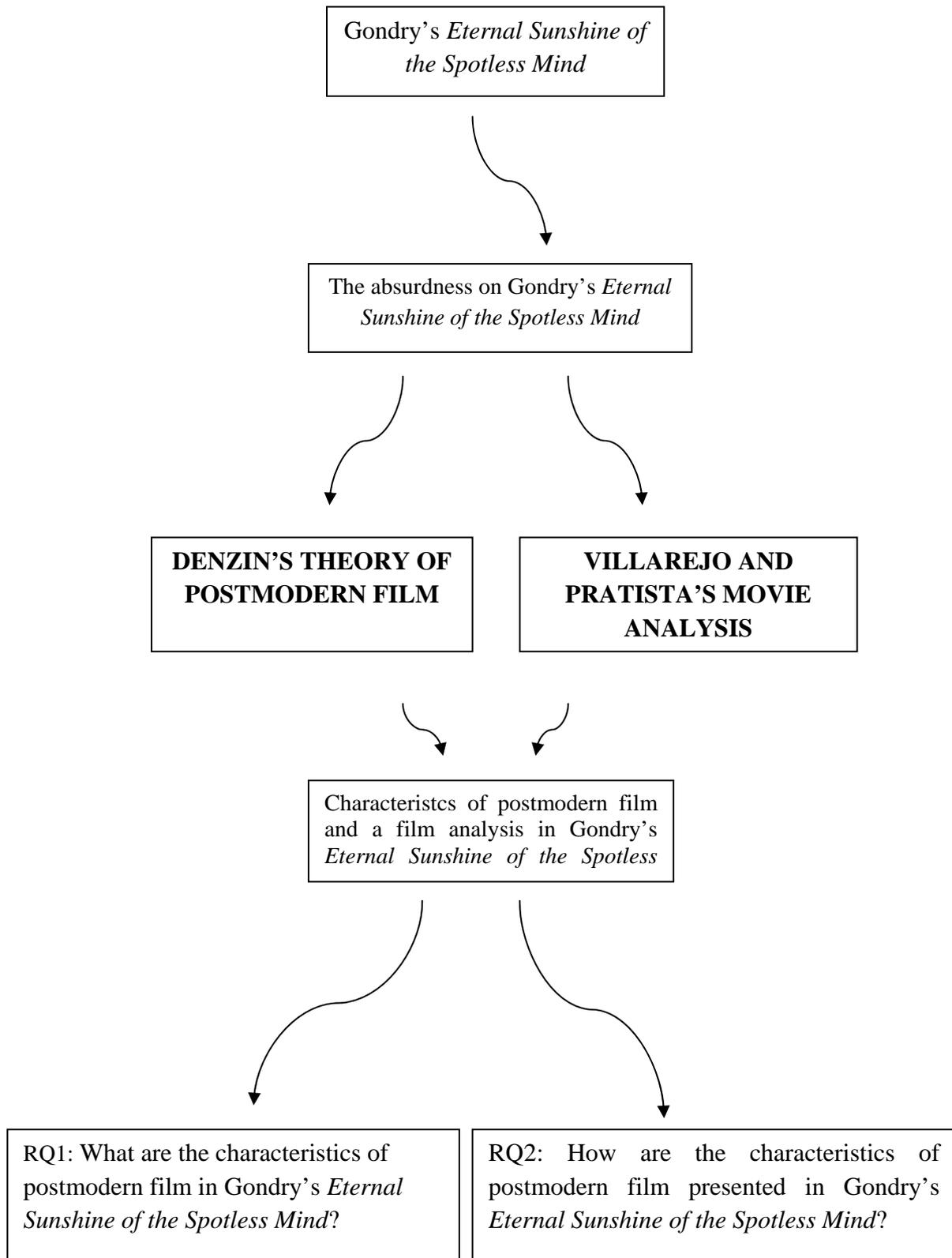
5. Previous Research Finding

There are two previous research findings found related to postmodern film. The first one is a research by Adisti Ika Wardhani Halawa entitled *Postmodern Aesthetics Concepts in Shrek*. The research aim is to investigate the ideas that are (re) presented in animation film Shrek. Theories that are used in analyzing the data are theory of intertextuality and theory of deconstruction. This research finds out that postmodern aesthetic is not merely about beauty. It concerns more on the figural expression than the discursive expression. Postmodern aesthetics also attack the formal categorization. Last, it exposes crucial issues by showing the problem from different side of view.

The second previous research finding is *Redefining Superhero: the Construction of Postmodern Hero in Watchmen* by Muhammad Rizqi Arifuddin. This research is conducted to explain how the movie constructs its hero characters and how these hero characters respond to the American ideals. This research is a descriptive qualitative research that also takes film, *Watchmen* as its source of data. This research found that the two hero characters analyzed in the movie are constructed as postmodern hero. They challenge the traditional hero narrative because this concept does not respond to the changing values in contemporary American society. These two previous research findings both have different

findings and hopefully, the novelty of this research, which is to bridge the gaps between audience and the postmodern film, will be fulfilled.

6. Theoretical Framework



CHAPTER III

RESEARCH METHOD

This chapter is the research method chapter. Divided into six parts, the researcher explains the method used in analyzing the data.

A. RESEARCH DESIGN

The design of this research is Qualitative Research. Suitable to the subject of the research, the data in the research filled with quotation that appears.

According to Denzin and Lincoln (2005:3):

“Qualitative research is a situated activity that locates the observer in the world. It consists of a set of interpretive, material practices that makes the world visible. These practices transform the world. They turn the world into a series of representations, including field notes, interviews, conversations, photographs, recordings, and memos to the self. At this level, qualitative research involves an interpretive, naturalistic approach to the world.”

From the explanation above, this means that qualitative researchers study things in their natural settings, attempting to make sense of, or to interpret, phenomena in terms of the meanings people bring to them. Qualitative research involves any research that uses data that do not indicate ordinal values. In short, qualitative research involves collecting and/or working with text, images, or sounds. And it is more likely exploring processes than outcomes.

Qualitative research is descriptive. The data will be collected as a form of pictures or words rather than numbers. It contains quotations and describes the

data through the narrative form. Based on the explanation above, qualitative research is a way to analyze the data that are in the form of words. It has the natural setting as the direct source of data. It also tries to understand human action, social behavior, and evidences. It makes qualitative research focuses on the social and cultural construction of meaning, that comes into conclusion that qualitative is more descriptive than predictive. The goal is to understand the point of view of the reader.

Vanderstoep and Johnson (2009: 170) state that qualitative research does not use statistics or replication as standards of proof. It does not translate variables into numbers so there can be no statistical analyses. It assumes that the analysis of a text is idiosyncratic to the researcher doing the analysis and situation in which the analysis is conducted. That makes the true replication is impossible in qualitative.

A simple example of qualitative research is to re-tell a story based on someone's point of view. To tell a story, people need to understand the purpose of description, the focus of the experience, the method, and the validity of the story itself. Qualitative research tends to formulate a hypothesis based on theory. According to qualitative research, every case is valid and potentially worth of study. It only represents truth, reality and the people studied, so the data can 'speak' to the people.

B. Data and Source of Data

The data were collected from the dialogue, visualization, characteristics, and cinematography of Gondry's *Eternal Sunshine of the Spotless Mind*, by watching the films generally and analyzing the details of some important scene. Then, the researcher used postmodern theory as the main source of the theory. Also, the researcher used the internet, some extra videos about the making of the film, and some particular books such as *Eternal Sunshine of the Spotless Mind: The Shooting Script (Newmarket Shooting Script)* by Charlie Kauffman and *Eternal Sunshine of the Spotless Mind* by Christopher Grau as the secondary sources of data.

C. Research Instrument

Qualitative research involves the researcher as an instrument. The researcher uses herself as a primary instrument for collecting data. Lincoln and Guba (in Vanderstoep and Johnston, 2009: 188) argue that the best instrument for qualitative naturalistic inquiry is the human, for human instruments are shaped by experience. Moreover, human instruments can respond and adapt to research encounter. As the main instrument, the researcher has several roles of working design, working hypothesis, collecting data, analyzing data, and interpreting data. Finally, the researcher's role is reporting the findings of the research.

D. Data Collecting Technique

There are several techniques of data collecting in qualitative research. Vanderstoep and Johnston (2009: 189) mention interviewing, observation,

autoethnography, ethnographic observation (observing people enacting culture), analysis of documents and material culture, and visual analysis (e.g. interpretation of mediated text such as films or television program), as technique of data collecting. Then, the object of this research is dialogue(s), cinematography, plot, and characterization of Gondry's *Eternal Sunshine of the Spotless Mind* film, the research uses analysis of documents and material culture as its data collecting technique. Therefore, there are some steps to collect the data as follows.

1. Watching Gondry's *Eternal Sunshine of the Spotless Mind*,
2. scrutinizing the cinematography of the film, the dialogue, and the scenes of the film,
3. comparing the cinematography, the dialogue, the scene, and the plot of the film to the concept of postmodern theory and Denzin's postmodern film theory,
4. making a data sheet based to categorise the data based on the classification, and
5. analyzing and interpreting the data.

E. Data Analysis Technique

Vanderstoep and Johnston (2009: 191) state that in the qualitative research data analysis should occur after the first data are collected because the researcher checks on working hypothesis, unanticipated result, and so on. In addition, according to Vanderstoep and Johnston (2009: 199), there are five research methods in analyzing the data, namely: ethnography, phenomenology, case study,

textual analysis, and applied research. Among the five methods, the research uses textual analysis as the data analysis technique since it involves the identification and interpretation of a set of verbal or non-verbal sign. Therefore, to ease in analysing the data, the data are then listed into the table below.

| No. | Picture/ Dialogue | Page | Category | Meaning |
|-----|-------------------|------|----------|---------|
| | | | | |

Table 1. List of the Data

F. Data Trustworthiness

Since qualitative research is emphasized in human subjectivity, there must be credibility to ensure the findings of qualitative research (Vanderstoep and Johnston, 2009: 179). Therefore, to make sure the quality of the findings, every research must employ a technique which is called triangulation to improve the data trustworthiness. According to Vanderstoep and Johnston (2009: 179), triangulation is used to establish validity and reliability of data. Triangulation is very important as it can reduce the chance of bias in data findings and interpretation. Basically, there are five main types of triangulation:

1. by source: data are collected from different sources,
2. by methods: different data collecting techniques are used,
3. by researcher: involving the use of more than one researcher to analyse data,

4. by theories: considering multiple theories and perspective during data analysis, and
5. by member checking: participants validate the findings of the research.

Johnston (2000: 61) adds that to gain the trustworthiness the researcher can employ different people to try the procedure, if that is practical, systematically asking them to look at the data. Hence, this research uses of the source triangulation technique in which the research collects data from any particular books related to postmodern culture and Gondry's *Eternal Sunshine of the Spotless Mind*. In addition, the research is triangulated by two English literature students, Andi Saputro and Indra Budi Prabowo, to gain more credibility. Finally, the results of the triangulated data findings are discussed and consulted to Dr. WidyastutiPurbani, M.A and Rachmat Nurcahyo, M.A as her supervisors.

CHAPTER IV

FINDING AND DISCUSSIONS

This chapter contains the analysis of the movie to answer the research questions: what are the postmodern film characteristics found in the film and how postmodern characteristics are presented in the film. There are two subchapters. The first subchapter analyzes the postmodern film characteristics in Gondry's *Eternal Sunshine of the Spotless Mind* and the second one how the characteristics of postmodern film are presented in Gondry's *Eternal Sunshine of the Spotless Mind*. In each point, the characteristics of postmodern film are analyzed through the elements of film including mise-en-scene and cinematography.

A. Characteristics of Postmodern Film in Gondry's *Eternal Sunshine of the Spotless Mind*

1. An Effacement of Boundaries between Past and Present

The plot of this film is separated into some fragmented plots or mini-narratives. The main plot is the scene or story that takes place in the present time. The present time starts from minutes 17:39 when the male main character, Joel, cries in his car. With a sad song played on the tape, he cries as he drives his car home. Before the film reaches this scene, there are 17 minutes and 36 seconds chapter that later become a sign for the audience about Joel and Clementine's meeting. Chronologically, this chapter happens in the future time after Joel and Clementine have their memory erased.

It starts with a close up on Joel's face inside a room that looks like a bedroom. The waking up Joel indicates the new beginning of someone's life. What the audience will find out later is that, in the end of the film, this scene reappears purposely. The purpose of the reappearance is to answer the audience's question that arouses during the process of watching experience. Finally some unclear facts become clear and reveals in the end of the film to answer the audience's curiosity.

Therefore, a hesitation on the audience's perception appears as the reaction of the film's plot, especially before they reaches the memory erasure process. The audience will find the purpose of the reappearance of some scene and the meaning behind them. The scene that appears in the start and the end of the film connects the whole fragmented plots of the film. After that, the future chapter continues to the scene when Joel finds his car dented and mad at the car next to his. The audience and Joel do not find out yet what actually happens with his car but later they will understand. He then goes to Montauk and meets Clementine there with one condition; they do not know each other because Lacuna inc. has erased their memory. The audience finally finds out about Joel and Clementine's relationship because the film's plot weaves and interweaves back and forth through time and space among their love story. Sometimes, it is hard to comprehend the setting. Oftentimes, within Joel's mind, the audience sees him confronting his own memories in the previous scenes.

Then the scene moves to the train when Joel, on the train back to New York City, strikes up a conversation with Clementine. Despite different personality, they are attracted to each other and agreed to date. Once again, what they do not realize is

that in fact they are former lovers, but both had their memories of one another had been erased after a terrible break-up. The sequence ends up with an unclear conversation between Joel and a stranger, later known as Patrick, an employee in Lacuna.



Figure 1. The opening of the film, Joel is crying in his car after the break up.

After the scene fades out, the scene as showed in the figure above appears. The figure shows the start of the main plot and the start the present time, with its credit titles and all. Joel cries in his car because of the break up and finds out Clementine has decided to erase her memory about him. As an emotional response, Joel finally decides to erase his memory either. This scene happens after he came back from Lacuna inc., showed by the dot in his forehead that later known as the mark that Stan (employee of Lacuna inc.) puts for technical purpose. Moreover, Joel wants to move on either, because Clementine already forgets about him and she does not even know who Joel is.

The scene moves into Joel's apartment, while the voices of two men talking in a van heard. The dialogue indicates that they had business with Joel that night. They are Stan and Patrick, the eraser guy from Lacuna. They will handle Joel's memory

erasure procedure. Before he comes into his room, Joel stops in the apartment lobby to collect the mail and starts a conversation with his neighbor about Valentine's Day. In his room, Joel turns off the lights to give Stan and Patrick a sign that he is ready for the procedure. Stan and Patrick come into Joel's apartment and find him unconscious on the bedroom floor. They start the operation and this is where the setting of time merges into one so the audience can not distinguish the setting of time. The first signifier of the merging is when Joel's previous memory, the conversation with his neighbor about Valentine's Day is slowly erased. The erasure process also brought the scene up again and it indicates the merger of past and present in one scene. The audience will soon realize that the second appearance of the scene is to emphasize that the past erased from Joel's mind.

The scene shows that Joel's previous memory is erased and once time it moves to the day when Joel finds out what Clementine did to him. One of his companions, Rob, with a bewildered feeling gives the card from Lacuna to Joel. The card says that Clementine has erase Joel from her mind and actually Joel is not allowed to see the card. There is no clear boundaries while the scenes are rapidly moves from the present time (while Joel having his procedure) to the past (when Joel finds out about the card.)



Figure 2. Joel fell on the bedroom floor after taking sleeping pill. (present)



Figure 3. The scene moves to Carrie's home when Joel finds out that Clementine erased him. (past)



Figure 4. Clementine on work. (Past-past)

The first figure happens when Joel falls on the bedroom floor after he took the sleeping pill (present). It indicates that Stan and Patrick are going to start the memory erasure process. From Joel's erased memory, the scene rapidly moves into the next scene that takes place in Rob and Carrie's apartment, which chronologically is the past scene (when Joel finds out that Clementine has erased him and causes him to do so).

This film also employs some past-past scenes which mean that when the scene is on the past, there are still more previous-time scenes (past 2). Along with Joel's story (narration) about his shock towards Clementine's reaction when he met her, the scene moves from the previous scene into the scene that showed in figure 4. This scene shows the meeting between Joel and Clementine in *Barnes and Noble*, the bookstore where Clementine works. Joel thinks that Clementine is mad at him and he optimistically sees her to give her the early Valentine's Day gift, just to find out that it ends up in a terrible way. Joel sees that Clementine is completely a different person; he does not realize who Joel is and consider him as random customer in the store. Moreover, her new boyfriend (Patrick) surprisingly visits her and they make up in front of Joel. It breaks his heart and he decides to get out from the store when the scene moves into Rob and Carrie's apartment again (past 1), followed by the lights from the bookstore that are slowly blacked out.

The scene continues in the past 1 when Joel reacts to Clementine's decision. He goes to Lacuna inc. and decides to do the same. At first, the scene looks normal

until suddenly red light fluorescents when Stan puts some stuff in front of Joel. The light is the signifier of the movement scene from the past to the merging of past and present. Joel that comes from the present time confronts himself in the past; he can even communicate with Dr. Mierzwiak in past time, while he sees himself sits in the machine. He repeats Dr. Mierzwiak words exactly the same because he has experienced this event before.

| | |
|-------------------------------|-----------------------------------|
| MIERZWIAK (CONT'D) | JOEL |
| ... underway tonight, we have | ... underway tonight, we have |
| | some work to do. some work to |
| | do. |
| Joel (to Mierzwiak) | :I'm in my head already aren't I? |
| MIERZWIAK (CONT'D) | :(looking around at faded room)I |
| | suppose so, yes. This looks about |
| | right. This is what it would look |
| | like. |

There are two Joel(s) in the room; Joel from the past and the other one Joel from the present. The merger between the past and the present indicates one of the characteristics of postmodern film where there are no boundaries between the past and the present. As the frame gets blurred, the setting of time moves from the past into the present time in Joel's room.

As the audience hears Joel's voice narrates the scene, it moves back into the past when Joel met Clementine for the last time. There are also some scenes that swap rapidly from past to present that show the connection between both of the setting of time, which becomes the signifiers of the past and the present that are merges into one.



Figure 5. Stan in Joel's room doing the operation (present).



Figure 6. Joel confused where Clementine goes (past).



Figure 7. Back again to the present scene in Joel's room (present).



Figure 8. Joel confused about the unknown voice that he heard. (past)

The figures show that the present and the past are emerging alternately through the scene. It starts with figure 5 when Stan and Patrick work on the memory erasure procedure in Joel's room; which chronologically happens in the present. The scene moves into Joel's past when he and Clementine had a fight that leads them into separation. Before the audience realizes what actually happens because of the unusual setting of the scene, it rapidly moves into Joel's room again, as the camera follows Stan's look. In the past, or in Joel's memory, he can hear Patrick and Stan's voices. It indicates that in this film, the past and the present are connected to each other. The past time is when Joel recalls his relationship as it is slowly erased. And the voice from the present can be heard because he is connected into the present time with the help of the erasure machine. The mixed time between the past and the present raises

some complicated things in Joel's mind. Although the setting of time is in the past, Joel once has experienced the events before. It leads him into confusion because in the past time he is able to listen to the voice from the present time.

The effect of the effacement of boundaries between past and present in this film is that Joel becomes afraid of the past and decides to run from it with the help of the machine. His fear of losing Clementine and his emotional response to Clementine's decision cause him to be more curious yet afraid about the past and the future. Joel tries to seek for the shelter and run away from the past. In the meantime, Joel can also find the answer of some questions. One of them is about Patrick's identity and what he had done to Clementine. In the past 1 Joel can hear the conversation between Patrick and Stan in the present time:

Joel looks up, startled to hear a strange voice talking about Clementine.

PATRICK's voice : See, remember that girl? The one we did last week? The one with the potatoes?

STAN's voice : Yeah, this guy's girlfriend. Was.

Stan watches the screen. Patrick paces, fidgets, looks at the unconscious Joel.

PATRICK : I gotta tell you something. I kind of fell in love with her that night.

STAN : She was unconscious, Patrick.

Patrick, one of the eraser guys, ended up falling in love with Clementine after she had the procedure done and finally asks her out. He silently replaces Joel's place as Clementine's boyfriend and imitates Joel. It is almost possibilities for Joel to find out about this when the past and the present are not merges into one. The purpose of the merger of the past time and the voice from the present is also to inform Joel about what actually happens. Joel undergoes the event from the past for the second time,

with the knowledge from the present; gradually learn what actually happens and what he actually wants from his memories.

Beside the past and the present that merges into one, this film also employs the mixed past that arouses from Joel's rejection of the erasure process. In the middle of the process, Joel finally realizes that he actually does not want the erasure process to be done. His former decision is purely the emotional reaction of Clementine's decision. He tries to call the erasure off, but he is not able to do this no matter how hard he tries, because in the real world, he is in unconscious condition at the time.



Figure 9. Joel in the past screams "I wanna call it off!" as loud as he can but it is useless as he is unconscious in present.

However, Joel actually realizes that he does not want the whole operation continues because he, in fact, still loves Clementine and wants to keep the memory about her. Finally he decides to seek for the shelter in the past. Later known that he managed to tell Clementine that they have to run away and hide from the erasure machine so they can save their relationship. The digitized copy of Clementine is created in Joel's mind, and she acts the way Joel remembers her. They communicate each other as they know that they are in Joel's mind and finally works together to run from the machine. In the process of the searching, they jump over one memory to

another, so the audience will be able to see the past that mixed into one scene as showed in the figures below.



Figure 10. Joel and Clementine are running from the erasure machine.



Figure 11. The pasts blurred into one as Joel and Clementine jump all over it. (the mixed pasts)

They seek for the shelter in the past as they finally realize that in the present Joel is unconscious and is not able to do anything to his body. Consequently, they try to take control of Joel's unconscious body from the event in the past. It is Clementine idea to hide in the past where she does not belong.

Postmodern films have no boundaries between present and past, even the childhood memories can be merged into one with the memories in the adulthood. The past in this context means his childhood, where Clementine does not exist and they believe that this can help them to hide the memories about her. With Clementine's help which Joel created as his companion in his own memory, they both work together in seek for the shelter in the past (childhood).

The childhood memory of Joel starts with sounds of 'row row row your boat' keys play in piano. The scene moves into little Joel who plays under the rain and it

rapidly moves into Joel's adulthood and moves back into Joel's childhood. Both of them do the same gestures to show the merger between the past and the present.



Figure 12. Little Joel tilts his hand under the rain. (Past 2)



Figure 13. Joel adult doing the same thing to shows the merging memory.(Past 1)

The figures above show the connection between the past and the present where Joel in the past 1 copies what little Joel did in past 2. It indicates the merging memory between his childhood and his adulthood. The rain also falls down in Joel's adulthood memory to show the transition of the scene and the memories that are coming together.

The scene moves into the kitchen, where Joel sits under the table on his childhood pajamas. As the purpose is to bring Clementine into his childhood so she can be saved from the erasure machine, she suddenly comes into the frame in an outfit from Joel's memory and replaces a person from the memory Joel is thinking of to fit in with the time period.

At first, Joel still remembers himself as a child but then he turns himself into a kid size adult with his adult face and all, wears his child pajamas, as the effect of the merger between the adulthood and the childhood. It can be seen in the figure below.



Figure 14. In Joel's childhood memory: Child-sized Joel in adult face and child pajamas, Clementine in 70s outfit. (Past 1 and Past 2 mixed into one)

The escape of Joel and Clementine is successful because finally Joel's memory is lost from the erasure machine's detection. Joel and Clementine stay in Joel's childhood and their plan is to stay there until the morning comes to save the memory about her. However, the plan gets aborted as Dr. Mierzwiak comes into Joel's room to help Stan who has lost the detection. In the present, Dr. Mierzwiak and Stan work on the machine and finally they can bring Joel back on track. The rejection of Joel's memory causes the past is forced back to the present.

2. Terrorizing the Nostalgia of the Past

This film starts after 17 minutes and 35 seconds chapter that tells audience about the process of the Joel and Clementine's first meet. After the 17 minutes of introduction which chronologically is the almost-ending of the film, it is officially begun. With its credit title and all, the scene starts with the close up on Joel's crying face. Joel cries to the song that becomes the back sound of the scene. The filmmaker

makes the song becomes the signifier of the past, and portrays it as signs of destruction.

The music (Beck in *Everybody's Gotta Learn Sometime*) stops and the console briefly flash the frequency of a radio station before the cut. According to Kaufman (imdb.com: 2004), this is a mix tape which Joel and Clem had enjoyed together. Joel's decision to listen to this music becomes a terror that destroys him. It brings him into destruction in the present and even in the future.



Figure 15. Joel cries to the favorite music of Clementine and his, Beck's *Everybody's Gotta Learn Sometime* that becomes a signifier of the past that destroys him. (00:17:43)

In this film, the past is a sign of destruction so Jowl and Clementine have to erase it so that they can move on. It is a terror that arouses in their nostalgia so they look for a shelter that hopefully, by erasing the bad memories, they can move on with their life.

If they do not erase the past that leads them to destruction, they will be afraid to face the future. To retain the bad memories or the bad past is to destroy their own future. Logically, with the help of the machine, the bad memories will disappear, and the good memories remain in their mind so it can create the good future. For Joel, the

past is a nostalgia that turns into a terror for it destroys his feeling. The past keep running onto and it suffer him so he wants to erase it and move on with his life.

CLEMENTINE : (without turning) Fuck you, Joel. Faggot.
 JOEL : (screaming) Look at it out here. It's falling apart. I'm erasing you. And I'm happy.
She keeps clomping.
 JOEL (CONT'D): You did it to me first. I can't believe you did this to me.
He stops the car, gets out.
(It's a street you might see in a dream, more an impression of a quiet street than an actual one, with what little detail there is obscured in darkness. In the distance Clementine walks off, but as in an animated loop, she doesn't get any farther away.)
 JOEL : (yelling after her) By morning you'll be gone!
 Ha!
She keeps walking. Joel runs after her.
 JOEL (CONT'D): You hear me? You'll be gone! A perfect ending to this piece of shit story!

The dialogue happens in Joel's head and it is the merger between the memories of Joel and the digitized copy of him that comes inside his mind. Although he yells that he is happy, it can be seen from his facial expression that he is mad at Clementine for erasing him. There still a rejection from Joel's conscience about his decision to erase her. Weighted by his anger to Clementine, finally he chooses to erase her. He also does not want to get stuck in the nostalgia of remembering the heartache that caused by her decision of erasing him.

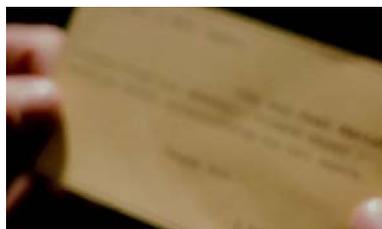


Figure 16. Blurred picture of the card indicates that the machine starts to erase it from Joel's mind.

The figure shows the card from Lacuna that tells Joel about Clementine's decision. The picture slowly fades out from his mind. He does not want to remember a thing about her, so he decides to erase everything including small memory about the card. It is a terror for him to remember anything about her. Some objects that remind him of Clementine also become terror for him. Moreover, through the process of mind mapping, it tortures him so bad until he feels so depressed and screams in his mind. Stan shows him the stuff or the objects that related to Clementine and forces Joel to recall the background story of the objects and it slowly makes him feel the pain of losing her.

Meanwhile, the conversation with his neighbor about Valentine's Day also becomes sign of destruction for Joel. It can be seen from Joel's expression when he and Frank, the neighbor, talk about Clementine after Joel and her are already break up. Frank does know anything about the break up and he freely talks about her as if nothing happened between Joel and her.

FRANK : Jesus, shit. The only Valentine's Day
cards I get are from my mother. How
pathetic is that?

Joel chuckles, distracted.

FRANK :You're lucky you have Clementine, man. She's way
cool.

Joel looks at him. The guy continues to sift through his
envelopes. A yellow envelope with the name "Lacuna" in the
upper left catches Joel's eye.

FRANK : Any big Valentine's plans with her?

JOEL : No.

Joel continues to stare at the yellow envelope.

FRANK : It's only a day away, better make reservations
somewhere. Don't want to end up at Mickey D's.

The guy laughs. Joel smiles wanly.

FRANK :McRomance!

The guy laughs again, too much.

The dialogue happens when Joel is about to come inside his room and starts the erasure procedure. Joel unwillingly responds to Frank's words about Clementine. He feels that it is kind of hurts him by talks about her. The signs of destruction from the nostalgia of the past can be seen from his face and his unwilling expression there.

Although Joel does not want to talk about Clementine with his neighbor who does not really understand about their relationship, Joel still wants to know the truth about Clementine's feeling towards him. He tells Rob and Carrie about the day he met Clementine after their break up, and he ended up found Clementine and her new boyfriend in the bookstore, did not recognize him at all. He goes out from the bookstore and the sign of destruction showed by the faded out lamp behind her. The lamp, as the sign of destruction, slowly fades out and he walks leave the black past behind. The terror showed by the faded out lamp, as he shares the nostalgia of the past to Rob and Carrie as seen in the figure below.



Figure 17 . Joel in the bookstore and the lamp behind him slowly faded out as the sign of destruction.

The sign of destruction, beside a condition, can be shown through some objects that can bring the bad memories back. In Lacuna inc., they use the objects to create the maps in the brain and then erase the memories one by one. This can be seen

in the scene when a woman is on the process of memory erasure, and he cries in the machine as her reaction to a video tape and a song. There are also some other objects there and each of them have memories that make the woman feel sad and consider them as terror. So does Joel, he collects the things that remind him to Clementine. In the process of the creation of the map, Joel sees the objects as the sign of destruction because he feels uncomfortable when looking at them.



Figure 18. A woman cries when she recalls her memory.

3. Using of Wild Sexuality and Violence

The using of wild sexuality or violence in postmodern film is to signify freedom and self-expression of the character. There are some aspects of wild sexuality and violence that are shown in the film as the expression of the character's feeling. The freedom of expression of the character showed to the audience through the wild sexuality. For example is when Mary and Stan are in Joel's room, working on his operation. They do some dirty dances that the audience notices that it will lead into sexual activities. The ignorance of Mary and Stan indicates that they use wild sexuality as the tool to express their emotion.



Figure 19. Mary and Stan dance in bed while Joel has his memory erased below them.

The using of wild sexuality in postmodern is considered as the tools to express the feelings. Slightly drunk, Mary and Stan celebrate the pleasure of having a good time together. They unconcerned about their actual duty that they have to perform which is working on Joel's erasure process. Instead of seriously perform on their job, they have a little pleasure and get drunk during the job. The using of rock n roll music also indicates the wilderness of the characteristics in this scene. The wilderness indicates the idea of wild sexuality in postmodern film.

Beside the wild sexuality, postmodern film also employs the using of violence as the tool of self-expression in the character. The using of violence also can be seen vulgarly through some scenes in Joel's childhood. In his childhood memories, Joel kills a bird with a hammer while his friends scoff him as a sissy boy. Joel is forced to kills the bird as an effect of his denial yelled as sissy boy. The using of violence is a tool for him to prove his friends that he is strong and brave enough to kill the bird.



Figure 20. Joel kills a bird as a signifier of the using of violence in self-expression.

Joel's anger cause by the mock from his friends, so that it produces an act of violence, which he actually refuse to do. As the proof to his friends that he is capable in doing such a thing, he chooses to use the act of violence by killing the bird in front of them. The freedom of expression is a crucial part in postmodern film. Moreover, Joel and Clementine often express to each other that they feel the sense of belonging one to another. Through the using of wild sexuality act, Joel and Clementine express their affection towards each other so the audience can see that they are comfortable with each other. The trusts that they have built make them believe that they will not hurt each other. Instead of make them feel hatred towards each other; the act creates bigger trust among them. Therefore, it becomes a common thing for Joel and Clementine to use the violence as the expression of their happiness.



Figure 21. Joel's hand squeeze Clementine's breast indicates wild sexuality.



Figure 22. Clementine covers Joel's face with a pillow indicates an act of violence.

The figures above show the audience that the using of violence and wild sexuality in Joel and Clementine's interactions is one of the signifiers of playfulness which is becoming the central and actual achievement of order in postmodernism. While having playful time, Joel and Clementine often using the act of violence and wild sexuality to express their pleasure and affection towards each other. Instead of using violence as a dangerous sign of a text, this film employs act of violence as the tool to express the character's pleasure. In postmodern film, violence is not always a signifier of a tragedy. It can be a self-expression to show the character's personality.

4. Clementine as the Reflection of Femme Fatale

There are four female characters with different characterizations in this film. Clementine Kruczinsky, starred by Kate Winslet, is the main female character. Mary, starred by Kirsten Dunst is a sweet passionate young girl who falls in love with his boss, Dr. Mierzwiak. The third is Carrie, starred by Jane Adams, in a relationship with the childish Rob and he often called her as 'Mama Carrie'. They are still in a relationship though they seem to hate each other. Mrs. Hollis Mierzwiak, starred by Deirdre O'Connell, is a typical housewife who resignedly accepts her husband's affair with Mary. In this subchapter, the researcher will discuss about Clementine's characteristics as the portrayal of a femme fatale.



Figure 23. Clementine with blue-ruin hair offers coffee to Joel whom she had not knew yet.

Clementine is an impulsive, spontaneous, fun, and challenger woman. She is passionate and loves to try anything new in her life. She does not want to waste every second of her life to decide what to do after this. She seems like an attractive woman that guy wants to live with, but it is not easy to be with Clementine. This kind of girl does not like to be tangled or commit and she easily gets bored that is why at the end the relationship between her and Joel does not work.

A femme fatale is a very attractive woman who causes trouble or unhappiness for the men who get involved with her. This is what Clementine did to Joel. He is not as spontaneous as Clementine and meeting her is such a challenge for his life. Joel tries to match Clementine's personality but it ends up in a catastrophe because he is not able to match her spontaneous and impulsive personality. Joel sometimes ends up with being mad at Clementine because he feels jealousy to Clementine's lifestyle, as shown in the dialogue below.

CLEMENTINE :You're freaked out because I was out late without you, and in your little wormy brain, you're trying to figure out, did she fuck someone tonight?

JOEL : No, see, Clem, I assume you fucked someone tonight. Isn't that how you get people to like you?

This shuts Clementine up. She is stung and she starts gathering up her belongings, which are strewn about the apartment. Joel is immediately sorry he's said this. He follows her around.

JOEL (CONT'D): I'm sorry. Okay? I didn't mean that. I just... I was just... annoyed, I guess.

From the dialogue above, the audience can see that Clementine's irresponsible behavior annoys Joel and it makes him mad. She often gets home drunk and that night is the climax of Joel's anger. She gets home late, drunk, and even breaks Joel's car. Clementine thinks it will be okay for Joel but he just cannot bear his anger anymore until he gets mad and says the bad words that make Clementine walk out.

In postmodern film, a femme fatale portrays the description of the woman in the postmodern era. There are a lot of women who freely express their feelings as the effect of the feminism era. In the feminism era, women seek for equality and emancipation towards men. In the postmodern era, they overly express their feelings. So in postmodern film, the male main character is enticed by the femme fatale, who has a personal agenda underneath her alluring exterior. Clementine uses Joel to get what she wants. Happiness, euphoria of a lover, and a man who can take care of her, is what she wants. At first, it works well because they can keep the relationship but finally they find it hard to match each other's personality.

Joel, as a serious-working man, considers Clementine as an immature woman because of her personality. It sometimes leads them into a fight because Clementine thinks it is Joel who is not ready for a commitment. They often get stuck in

recrimination about who is wrong and who is right caused by their different personality.

JOEL : Clementine, do you really think you could take care of a kid?
 She turns violently toward him, glaring.
 CLEMENTINE : What?!
 JOEL(mumbly): I don't want to talk about this here.
 CLEMENTINE : I can't hear you! I can never the fuck understand what you're saying. Open your goddamn mouth when you speak! Fucking ventriloquist.
 JOEL :(over-enunciating)I don't want to talk about this here!
 CLEMENTINE : We're fucking gonna talk about it!
 Joel looks around. People are watching.
 CLEMENTINE : You can't fucking say something like that and say you don't want to talk about it!
 JOEL : Clem, I'm sorry. I shouldn't have --
 CLEMENTINE : (screaming now and weeping)I'd make a fucking good mother! I lovechildren! I'm creative and smart and I'd make a fucking great mother! It's you! It's you who can't commit to anything! You have no idea how lucky you are I'm interested in you!

The dialogue above happens in the flea market when Clementine sees a woman with a baby suddenly telling Joel that she wants a baby. Joel does not take Clementine's statement seriously, he thinks it is just a cheap talk, and Clementine does not mean it at all. She feels so offended that she is mad at Joel for saying such a rude thing. She thinks that Joel is not so interesting enough that he should feel lucky to have Clementine.

It can be seen that Clementine considers that Joel is not so attractive as her that she does not fully respect Joel. It makes the position of the woman and man in this film becomes equal. The lack of respect to man in this film leads the man, Joel, into a disaster. In postmodern film, the femme fatale tends to lead man into a disaster life. Clementine with her selfishness, impulsiveness, and spontaneous attitude is one of the characters who portrays femme fatale in film.

5. Present the Unpresentable (Flattening of Affect: technology)



Figure 24. This is the scene when Joel in Lacuna machine. This is unreal and only happens in his mind.



Figure 25. The reality: Many types of equipment for the process of erasure machine, including the computer to operating the machine.

The using of technology affects Joel's reality because it will change his reality as his memory erased. To shape the new reality, Joel needs to erase the memory that keeps him from moving on. Postmodern people are inundated with information, technology has become a central focus in many lives, and the understanding of the real is mediated by simulations of the real. The simulation of the real is created in Joel's mind with the help of the machine, and the simulation itself is stronger than the reality because Joel can shape his new life from the simulation. The simulation also can present the unpresentable in real world.

Lacuna inc. is a corporate established by Dr. Howard Mierzwiak in purpose to erase people's memory. Targeted Memory Erasure is the basis of the film focuses on the main character undergoing a 'Targeted Memory Erasure' procedure. This procedure wipes unwanted memories and is a mild form of brain damage that is said to have no worse side effects than 'a heavy night of drinking'. This is a fictional non-surgical procedure created entirely for the film. In this film, the unreal machine that can erase people's memory from the mind is real and not just a possibility.

In postmodern era technology creates realities which often more desirable than the real world. The whole film is actually the group of events that happens in Joel's mind while the erasure machine works, and it only can be seen by Joel with the machine as the medium between his real body and the event in his mind. The using of technology in this film becomes the creator that shape new reality in Joel's world, even he believes that it will be more desirable after he can erases his memory about Clementine.

The procedure in Lacuna inc. is a 'four step' of memory erasure. The first step is to introduce or the initial meeting with patient in the clinic. The first meeting with Dr. Mierzwiak serves primarily as an introductory meeting where the patient will be given a tour of the facility and a chance to meet the staff. After that, the patient will sit down for a consultation with Dr. Mierzwiak. While the possibilities for this procedure are endless, it is important that the patient and the doctor have a full understanding of each other's expectations for the patient's personal case. This helps the Lacuna team tailor the procedure to best serve the patient.

On the next day, Dr. Mierzwiak gives Joel a brief tour about Lacuna inc. including the machine that used in the third step. The next step is the preparation for the erasing procedure. This step is useful for the patient's psychological condition so they will not getting aftershock as the effect of the erasure. After the patient decides of the specifics of what memory he/she is going to have erased, there is some initial preparation that goes into a successful procedure. The patient is instructed to collect any items or mementos that have any ties to the memory that is targeted. These items will be used by the Lacuna team during and disposed of following the procedure. This is to ensure that the patient will not have any unexplainable items after the memory erasure.

MIERZWIAK : Now, then, Mr. Barish, first thing we need you to do is go home and --

INT. JOEL'S APARTMENT

Joel drags around a big black plastic garbage bag and places various objects in it.

MIERZWIAK'S VOICE :

-- collect every single thing you own that has some association with Clementine. Anything. Photos. Clothing. Gifts. Journal entries. Perfume. Books she bought for you. CD's you bought together. We want to empty your home... your life of Clementine. We'll use these items to -- create a map of Clementine --in your brain.

Joel comes home to collect every single thing that reminds him about Clementine, the pictures in every corner of his apartment, their stuffs and everything. All of the stuffs will be used to create the map in Joel's brain. In this step, Dr. Mierzwiak also records Joel's last confession about the erasure. Who is he and who he wants to erase, the reason of the erasure, and the chronology of their meeting. The next step is to map the memory, where the team of Lacuna technicians will use the information they have received and the items brought in by the patient to create a map of the memory. They will then use this map (readouts) to extract the memory from the patient's mind.



Figure 26. The machine functions to create a map by reading its emotion in the brain. They put the objects in front of the patients to get the readouts about the emotional core that arises from the reaction of the patient.

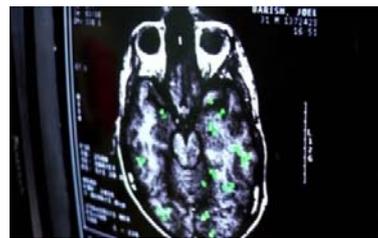


Figure 27. This is the readout of Joel's brain, the result of how he reacts to the object. The computer used as the monitor of the condition of the patient's brain.

The last step of the procedure is the erasure. The erasure is the main point of the whole procedure. Following the map that has been created specifically for every patient, Dr. Mierzwiak and the team will begin to erase the targeted memory. The procedure works on a reverse timeline, which means it begins with the most recent memories and goes backwards in time. This approach is designed to target the emotional core that every memory builds on. By eradicating the core, Dr. Mierzwiak

is able to make the entire memory dissolve. When the patient wakes up from the surgery, they remember nothing about the erased memory.



Figure 28. Joel while the erasure procedure is happening. His body is sleeping but his digitized copy wanders around his mind.

For Joel, he considers the erasure will result in a new life. Signified by the new pajamas he bought in the night before the erasure, Joel expects that when he wakes up in the morning, he will find himself in a fresh and new condition that he will be ready to start a new life. It may seem easy to erase the memories with this machine, but what happens is, Joel's mind finally reveals that he actually does not want this to happen.

The idea that a person can have a therapy in order to forget a certain individual is set in the modern day as opposed to the future; the fact that it is set in a middle class environment in the present day makes it even more contrast with the condition nowadays. There are a lot of things that is impossible to happen in reality become real in this film due to creation by the visualization of the memory erasure process by the machine.

The faceless creature, which is a visualization of the erasure of the memory from the patient's head, appears in some scenes so the audience will understand about how the unreal world creates in patient's mind.



Figure 29. The faceless character of Dr. Mierzwiak as signifier of the characteristic, present the unrepresentable.

B. How the Postmodern Characteristics are Presented in *Eternal Sunshine of the Spotless Mind*

The technique of mise-en-scene and cinematography that is used in *Eternal Sunshine of the Spotless Mind* is very important to build the different mood and different feeling to the audience. Generally, this film employs hand held camera shooting technique. Hand held shots serve to create a more “home-made” or dramatic feel to a shot. The use of hand held cameras simultaneously evokes the illusion of realistic footage, and the audience is invited to question why the filmmaker uses the technique. This camera technique affects the mise-en-scene and the cinematography. To send the message the filmmaker wants, the using of specific technique is important so the meaning can be delivered correctly to the audience without any misinterpretation.

1. Mise-En-Scene

a. Setting of Time

The setting of time in this film jumps from one time to another along with the unordered and uncertain narrative pattern of the film. It causes more confusion on the audience if they do not examine the film well. Basically the setting of time in this film is separated into three parts; past, present, and future. It starts with one morning when Joel wakes up, which later known as the almost-ending of the story, and based on the order of the time in the film, the audience later will find out that this is the closing of the film and it means it happens in the future, which is the result of the narrative process of the film. It can be seen from the reappearance of some noticeable iconic scenes.

1) The Future

The future is the closing of the film which is also placed in the beginning of the film. The audience will notice the waking up Joel as the starts of the film and the starts of the 'future' time in the almost ending of the film.



Figure 30. The scene reappears in the end of the film.

In the sequence of time, the figure above happens in the minute 00:00:22 and in the minute of 01:32:44. It is the sign of Joel's new life after he had his memory erased. The jumping setting of time indicates that there is an effacement of the boundaries between the settings of time, which is also the characteristic of the postmodern film. It can cause the confusion if the audience does not pay more attention in the setting of time. The story continues exactly the same between the beginning and the ending of the film. What makes them different is that in the ending of the film the audience can finally answer the question that probably emerged in the beginning of the film.

In the beginning of the story, this scene move to the next setting of time after Patrick approaches Joel while he was waiting for Clementine in his car. It cannot be denied that the scene invites audience's question about the motivation of the appearance of the scene. Furthermore, after the scene disappears, the camera cuts into Joel's crying face as the setting of time moves. Joel's excitement shown in the previous scene suddenly appears and is replaced with an unexplained sadness shown in the figure above. The audience will find out the cause of his sadness as the story goes to the next setting of time, which is the present and the past.

2) The Present

The next scene leads audience to the official beginning of the film, with its credit title and the actor names. It is also as the signifier of the starts of the present time. Based on the narrative pattern of this film, the present time is when the event of

the memory of erasure is happening. Following Clementine's decision, Joel decides to do the same as his emotional reaction. Therefore, that night the employee of Lacuna goes to Joel's apartment to do the erasure. After the memory erasure begins, the setting of time jumps from the present to the past and returns to the present again.

The film happens in one night but its jumping setting of time brings the audience into Joel and Clementine's past when they were together. The audience will understand about the ups and downs of their relationship and it makes the audience understand the film easily. The visualization of Joel and Clementine's relationship is depicted in some past scenes that smoothly inserted in the present time. The smoothness of the inserted past in the present time causes confusion in the audience. However, the audience will learn to understand the plot story as the story goes. The beginning of the present time is shown in the figure below.



Figure 31. Joel drives home as the beginning of the present time.

The figure above happens in minute 00:17:39, after the future time black out. Then the present time moves into past time often times, unnoticed by the audience.

The merging of the setting of time is one of the signifiers of the effacement of the boundaries between the past and the present.

3) The Past

The past time starts after Joel eats his sleeping pill as Stan and Patrick approach his apartment. In this setting of time, the audience will learn how Joel and Clementine's relationship turns into this way. The audience can see some quarrelling scenes, their break ups, happiness that they have been through together, and some bad times of their relationship shown in the past time.



Figure 32. The past: when Joel and Clementine were together.



Figure 33. The past: when they had their fight before the break up night.

However, the past time only shows some fragmented scenes instead of full story so the audience will see them as flashback in this film. Being merged with the present, the past time reflects Joel's and Clementine's happiness and how they actually still love each other although one of them has had their memory erased. Joel keeps running from the past because for him, the past is just a terror that can destroy him slowly.

The memories of the past keep running onto him as his heartache grows bigger by remembering the past with Clementine. Because of the heartache, the past for him is such a bad memory that he wants to leave it. By keeping the bad memory, he is afraid that he cannot move on with his life so he decides to erase the past with the help of the machine. Moreover, Clementine has erased him from her memory so it will be unnecessary for Joel to remember somebody that has forgotten him. The nostalgia of the past brings terror to Joel because the more he remembers, the more it hurts him. This film wants to emphasize that nostalgia for the past will bring a terror to the characters.

b. Setting of Place

The setting of place in this film moves following the movement of the setting of time. As a result, the setting of place sometimes connects one place to another. For example, when Joel comes to the bookstore where Clementine works, instead of get out from the bookstore, he comes back into Rob's and Carrie's apartment.



Figure 34. This is the bookstore where Clementine works, Barns and Nobles.



Figure 35. Joel comes out from bookstore and ended up in Rob's apartment.

The setting of place moves from the bookstore (the past) that is indicated by the bookshelf and books around Joel, to Rob's apartment (the present) so it causes confusion over time and space to the audience. The moving of the setting of place is triggered by Joel's story to Rob and Carrie. As he tells them his story, the scene moves into the event or the place where his story happens. The merging setting of place is caused by the merging of the setting of time. On the other hand, the moving of the setting of place is also function as a signifier of the erasure process. It can be seen from the figure below.



Figure 36. Joel and Clementine lie down in the Frozen Charles.



Figure 37. All of the sudden, the setting moves into the middle of the pedestrian area without changing their position.

The setting of place moves from the "Frozen Charles" into the middle of the street as the memory about "Frozen Charles" has been erased from Joel's mind. It causes confusion over space and time, both in the audience and in the character. Joel confuses about the movement of the setting of place indicated by his gestures and expressions.

It indicates that actually Joel is in his own mind, the alternate world where he still remembers everything about Clementine and their past. In this matter, Lacuna

embodies people's desire to erase their own memories, which is hard to be true in the real world. Lacuna, using the erasure machine, presents the unrepresentable, thus, makes one of the characteristics of postmodern film reflected in this film unrepresentable, including the transformation from one place to another which usually called as teleportation. The teleportation of Joel and Clementine, without them even knowing, brings them from one event to another. It is not surprising when the audience cannot see the difference in the wardrobe of the characters because they still wear the same costume although the setting of place changes. The sudden movement of the setting of place can also be seen from the figure below.



Figure 38. The unconscious Joel in his room, while the erasure machine is working.



Figure 39. All of the sudden Joel moves into another room, which is indicate as a room in Lacuna inc.

It moves from Joel's apartment to Lacuna, indicated by the blood pressure checker in Joel's arm, where Joel later sees himself in the machine. As a result, there will be two Joel(s) in the room, one with the pajamas, and the other with the costume that he wore when he visited Lacuna for the second time. Joel in pajamas realizes that he can see himself in the machine while the other Joel does not realize anything about the other Joel in the room.



Figure 40. Joel realizes that he is in his head (past).



Figure 41. There are two Joel in the room with different wardrobe.

The setting of place moves from one place to another without the changing of the character's wardrobe alternately. Consequently, there will be confusion arisen in the audience's understanding about the plot of the story. The rapid movement of the setting of time followed by the setting of place can be seen from the scene showed by the figures below.



Figure 42, 43, 44, 45. Transformation of the place, from Joel's room to empty street on Joel's mind.

The figures show the transformation of the setting of place from Joel's room to the empty street, a place when Joel and Clementine had a fight so she decided to walk away from Joel, which also means that the last time Joel sees Clementine. The scenes shift from one event to another alternately depending on the meaning that the filmmaker wants to deliver to the audience. Thus, the audience can see what happens in Joel's mind and in real world, and that both of them are connected to each other.



Figure 46. Little Joel tilts his hand in front of his house.



Figure 47. Adult Joel in his living room, does the same gesture.

Beside the connection between Joel's mind and the real world, the movement of the setting of place also indicates the merging memories between the childhood and the adult Joel. It can be seen from the figures above, the setting of place is an outdoor or porch of a house showed by the lighting and the roof of a porch where little Joel tilts his hand under the roof. Meanwhile, adult Joel does the same thing inside his apartment, indicated by the property that showed in frame such as the table.

c. Lighting

The using of lighting in this film varies; there are low key lighting which creates striking contrasts through reduced lighting and high key lighting which creates over-lights the subject to reduce contrast. The last one is the using of lighting where the focus is only on the center of the screen. The lighting technique indicates the characteristics of postmodern film. Mostly, the past is shot with low key lighting to show the event that happens in the earlier times. The darker it is the more it indicates the painful feeling of Joel and the audience can feel Joel's sadness through the help of the using of the low key lighting.

The lighting technique indicates the character's feeling and the effects to the plot story. The faded and illuminated lights are used in some scenes in this film as a sign of mood changing or situation changing. Moreover, there are some shots which the lighting focuses on some spots beside the characters on the screen. For example, on some past scenes that are passed by Joel and Clementine while they try to run from the erasure machine, the lighting that used is low key lighting and it only focuses on the center of the screen. It strengthens the 'past' side of the scene.



Figure 48. Joel and Clementine shot by low key lighting focuses on their face.



Figure 49. The past showed by low key lighting and focuses in the middle of the screen.

Instead of using the natural lighting, the filmmaker uses the unnatural lighting, like a flashlight that focuses on the middle of the screen. The purpose is to make the audience increasingly sure that what Joel and Clementine see is not a real thing, indicating that this film presents the unrepresentable like faceless things.



Figure 50. Faceless Dr. Mierzwiak, indicates that Joel slowly erases him from his mind.

The events happen in the past and are reflected through the visualization of their mind. Beside as an indicator to the audience of the setting of day and night time, the lighting in this film functions to emphasize the terror of the nostalgia for the past for Joel, which can be seen from the figure below.



Figure 51. The lamplight on the bookstore slowly fades out.



Figure 52. The blackout lights indicate terror.

After Joel goes out from the bookstore where Clementine works, he is followed by the faded lamplight that creates the lighting dims and finally ends up in a

black out. This process indicates that a past behind Joel can eat him slowly if he does not run away and moves on from it as soon as possible. The faded out lighting technique indicates the past that is slowly erased by the machine because it becomes a terror for Joel.

The unnatural source of the lighting is also used to emphasize that this film presents the unrepresentable. When Joel sits in the Lacuna machine, he feels something strange with his surrounding seen from the gestures and the expression; it indicates the hesitation of his decision. The camera shows his confusion by shooting in the facial expression along with the red light that comes up in front of him. The red light comes from the absence of boundaries between past and present, the real world and Joel's mind. It fluorescents around the screen and later the audience will find out that the red light comes from the merging between the unconscious Joel who wears a helmet, part of Lacuna machine, and the events that happens in his mind. The red light in his alternate world or his mind turns into fluorescent red light that fulfills the screen.



Figure 53. Red light comes up on the screen while Joel sits in the machine in Lacuna inc.



Figure 64. The causes of the red light that illuminate on the screen in the previous figure.

The figures show the connection between the scenes that have different setting of place and time which indicated by the red light on the screen. As seen on the figure 59, the red light comes from the lights that blinked in the machine they put in Joel's head for technical purpose. The fluorescent of the red lights can only be seen by the audience because it is the unnatural lights that the filmmaker purposely puts on the screen.

2. Cinematography

a. Motion

This film explores all of motion techniques to create unique scene that can be understood by the audience. Some scenes use slow motion technique and fast motion technique for the sake of the atmosphere that the filmmaker wants. Slow motion technique and fast motion technique are mixed to deliver the message of the film.

1) Slow Motion

The purpose of the using of slow motion technique in this film not only to give an effect on every scenes that can influence the audience's feeling, but also functions as an indicator how mess up Joel's mind when he recollects those memories about Clementine. The using of slow motion technique strengthens the chaos in Joel's mind. This clearly adds some dramatic effects so the audience can understand more than the character's feeling. Some scenes use the slow motion effects to dramatize the

mood of the scene. The figure show the scene when Joel recalls his memories about Clementine.



Figure 55. Slow motion starts when Joel recalls his memory about Clementine.

The recall of the memory shows up on the scene when Joel and Clementine were happily playing around in a bedroom. This memory comes up when Joel and Clementine finally realize that Joel actually does not want to erase his memory with Clementine. Joel tries to find a safe place in his mind so they can hide and avoid the erasure machine. The memory that shown in figure 61 comes up slowly and he wants to move on from this memory because this memory not the safe place for them. Thus, with the using of slow motion technique, this memory faded out from the screen and Joel's mind dramatically.

This scene also shows slow motion technique functions as the signifier of past scene. The past scene is a visualization that comes up when Joel is searching for the shelter or safe place in his mind to hide from the erasure machine. When Joel thinks that a memory is not the right place to hide, he dismisses that memory immediately and moves to another memory. However, there is no indicator between the movement of the setting of time or setting of place. The camera cuts straight away from the previous scene to the next scene and it causes confusion over time and space on the

audience. Therefore, the slow motion techniques can help audience understands the pattern of the setting of time and the chaos that happens in Joel's mind at that time.

2) Fast Motion

The fast motion confuses the audience's eyes and it arises in some of the important scenes. The purpose of the fast motion technique is to show some flashback memories and to shorten some scenes that will spend longer duration of the film if using the normal motion technique. The result of the fast motion technique can give unique view to the audience. Thus, the fast motion technique can cause the appearance of comical effects so the film contains comedy genre in it.



Figure 56. Fast motion indicates a chaos, because the memory makes him happy and he does not want to erases it.

The figure shows the memory of Joel when he was happy with Clementine and the fast motion technique creates a comical effect on the scene. Another function of the fast motion technique is to shorten the duration of a scene. The filmmaker has to uses the duration of the film effectively so there will be no useless scene. This fast motion function can be seen from the figure.



Figure 57. Stan and Dr. Mierzwak sort the stuffs from Joel. (fast motion)

The figure above shows a surrealist scene with the black background when Dr. Mierzwiak and Stan sort some objects that remind Joel of Clementine. Those objects are the stuffs that Joel brought to Lacuna to create the map of Joel's mind. They are sorting the objects based on its significance to the erasure process. This process is a repetition of an action of the character with some different objects. Thus, the filmmaker uses fast motion technique to shorten the time without letting the audience misses the point of the scene. There are so many stuffs that it will take longer duration if the filmmaker uses normal motion. This scene is the visualization of Joel's sight when Stan shows him the objects in order to create the mind mapping for technical purpose. It also shows Joel's confusion over time and space as he has transition in his mind between the real world and the unreal world that is created in his mind.

Joel's adaptation to the transition causes confusion in his mind, so the fast motion also functions as the visualization of Joel's confusion and hesitation. His

confusion caused by the objects that remind him of Clementine. Moreover, they lead him into confusion and depression. It causes him a terror that arisen from the objects that remind her of Clementine and ends up in heartache.

b. Lens/Filter/Stock

There is a scene when Joel is having a conversation with his neighbor, Frank, that happens in his apartment lobby. It shows Joel's reluctance when Frank asks him about Clementine. There are some aspects that show the characteristics of postmodern film that highlighted by the using of some different lenses.

The effacement of the boundaries between past and present can be seen from the setting of time and the using of the lens that shows the merging between the settings of time. The using of the rack focus is one of the indicators that show that characteristic. The camera infocus on an object or character while the other seems outfocus, can be seen from the figure.



Figure 58. The camera infocus on Joel's expression and outfocus on Frank.

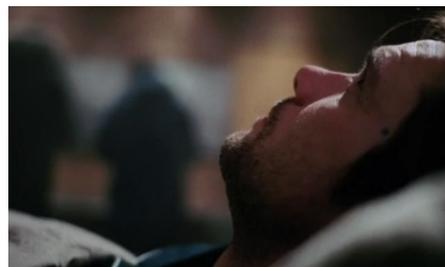


Figure 59. The camera infocus on lying Joel and outfocus on Frank and Joel in the distance (past).

The conversation between Joel and Frank is the first memory that erased by the machine because it is the previous memory of the conscious Joel before he comes

into his room and had his memory erased. Therefore, the erasure of this scene slowly will be showed to the audience. As long as the erasure happens, the real Joel starts to come inside his own mind and faintly able to see the scene. Figure 64 shows the infocus frame in Joel's expression and outfocus on Frank tells the audience about Joel's confusion because he thinks something happens behind him or he starts to adapts to the condition of his mind.

Meanwhile, figure 65 uses infocus on Joel that lies in his bed or the present Joel, indicated by the pajamas costume while the camera outfocus on Joel and Frank in a distance. There are no boundaries between the frames in this scene. Based on the narrative pattern, Joel is supposed to be in his room after he gets unconscious because of the sleeping pill, indicated by the bed and the pajamas. However, it becomes one frame with Joel in the past while he talks to Frank in apartment lobby.

On the other hand, there is a deep focus lens technique which focuses on the whole frame. It functions to emphasize the importance of every corner on the frame. The using of deep focus can be seen from the figure below.



Figure 60. Deep focus in the scene to emphasize that there are two Joel in the room.

The figure uses deep focus technique which emphasizes the infocus of the whole room starts from the front to the back of the room. The filmmaker wants to emphasize that there are two Joel(s) in the room. In the right corner of the screen, the audience can see Joel's head while he sees himself on the machine. In the middle of the frame, Joel and Stan are doing the mind mapping. Related to the scene, both of them are having the same importance level so the deep focus technique is used. The importance of the scene emphasizes on the existence of two Joel(s) in the room which is an indicator of the effacement of the boundaries between past and present. The audience has to understand the importance both real Joel and digitized copy of Joel, so the filmmaker uses deep focus technique to let the audience knows every corner of the frame and they can make their own conclusion from this scene.

Some memories that are erased by the machine are slowly faded out from the scene. The outfocus objects can also be an indicator of the erased memory. It is also a signifier of Joel's progress because he finds it hard to moves on from the past as long he still remembers the pain from it; it terrorizes him.

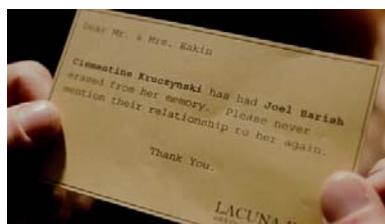


Figure 61. The card from Lacuna, at first seems infocus.

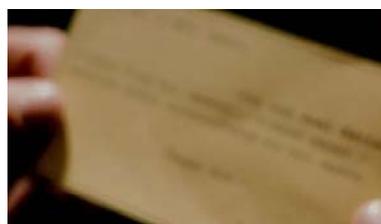


Figure 62. The card slowly outfocus as an indicator of the erasure.

The card from Lacuna is one of the objects that makes Joel shocked and depressed, knowing Clementine had him erased from her mind. The card is slowly

blurred and outfocuses from the frame indicates that Joel does not want to remember it anymore because the card brings a terror for him. On the other hand, the using of the lens can indicates the terror in the nostalgia for the past is mixed with the use of the lighting technique. It focuses on Joel's gestures and the recent setting of place which indicates the characteristic terrorize of the nostalgia for the past, as seen on the figure below.



Figure 63. The camera outfocus on the background (bookstore) as indicator of terror in the nostalgia.

On the moment Joel comes out from the bookstore before focuses on the lighting technique, firstly this scene uses rack focus technique. The using of outfocus on the background and infocus on Joel's body is to show the audience that the bookstore is no longer an important place for Joel. He wants to erase the memory about the bookstore because it brings a terror for him, to remember that Clementine does not recognize him anymore. Thus, as Joel walks out from the bookstore before the lamps are faded out, the visitors of the bookstore and the whole room of bookstore is slowly outfocus from the frame. Meanwhile, Joel, as the important part is clearly infocus in frame to show the level of the importance.

The outfocus on the bookstore and the object that existed there including some extras characters are slowly faded out indicated that the machine starts to erase

it and leave the memory about Clementine on the bookstore. It is the embodiment of his desperation when Clementine left him, so that there will be no more terror when one day he comes to the bookstore (nostalgia).

c. Editing

The editing technique of a film includes one of the important techniques that can shape the narrative pattern and the audience's acceptance. In this film, the filmmaker uses editing technique that makes the audience easier to understand the plot summary and the meaning of the film. This film mostly uses cut editing technique to strengthen the moving of a scene. Cut editing technique easily moves audience's focus whether from one scene to another or one setting to another.

One of the editing technique functions to accentuate the movement between the past and present when both are toggled rapidly. The camera cuts from Joel's apartment when he and Clementine sit on the couch to Joel's childhood which clearly is located in the past. On the figure below the audience can see the using of cut editing technique that can strengthen the merging of the setting of time.



Figure 64. Joel's childhood memory.



Figure 65. The camera cuts on adult Joel with the same gesture as little Joel.

Adult Joel and little Joel are doing the same gestures almost at the same time. In this scene Joel's mind has been brought to his childhood, the memory that will become the shelter of him and Clementine to hide from the erasure machine. To show the gestures of the adult Joel that imitates the little Joel's gestures the filmmaker uses cut editing technique so the imitation are clearer to be seen by the audience. Some similar scenes also use the cut editing technique to strengthen the merging of the setting.

To emphasize the important aspects that can make the audience understand the plot of the story, the filmmaker uses fade editing technique on some important scenes. Beside to underline and highlight the plot of the story, some characteristics of postmodern film also emphasized through the using of this technique.

One of the example of the fade editing technique is applied on the scene that indicates the effacement of the boundaries between the past and present is when the scene moves from the unconscious Joel in his room to Rob's apartment that looks like a small room with living room's property.

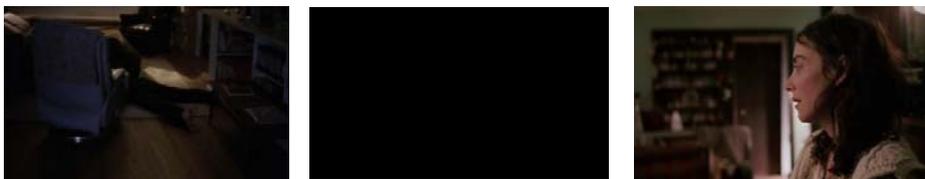


Figure 66. The fade editing technique shows the movement of the setting.

The figures show that there is a black screen on the scene functions as the border which is the result of the using fade editing technique. This technique helps the audience to understand the story plot of the film. Although there is no bridge

between the scenes that show the moving of the setting, the audience can conclude by themselves that there will be a changing with the scene. The fade editing technique from the unconscious Joel until suddenly he wakes up and find himself in different setting can makes the audience confuses about the movement of the setting.

The audience is not able to differ whether this is a flashback or a sequel of the waking up Joel, whether it is reality or just a dream. The question from the audience will be answered as the story goes to the next scenes. However, it cannot be denied that the using of the fade editing technique which changes the setting of time and place cause a confusion over time and space on the audience and makes them bertanya² for about a while. The purpose of fade editing technique is to avoids the jumping plot and reduce the confusion of the audience when the scenes are move. With the help of the blackout scene, the audience can prepare themselves by recalling the previous scenes so there will be no confusion on the next scenes.

d. Sound

This film maximizes the using of the sound both diegetic and non diegetic sound to build different atmosphere and moods of a scene. Moreover, there are some scenes that employ the mix of both diegetic and non diegetic sound. It functions as the signifier of the merging between the setting of time and place. In the using of diegetic sound, many dialogues from the past that the action itself does not showed in the film. Therefore, the audience will faintly hear the conversation inserted on some scenes. This can strengthen the meaning of a scene or an object that can influence the character's feeling and the story plot.

One of the diegetic sounds is this dialogue from one scene that shows that there are no boundaries between the past and the present:

It's a street you might see in a dream, more an impression of a quiet street than an actual one, with what little detail there is obscured in darkness. In the distance Clementine walks off, but as in an animated loop, she doesn't get any farther away.

Joel looks up, startled to hear a strange voice talking about Clementine.

PATRICK's voice : See, remember that girl? The one we did
Last week? The one with the potatoes?

STAN's voice : Yeah, this guy's girlfriend. Was.

Stan watches the screen. Patrick paces, fidgets, looks at the unconscious Joel.

PATRICK : I gotta tell you something. I kind of fell in
Love with her that night.

STAN : She was unconscious, Patrick.

The dialogue shows the diegetic sound, which is the dialogue from Joel's room, happens between Stan and Patrick. The dialogue can be heard by Joel in his mind or his past. Joel is recalling his past and faintly hears the dialogue between Stan and Patrick that happens in the present. The sound from the present can be heard by the character in the past signified an effacement between the boundaries between past and present.

There are many non diegetic sound in this film includes the music, effects, and the narrator commentary by Joel. Some scenes which show the audience about the ruined Joel when his heart broke supported by some thriller sounds. It can be seen from the beginning of the film, when Joel drives home and put on the cassette on the tape. The song, Beck's *Everybody's Gotta Learn Sometimes* becomes music background of the scene, also as nostalgia for Joel because the song actually is their

favorite song. After Joel throw the cassette out, the song stopped and the sound changes into thriller music that makes the audience can feel the atmosphere of the film. Joel puts the song on and instead of nostalgia for the past; the song becomes terror for him because it reminds him of Clementine. The song indicates a terror for the nostalgia to Joel, which is also one of the characteristics of postmodern film.

The song can also be considered as diegetic sound because the source is from the cassette on Joel's tape and he, as a character, can also hear the song. After the song is stopped the sound changes into non-diegetic music which suddenly builds the thrilling atmosphere of the scene. Thrilling atmosphere strengthens by this sound and it emphasizes the terror that terrorize Joel when he tries to nostalgia for the past.

The sound from the Lacuna machine are frequently appears on some scenes that indicates the movement of the scene. The engine noise comes from the Lacuna machine that erases Joel's memory and operated by Stan in Joel's room (present time). Indirectly, this voice includes non diegetic sound because this engine noise becomes iconic on some movements of time and space.

As the scene moves, the dialogue from the previous scene faintly heard by the audience and by some characters along with this engine noise. As shown in the figure below when the scene moves from Joel's room (present) to Rob's apartment (past).



Figure 68. Carrie says "Oh, no!" as the 'beep' comes from engine noise heard.

Carrie's dialogue "Oh, no!" can be heard by the audience before the scene comes into close up of her expression. As this dialogue comes up, the engine noise can be heard by the audience between the movements of the setting. However, Carrie's voice comes up before the scene. This also indicates an effacement of the boundaries between past and present, that both of them are connected to each other through the diegetic sound that comes from Carrie's dialogue. Some repeated dialogues from the past come up at this scene which indicates the merging of the setting of place and time. It causes confusion over time and space on the audience and the characters.

CHAPTER V

CONCLUSION

Gondry's *Eternal Sunshine of the Spotless Mind* is a 2004 film about the relationship of Joel and Clementine. This film mixes technology and human's feeling onto one screen and it makes this film postmodern because there are some characteristics of postmodern film found in this film.

- A. 1. From six characteristics of postmodern film by Denzin, this film contains five of them which are:
- a. an effacement of the boundaries between past and present; it can be seen from the plot that are separated into three parts which are; the past, the present, and the future.
 - b. terrorizing the nostalgia for the past; some objects, songs, and even some dialogues from or about the past terrorizing the main character and it affects his future.
 - c. present the unrepresentable; this film performs the using of technology in the process of memory erasure which is impossible in the reality.
 - d. femme fatale as female character; Clementine, as the female main character, described as impulsive and spontaneous woman who leads the main male character into destruction, or usually called as femme fatale.
 - e. using of violence and wild sexuality; some characters using wild sexuality and violence as their tool to express the feeling.

B. The analysis on how the characteristics of postmodern film are presented in Gondry's *Eternal Sunshine of the Spotless Mind*.

On the analysis of the mise-en-scene, the setting of place grouped into three parts. They are the future, the present, and the past which also parted into two, past 1 and past 2. Meanwhile, the setting of place follows along with the movement of the setting of time. It moves alternately depends on the setting of time. The using of the lighting technique in this film is varied; including the using of low key lighting, high key lighting, and the lighting where the focus is only on the center of the screen. The using of these entire techniques is the presentation of the characteristics of postmodernism and postmodern film which are terrorizing of the nostalgia for the past, confusion over time and space, and the effacement between the boundaries of past and present.

The analysis of the cinematography of the film grouped into four parts. They are motion, lens/filter, editing, and sound. In motion technique, this film using slow motion, normal motion, and fast motion to create different atmosphere in certain scenes. It also becomes the presentation of the characteristics of postmodern film and postmodernism including the effacement of the boundaries between past and present and bricolage.

In the lens or filter technique, the using of deep focus and rack focus on this film makes the audience becomes easily focuses on the story plot of the film. Rack focus is infocus in one part of the frame and outfocus on the other part becomes the presentation of terrorizing of nostalgia for the past, effacement of the boundaries

between past and present, and present the unrepresentable. Beside cut editing technique, this film employs fade editing technique that helps the audience to understand the story plot. On the using of the sound, both diagetec and non-diagetec sound are using in this film as the indicator of the merger of the setting.

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APPENDIX 1

Summary of Gondry's *Eternal Sunshine of the Spotless Mind*

This film starts with Joel (Jim Carrey) in a station, waiting for a train. The story goes as it tells about Joel meets Clementine (Kate Winslet) at the train. This is the turning point of Joel's life, when this attractive yet weird girl tries to approach Joel. They soon get along well together and Joel decides to give Clementine a ride back home from train station. As Joel stops in front of Clementine's apartment, a younger boy comes to Joel and says something that confuses him.

At first, Joel and Clementine get along well despite the different personality. Until one day, Joel gets mad at Clementine and she decides to leave. After their break up experience, Joel tries to get Clementine back by visiting her in the bookstore just to find that Clementine did not recognize him anymore. Moreover, a younger boy who appears in the first chapter comes to Clementine's life as her lover. He treats Clementine exactly like Joel did to her. Later known that he is an employee of Lacuna who imitates Joel and replaces him to be Clementine's boyfriend.

This condition confused Joel and he decides to tell the story to Rob and Carrie. Rob decides to tell Joel about the card that he has received from Lacuna inc. about what Clementine did to her memory about Joel. It shocked him and he decides to come to Lacuna inc, looking for an explanation.

The scene goes into Lacuna inc., a place where a machine operated by the employee can delete the memories of a person, especially about the one they used to love. Knowing that Clementine had the procedure, Joel tries to erase the memories

about Clementine either. In the process of erasing, the memories turn out of Joel's control. He starts to realize that he does not want the operation to continue because in fact, he still falls in love with Clementine.

However, the machine continues to erase Joel's memory about Clementine. No matter how hard Joel's mind tries to refuse and hide from the machine, even with the help of Clementine (a digitized copy that he creates inside his own mind), the machine still succeeds to erase Clementine from his head.

By the end of the movie, Clementine and Joel meet again in Montauk, as though for the first time, because they have both had their memories of each other erased. The stopped scene in the chapter one continues as both finally find out that they actually are former lover who had their memory erased. This confuses them and after some consideration, Joel decides to chase Clementine as the film closed with their awkward laugh in the apartment alley.

APPENDIX 2

TABLE 1. Characteristics of Postmodern Film in *Eternal Sunshine of the Spotless Mind*

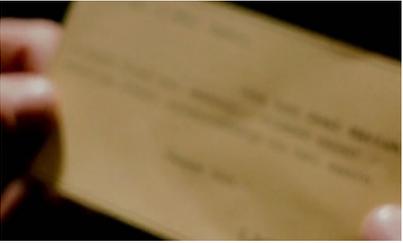
| No. | Picture/ Dialogue | Page | Category | Meaning |
|-----|--|------|--|---|
| 1. |  | 43 | An Effacement of Boundaries between Past and Present | The opening of the film and the start of the main plot, with its credit titles and all |
| 2. |  | 44 | An Effacement of Boundaries between Past and Present | There is no clear boundaries while the scenes are rapidly moves from the present time (while Joel having his procedure) to the past (when Joel finds out about the card.) |

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| 3. |  | 44 | An Effacement of Boundaries between Past and Present | The beginning of the past-past scene. |
| 4. | <p>MIERZWIAK (CONT'D) :...underway tonight, we have ... some work to do.</p> <p>JOEL :underway tonight, we have some work to do.</p> <p>Joel (to Mierzwiak): I'm in my head already aren't I?</p> <p>MIERZWIAK (CONT'D): (looking around at faded room) I suppose so, yes. This looks about right. This is what it would look like.</p> | 46 | An Effacement of Boundaries between Past and Present | Joel that comes from the present time confronts himself in the past and asks for Dr. Mierzwak's explanation. |
| 5. |  | 47 | An Effacement of Boundaries between Past and Present | The blurred setting of time that caused by the rapid movement of present to past, vice versa. |

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| 6. | <p><i>Joel looks up, startled to hear a strange voice talking about Clementine.</i> PATRICK's voice : See, remember that girl? The one we did last week? The one with the potatoes? STAN's voice : Yeah, this guy's girlfriend. Was.</p> <p><i>Stan watches the screen. Patrick paces, fidgets, looks at the unconscious Joel.</i> PATRICK : I gotta tell you something. I kind of fell in love with her that night. STAN : She was unconscious, Patrick.</p> | 48 | An Effacement of Boundaries between Past and Present | Joel in the past hears the dialogue from the present and realizes that Patrick imitates him. |
| 7. |  | 49 | An Effacement of Boundaries between Past and Present | In the past events, Joel with his 'present mind' asks Dr. Mierzwak to stop the erasure process. |
| 8. |  | 50 | An Effacement of Boundaries between Past and Present | Joel and Clementine seek for the shelter in the past and hide from the erasure machine. |

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| 9. |  | 50 | An Effacement of Boundaries between Past and Present | Joel and Clementine walk through their own pasts and confront themselves in some events in the past. |
| 10. |  | 51 | An Effacement of Boundaries between Past and Present | Adult Joel imitates little Joel's gestures as an indicator of the merged setting of time. |
| 11. |  | 52 | An Effacement of Boundaries between Past and Present | Clementine becomes another person in Joel's memory when he was a child. |

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| 12. |  | 53 | Terrorizing the Nostalgia of the Past | Joel cries to Beck's song which becomes their song when he and Clementine were together. |
| 13. | <p>CLEMENTINE :(without turning) Fuck you, Joel. Faggot. JOEL :(screaming) Look at it out here. It's falling apart. I'm erasing you. And I'm happy. <i>She keeps clomping.</i> JOEL(CONT'D):You did it to me first. I can't believe you did this to me. <i>He stops the car, gets out.(It's a street you might see in a dream, more an impression of a quiet street than an actual one, with what little detail there is obscured in darkness. In the distance Clementine walks off, but as in an animated loop, she doesn't get any farther away.)</i> JOEL :(yelling after her) By morning you'll be gone! Ha! <i>She keeps walking. Joel runs after her.</i> JOEL(CONT'D):You hear me? You'll be gone!</p> | 54 | Terrorizing the Nostalgia of the Past | Joel wants to destroy his feeling because it terrorizes him and move on with his life although it is hard. |

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| 14. |  | 54 | Terrorizing the nostalgia for the past. | This blurred object indicates that Joel also wants to erase the memory about this because it terrorizes him. |
| 15. | <p>FRANK : Jesus, shit. The only Valentine's Day cards I get are from my mother. How pathetic is that? <i>Joel chuckles, distracted.</i></p> <p>FRANK :You're lucky you have Clementine, man. She's way cool. <i>Joel looks at him. The guy continues to sift through his envelopes. A yellow envelope with the name "Lacuna" in the upper left catches Joel's eye.</i></p> <p>FRANK : Any big Valentine's plans with her?</p> <p>JOEL : No. <i>Joel continues to stare at the yellow envelope.</i></p> <p>FRANK : It's only a day away, better make reservations somewhere. Don't want to end up at Mickey D's. <i>The guy laughs. Joel smiles wanly.</i></p> <p>FRANK :McRomance! <i>The guy laughs again, too much.</i></p> | 55 | Terrorizing the Nostalgia of the Past | The conversation about Clementine terrorizes Joel so that he wants the conversation with Frank ends. It showed by his gestures. |

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| 16. |  | 56 | Terrorizing the Nostalgia of the Past | The place that Joel used to visit becomes a terror for him so that he erases the memory about it. |
| 17. |  | 57 | Terrorizing the Nostalgia of the Past | This woman is an example of a terror that located in the nostalgia for the past. |
| 18. | <p>INT. LACUNA LAB <i>Joel's outside himself watching himself in the chair. The room is fading.</i> STANDING JOEL : (confused, disoriented) Why am I -- I don't understand what I'm looking at. STAN : (turning to Standing Joel) Well, we're going to create a map of your brain and-- STANDING JOEL : But how am I --standing here and -- Ohmy God, deja vu! Deja vu! (holding head) This is so -- MIERZWIAK: So, let's get started -- If we want to get the procedure... MIERZWIAK (CONT'D) with JOEL ... underway tonight, we have ... underway tonight, we have some work to do. some work to do. JOEL(to Mierzwiak): I'm in my head already aren't I? MIERZWIAK (CONT'D): (looking around at faded room) I suppose so, yes. This looks about right. This is what it would look like.(back into memory)</p> | 58 | Terrorizing the Nostalgia of the Past | The conversation about Clementine terrorizes Joel so that he wants the conversation with Frank ends. It showed by his gestures. |

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| 19. |  | 62 | Wild Sexuality and Violence | The ignorance of Mary and Stan indicates that they use wild sexuality as the tool to express their emotion. |
| 20. |  | 63 | Wild Sexuality and Violence | Little Joel uses violence to prove his friend that he brave enough to kills the bird. |
| 21. |  | 64 | Wild Sexuality and Violence | Joel and Clementine express their affection using wild sexuality and violence as an indicator that they believe in each other. |

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| 22. |  | 65 | Clementine as the Reflection of Femme Fatale | Clementine lift up his mug, indicates that she wants to know Joel more. |
| 23. | <p>CLEMENTINE :You're freaked out because I was out late without you, and in your little wormy brain, you're trying to figure out, did she fuck someone tonight?</p> <p>JOEL :No, see, Clem, I assume you fucked someone tonight. Isn't that how you get people to like you?</p> <p><i>This shuts Clementine up. She is stung and she starts gathering up her belongings, which are strewn about the apartment. Joel is immediately sorry he's said this. He follows her around.</i></p> <p>JOEL (CONT'D):I'm sorry. Okay? I didn't mean that. I just... I was just... annoyed, I guess.</p> | 66 | Clementine as the Reflection of Femme Fatale | Clementine's irresponsible behaviour annoys Joel and it makes him mad. |

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| 24. | <p>JOEL : Clementine, do you really think you could take care of a kid? <i>She turns violently toward him, glaring.</i> CLEMENTINE : What?!</p> <p>JOEL(mumbly): I don't want to talk about this here. CLEMENTINE : I can't hear you! I can never the fuck understand what you're saying. Open your goddamn mouth when you speak! Fucking ventriloquist. JOEL : <i>(over-enunciating)</i>I don't want to talk about this here! CLEMENTINE : We're fucking gonna talk about it!</p> <p><i>Joel looks around. People are watching.</i> CLEMENTINE : You can't fucking say something like that and say you don't want to talk about it! JOEL : Clem, I'm sorry. I shouldn't have -- CLEMENTINE : <i>(screaming now and weeping)</i>I'd make a fucking good mother! I lovechildren! I'm creative and smart and I'd make a fucking great mother! It's you! It's you who can't commit to anything! You have no idea how lucky you are I'm interested in you!</p> | 67 | Clementine as the Reflection of Femme Fatale | Clementine and Joel have equal position in the relationship so that Clementine sometimes disrespects Joel. |
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| 25. |  | 70 | Present the Unpresentable (Flattening of Affect: technology) | Some technologies from Lacuna inc only existed in the film. |
| 26. | <p>MIERZWIAK : Now, then, Mr. Barish, first thing we need you to do is go home and --</p> <p>INT. JOEL'S APARTMENT <i>Joel drags around a big black plastic garbage bag and places various objects in it.</i></p> <p>MIERZWIAK'S VOICE : -- collect every single thing you own that has some association with Clementine. Anything. Photos. Clothing. Gifts. Journal entries. Perfume. Books she bought for you. CD's you bought together. We want to empty your home... your life of Clementine. We'll use these items to -- create a map of Clementine --in your brain.</p> | 72-73 | Present the Unpresentable (Flattening of Affect: technology) | The process of memory erasure is unpresentable in the real world but the film presents the process using Lacuna's technology. |
| 27. |  | 73 | Present the Unpresentable (Flattening of Affect: technology) | The presentation of the process of memory erasure on the film. |

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| 28. |  | 74 | Present the Unpresentable (Flattening of Affect: technology) | One of the presentations of the technologies from Lacuna inc that can erase specific memory. |
| 29. |  | 75 | Present the Unpresentable (Flattening of Affect: technology) | The faceless character as an indicator of the erased memory in Joel's mind. |

Table 2: Table List of the Data for How the Characteristics of Postmodern Film Are Presented in *Eternal Sunshine of the Spotless Mind*

Code:

A: An effacement of the boundaries between past and present

B: Terrorizing the Nostalgia of the Past

C: Wild Sexuality and Violence

D: Clementine as the Reflection of Femme Fatale

E: Present the Unpresentable (Flattening of Affect: technology)

| No. | Picture/Dialogue | Code | Category | Meaning |
|-----|---|------|-----------------------------------|--|
| 1. |  | A | Mise-En-Scene: Setting of Time | The setting of time starts from the future, when Joel has had his memory erased. |
| 2. |  | A | Mise-En-Scene: Setting of Time | The setting of time moves back to the present when Joel faces his sadness |

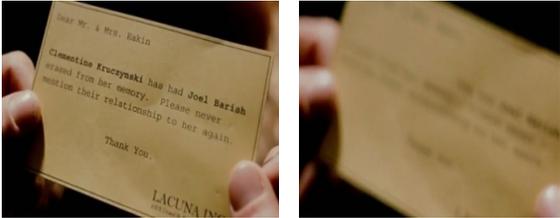
| | | | | |
|----|--|---|--|--|
| 3. |  | A | Mise-En-Scene: Setting of Time | From the present, the setting of time moves back to the past when Joel remembers his relationship. |
| 4. |  | A | Mise en Scene: Setting of Place | The setting of place rapidly moves from the bookstore to Carrie's apartment. |
| 5. |  | F | Mise en Scene: Setting of Place | The setting of place moves rapidly from frozen Charles to the middle of pedestrian street. |

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| 6. |  | A | <p>Mise en Scene: Setting of Place</p> | <p>The setting of place moves from Joel's room to Lacuna inc.</p> |
| 7. |  | A | <p>Mise en Scene: Setting of Place</p> | <p>The setting of place moves from one place to another without the changing of the character's wardrobe alternately.</p> |
| 8. |  | A, F | <p>Mise en Scene: Setting of Place</p> | <p>The transformation of the setting of place from Joel's room to the empty street, a place when Joel and Clementine had a break-up fight.</p> |

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| 9. |  | A | Mise en Scene: Setting of Place | The movement of the setting of place also indicates the merging memories between the childhood and the adult Joel |
| 10. |  | A | Mise-en-scene: Lighting | The using of the lighting technique is low key lighting strengthens the 'past' side of the scene. |
| 11. |  | F | Mise-en-scene: Lighting | Faceless person as an indicator of unrepresentable thing. |

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| 12. |  | B | <p>Mise-en-scene: Lighting</p> | <p>The faded out lighting technique indicates the past that is slowly erased by the machine because it becomes a terror for Joel.</p> |
| 13. |  | A | <p>Mise-en-scene: Lighting</p> | <p>The red light comes from the absence of boundaries between past and present, the real world and Joel's mind.</p> |
| 14. |  | A | <p>Cinematography: Motion</p> | <p>The slow motion is the signifier of the past scene and to show the audience about Joel's messed up mind.</p> |

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| 15. |  | A, F | Cinematography: Motion | The fast motion technique can cause the appearance of comical effects so the film contains comedy genre in it. |
| 16. |  | B, F | Cinematography: Motion | The fast motion technique functions to shorten the duration caused by the same act of the characters. |
| 17. |  | A | Cinematography: Lens/ Filter/ Stock | The camera infocus while the other seems outfocus show an effacement of the boundaries between past and present. |

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| 18. |  | A | Cinematography: Lens/ Filter/ Stock | Deep focus lens technique focuses on the whole frame to emphasize the importance of every corner on the frame. |
| 19. |  | B | Cinematography: Lens/ Filter/ Stock | The card from Lacuna is one of the objects that makes Joel shocked and depressed is slowly erased from his mind. |
| 20. |  | A, B | Cinematography: Lens/ Filter/ Stock | It shows the audience that the bookstore is no longer an important place for Joel. |

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| 21. |  | A | Cinematography: Editing | Thee using of cut editing technique that strengthen the merging of the setting of time. |
| 22. |  | A | Cinematography: Editing | The figures show that there is a black screen on the scene functions as the border which is the result of the using fade editing technique. |
| 23. | <p><i>It's a street you might see in a dream, more an impression of a quiet street than an actual one, with what little detail there is obscured in darkness.</i> Joel looks up, startled to hear a strange voice talking about Clementine.</p> <p>PATRICK's voice : See, remember that girl? The one we did last week? The one with the potatoes? STAN's voice : Yeah, this guy's girlfriend. Was.</p> <p>Stan watches the screen PATRICK : I gotta tell you something. I kind of fell in love with her that night. STAN : She was unconscious, Patrick.</p> | A | Cinematography: Sound | The dialogue shows the diegetic sound, which is the dialogue from Joel's room can be heard by Joel in his mind or his past. |

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| 24. |  | A | Cinematography: Sound | The dialogue from the previous scene faintly heard by the audience and by some characters along with this engine noise. |
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