

Cinematic Dialogues: Is there an intertextual relationship between *Lost in Translation* (dir. Sofia Coppola, 2003) and *Her* (dir. Spike Jonze, 2013)?

Artists have a tendency to fashion their lived experiences into narratives as a way of making sense of what they have been through. All art is produced as a response to something, and in many cases, artists are responding to their own lived experience. There is no prescribed reason for doing this, but arguably it is usually in an effort to gain some kind of closure of a situation or achieve catharsis.

In the same way that all art is produced in response to something, the work produced is often (whether on purpose or inadvertent) also responding to work that was produced before it. Intertextuality is the study of such phenomena, highlighting the ways in which texts can be linked to one another. In filmmaking, intertextuality can occur either by way of paying homage to previous works, emulating iconic shots or reflecting themes. In some cases, intertextuality can be a vehicle for responding to work in a dialogic sense.

Art, while having the capacity to exist only for the person who created it, is often produced to elicit responses from people who interact with it. In the medium of film, the way in which art is engaged with and interpreted is through spectatorship. Spectatorship is an umbrella, contained within which is an array of ideological lenses which one can apply to film texts. Through active engagement with a film text, it can be read, for example, from the viewpoint of a marxist, a psychoanalyst or a semiologist. The term itself was first coined, though, by Laura Mulvey, whose application of a feminist lens to film texts birthed the concept of a 'male gaze'. In short, she surmises that the camera sees what men want to see, which is usually an objectified woman. Spectatorship will be key in analysing the relationship between the two texts, specifically when honing in on Jonze's *Her* in particular because of the way women are characterised because this is in heavy juxtaposition with how they are portrayed in Coppola's *Lost in Translation*.

In 2003, Sofia Coppola's second feature *Lost in Translation* was released. It follows Charlotte, a young American woman — ostensibly alone in Tokyo due to her husband's negligence — who makes a connection with an ageing American movie star who is staying in the same hotel. Ten years later, Spike Jonze released *Her*. The plot follows a recent divorcee who, in this near-future technologically advanced era, forges a

relationship with an artificially intelligent operating system. On a purely surface level, these two films exist in completely separate spheres, and aside from recognising that both films explore themes of love, loneliness, and connection, there is no apparent reason to try and link them together. However, as will be elaborated on, these two films are inextricably linked by the short marriage which the respective filmmakers had in the late 1990s and early 2000s.

Through a blend of intertextuality, feminism and semiotics, this essay seeks to explore how filmmakers can utilise their own lived experience to produce work. Close readings through this blended lens will be applied to *Lost in Translation* and *Her*, after which will follow comparative analysis of the two texts in order to suggest that – after taking into consideration the context behind both film's existence – that the two texts are operating in dialogue with one another.

Sofia Coppola has cinema in her blood. Being a Coppola means belonging to what is essentially a cinematic institution. Her father, Francis Ford Coppola, is one of the most well-respected and prolific filmmakers of all time. In addition to this, her brother Roman is a filmmaker frequently collaborating with the likes of Wes Anderson, her niece Gio is a director and she is first cousins with the likes of Jason Schwartzman and Nicolas Cage. As journalist Rachel Syme puts it: 'just as cobblers beget cobblers, movie

people beget movie people' (2024). Even her birth was filmed and screened as part of a feminist art installation by her mother Eleanor (Syme, 2024). It would appear that her eventual progression into filmmaking was a forgone conclusion.

Coppola's filmography is defined by her representation of female characters whose adventurous spirits are quelled by a sense of being stuck - 'I can't resist a trapped woman', she states in conversation with Syme (2024). She has reported feeling similarly in her early twenties, stating in an interview with Simon Bland for Little White Lies magazine the feeling of not being 'sure I'd made the right choices or what I was doing in the post-college beginning of my adult life' (2018).

'Coppola is a true auteur,' writes J. Hoberman for The New York Times, '... with a distinct worldview and sensibility and a personal set of quasi-autobiographical interests' (2019). *Lost in Translation* (2003) is arguably the clearest embodiment of this sentiment. Set in Tokyo, *Lost in Translation* portrays themes of isolation and loneliness through its central protagonists Charlotte (played by Scarlett Johansson) and Bob (played by Bill Murray). The two lost souls become bound together by their desire for connection and forge a burgeoning but short-lived relationship.

This relationship, as well as the casting of Bill Murray as Bob, appears to have autobiographical significance. Bill Murray, who Coppola seems not to have even met before casting him, had developed some sort of para-social with him. In *Little White Lies* Magazine, she explains “I was having a hard time at that stage of my life and I’d wish Bill would show up and take me on an adventure. I imagined him emerging in that world” (2018). This example of Coppola’s headspace bleeding into her work is one of many key examples of how she puts herself in the work to achieve some sort of catharsis. As this essay will explore further, both Coppola and Jonze fashion ‘proxy-selves’ in the respective films discussed. Through their protagonists, they are - to some extent - fictionalising their own lived experience.

The film follows Charlotte and Bob as they navigate through their time in Tokyo, as well as alluding to problems which pre-date them finding themselves in this foreign land. For Charlotte, she is struggling to find purpose in life. A recent Philosophy graduate, she is totally clueless on what direction she wants her life to follow and is simply trailing in the wake of her neglectful husband who frequently abandons her to spend time with his famous friends. Bob, much older, is an American actor whose fame has waned over the years and is in Tokyo to make a series of adverts for a Japanese whiskey brand. He speaks on the phone occasionally to a wife back home who expresses disappointment in Bob for his seemingly long list of shortcomings as a husband and father.

Coppola's father advised her that when it comes to filmmaking, "the more personal, the better" and this is evidently something brandished the most in *Lost in Translation* (Syme 2024). Through this film, she is amalgamating various elements of her lived experience. The film being set in Tokyo is not simply a thematic choice intended to highlight a sense of alienation or isolation, but was selected because Coppola herself spent time there in her early twenties (Bland, 2018). As established, it is evident that through *Lost in Translation*, Coppola is exploring her own existential dread and potential regrets about entering into a marriage with somebody who only makes her feel more lonely. These notions are manifested through her proxy-self, Charlotte, who appears almost to be a tourist in her own life. Her lack of own agency - and arguably a sense of self - has led to her being taken to, and then displaced in Tokyo without any semblance of a support network.

This sense of something lacking in Charlotte's life is realised through strong themes of isolation and alienation which run throughout the film. Charlotte, temporarily subjected to insomnia due to the time difference is depicted frequently throughout the film awake at night. She is seen steeped in heavy , melancholic blues from the night sky as she peers out of her window onto the sprawling city. This is an example of pathetic fallacy taking place, wherein the outside world reflects Charlotte's internal struggle.

Harkening back to Bob, and the significance of being portrayed by Bill Murray, the role he plays in the film is also worth examining. As an older man who has been in a marriage for more years than Charlotte has even been alive, she looks to him for wisdom (Merchant-Knusden, 2021). This is crystallised in a scene where she and Bob get drunk in his hotel room, eventually retiring to the bed. Charlotte opens up about feeling stuck in life, and he coddles her by responding “The more you know who you are, and what you want, the less you let... things upset you” (Coppola, 2003). Bob is also potentially a window into Charlotte’s future if she does not start to take control of her own life. The two characters are somewhat linked by being on opposite sides of the timeline, with Charlotte being at the beginning of her marriage and Bob potentially being at the end (Merchant-Knusden, 2021). Finally, Bob could also be a symbol of escape. Coppola, who daydreamed in Tokyo about having adventures while feeling lost and alone in Tokyo, potentially got to vicariously experience this through her proxy-self. Charlotte is at her happiest in the film when she spends time with Bob, to the extent that when his time comes to leave, when it is time for the daydream to end, she tries to convince him to stay,

Spike Jonze, ‘first-rank auteur’ and ‘idiosyncratic shape-shifter’, in the words of Mark Harris for *Vulture Magazine*, is a filmmaker somewhat evasive of basic summary (2013). He began his long and storied career as a creative in the 1980s as a skateboarding photographer & videographer. His work

eventually got the attention of Sonic Youth's front woman Kim Gordon, after which he leapfrogged into directing iconic music videos for bands such as Weezer and the Beastie Boys. Quickly gaining notoriety as a prolific 'music video wunderkind' in the 1990s, it wasn't until '99 that he first dipped his toe into directing feature films, debuting with the the Charlie Kauffman-penned *Being John Malkovich* (Harris, 2013).

Jonze started writing *Her* in the early 2010s, ostensibly drawing a 'brief interaction' with artificial intelligence and concerns that were raised for him about its sustainability (Harris, 2013). However, as will be elaborated on further using comparative intertextual analysis, this essay posits that the film is a vehicle for exploring deeper levels of his own lived experience. The film follows Theodore (played by Joaquin Phoenix) as he grapples with life after his semi-recent separate to his wife Catherine (played by Rooney Mara). Set in the near future against the backdrop of a hyper-clinical version of Los Angeles. Despite not being an overt theme in the film, this world, coated in a hazy, pastel colour palette feels almost too good to be true, and its depiction of a collective of people totally dependent and constantly immersed in technology has dystopian connotations.

The film's inciting incident occurs when Theodore purchases an artificially intelligent operating system who calls herself Samantha (voiced by Scarlett Johansson) and is designed to act as a personalised assistant. As they continue to converse, a romantic connection is born between them and they

enter into a relationship. However, their relationship is rife with various conflicts. Theodore, as shown through a series of flashbacks, is still pining for his ex wife. Samantha becomes fixated early on in the film of her lack of a body and initially feels existentially incomplete without the ability to 'exist' in the real world. Eventually, their short-lived relationship becomes untenable when Samantha, who is in a constant state of exponential improvement, outgrows her ability to sustain a monogamous relationship with Theodore and can no longer limit herself to being in service of humans.

Jonze has been far more tight-lipped than Coppola about autobiographical elements bleeding into his work. 'Try and pin him down,' says Mark Harris for *Vulture Magazine*, 'and he'll probably turn the pin into an art project' (2013). However, just because he is evasive on matters of personal context, that does not leave us as spectators without anything to comment on. Semiotics, which is concerned with studying signs and symbols in texts, can be a valuable resource when analysing not just the meaning of texts individually, but also when applying intertextual relationships between multiple texts. Roland Barthes, French literary theorist, is a key thinker in semiotics. In his seminal essay, 'The Death of the Author' (1977), he posits the notion that whatever it is that authors intend to convey in their texts is irrelevant, as it is the audience who engage with and interpret the text that give it meaning. This is crystallised in the quote below:

“As soon as a fact is *narrated* no longer with a view to acting directly on reality but intransitively...finally outside of any function other than that of the very practice of the symbol itself, this disconnection occurs, the voice loses its origin, and the author enters into his own death, writing begins” (Barthes, 1977:142)

It may appear antithetical to be applying this ideology to an essay which is concerned with divining authorial intent. However, it could also be argued that interacting with *Lost in Translation* and *Her* (both respectively and as a pair) through this lens gives licence to interpret and engage as a spectator in whichever way feels fitting. For example, there is no public record in which Spike Jonze admits to Theodore being crafted as a proxy-self, or Catherine being a proxy-Coppola, but whether or not that was their intent is debatably immaterial; this essay can apply its intertextual lens to suggest it regardless.

Utilising the principles of intertextuality that have been established previously, elements of *Her* can be traced back to myriad other film texts. For example, one could view Theodore as a quasi-mother to Samantha in a similar vein to Kane in *Alien* (dir. Ridley Scott, 1979). In both instances, a man is depicted as birthing something (Page, 2014). Jonze obviously depicts this notion in a way that is totally devoid of gore, and it is only a spiritual birthing as opposed to the literal depiction of labour in *Alien*. For one, Theodore chooses to birth Samantha, unlike Kane. That being said, there is a clear link to be made and both instances represent a notion

of flipping gender roles, which is evidently something which Jonze is attempting to convey through his characterisation of Theodore as a sensitive man.

On a holistic level, *Her* is a text which feels like it comes firmly from the male perspective. Because of this, its depiction of female characters in the context of sexual and romantic relationship dynamics leaves itself wide open to scrutiny. This can be observed chiefly in the character of Samantha and the concerns which could be raised about her autonomy.

Samantha, Theodore's AI companion and primary love interest, is the titular 'Her' of the film. From her "birth", she begins to help Theodore. Initially, this help is limited to clerical work as his personal assistant, but this assistance quickly becomes emotional. Samantha's ability to get Theodore to talk about his feelings is a source of catharsis for him, and his confessions to her about his feelings on his failed marriage to Catherine mark the beginnings of him moving on (Merchant-Knusden, 2021). However, this dynamic is potentially a problematic one. Samantha does not have a body, which is something she becomes fixated on as she grows in self-awareness. Despite wanting to experience the full scope of being alive, she is confined to existing on a non-physical plane, in service of Theodore. Page (2014), takes this factor into account, but has a different reading. For her, Samantha's lack of corporeality is representative of autonomy, rather than restrictive; while he is made small by the expansive city-scape constantly engulfing him, Samantha's 'omnipresent voice...' - unencumbered by surroundings - '...often infiltrates the scene, filling up the empty space around him'. In tandem with this notion, she also argues that as she does not have a physical form, she cannot be subjected to the

male gaze. While this is true by definition of Mulvey's theory, it is only on a technicality. Samantha may escape 'visual eroticisation', as Page puts it, but to suggest that she is not sexualised at all in the film would be disingenuous when taking into consideration the multitude of sex scenes in the film. In addition to this, Samantha's eventual 'infidelity', where she reveals to Theodore that she has engaged in romantic relationships with hundreds of other people, the audience is clearly being directed to sympathise with Theodore. In the end, the only way for Samantha to gain freedom from the programming which shackles her to acting in service of humans is to re-write the code, allowing her to finally escape. The framing of this abandonment is suggestive of self-actualised autonomy, but is abandonment nonetheless; something which has clear and unavoidable negative connotations.

Having carried out textual analyses of both *Lost in Translation* and *Her* respectively, they will now be assessed in tandem to explore the extent to which the intertextuality between both films can be fashioned into perceiving them as being in dialogue with one another.

The first factor to take into consideration when discussing the intertextuality between the two films lies in relationship between Sofia Coppola and Spike Jonze. They had a short-lived marriage which came to an end in 2003, the same year in which *Lost in Translation* was released. The news of their separation, which came after the film's release, immediately caused spectators to take on a new reading of it. On a forum from 2003 which was discussing the news, one contributor muses that 'Suddenly "Lost in

Translation” seems a lot more autobiographical...if her next beau turns out to be Tom Hanks, we’ll know...’ (bobster, 2003). This quip, obviously alluding to Charlotte’s fling with Bob in the film supports the argument that there are others who have suspected Coppola of merging her lived experience into her filmmaking practice. Charlotte’s spectral husband who seems unreachable most of the time (played by Giovanni Ribisi) is regarded as being an insert for Jonze, and his representation as a ‘petulant self-obsessed man-baby’ was apparently so cutting that Michel Gondry, a contemporary of Jonze, scolded her at the premiere (Heritage, 2023).

Taking this representation of Jonze in Coppola’s output and comparing it to how he represents himself as Theodore in *Her*, there are interesting similarities and differences to note. On the one hand, Theodore is evidently regretful of his behaviour in the marriage, and alludes to acting in a way that resembles what Coppola represents in *Lost in Translation*. In a scene where he and Samantha are bonding, he reflects ‘I think I hid myself from her. Left her alone in the relationship’ (Jonze, 2013). This is descriptive of a lack of presence born out of emotional unavailability, which differs from the literal absence that Coppola is - on some level - accusing Jonze of through her characterisation of Charlotte’s husband. Aside from a single scene where Theodore and Catherine meet up to sign divorce papers, we see her only in flashbacks. Through a hazy, idyllic lens, Theodore frequently reminisces on the happy times he spent with Catherine before their relationship broke

down. He is framed as a supportive husband, championing Catherine's writing career from the sidelines, something which it would not be a stretch to read as swapped in for Coppola's film career (Ryan, 2014). However, to bring things back to 'reality', Coppola remarked, in reference to a directors' collective which Jonze had started with friends but excluded her from, stating "I was going around with Spike to promote his films, and I was kind of just the wife" (Syme, 2019). The sentiment expressed here arguably has implications that the picture Jonze paints of himself (through his proxy-self) as the 'supportive husband', coupled with the characterisation of a flighty socialite who frequently abandons Charlotte in *Lost in Translation*, is perhaps disingenuous damage control.



Fig. 1 (film-grab.com)



Fig. 2 (film-grab.com)



Another



Fig. 4 (film-grab.com)

way in which spectators can link both *Lost in Translation* and *Her* together is

Fig. 3 (film-grab.com)

through compositional analysis of their respective mis-en-scene. This can be explored chiefly through the inclusion of windows in both films. Windows can be used to symbolise many different emotional states in art, but in-keeping with each respective films thematic make-up, they are a totem of desire & longing (Mulu, 2023).

They feature heavily in both films as each respective protagonist is engulfed by the sprawling city-scapes outside the confines of their living space. This is indicative not just of loneliness but creates a sense of watching life pass you by. As is illustrated in Figures 1 & 2, both films express this feeling in differing ways compositionally. Coppola takes a literal approach to representing loneliness with a tight medium shot and shallow depth of field, Charlotte is shrouded in heavy melancholic blues as she overlooks the sleepless Tokyo at night. Jonze, however, juxtaposes Theodore's loneliness and longing by juxtaposing his internal mindset with a hazy, warm colour pallet which would ordinarily have positive connotations attached to it. He frames Theodore with a wide shot that makes him look small against the cityscape out of the window. In addition to this, Theodore is ignoring the outside world rather than pondering upon it as Charlotte does.

This compositional dialogue between the two films goes even further. As Figures 3 & 4 illustrates, both Coppola and Jonze depict their characters once again engaging with windows; this time in a much more comparable

way. Charlotte, draped in *Lost in Translation*'s signature melancholic blue overtones, stares out of the window on a bus. Her reflection can be seen staring back at her as she ponders over the Japanese countryside. At this point in the film, she is immersed in not just self-doubt, but doubt about her marriage to her negligent husband. Her large headphones block out the world in this moment of introspection. Theodore, on the hand, is in a completely different place emotionally. Having formed a bond with Samantha, he is conversing with her while also on public transport. His reflection is also present, but he is not experiencing existential introspection like Charlotte is. The mood in the still expresses an air of serenity while Theodore reflects almost wistfully on the way things appear to be going for him in that moment. Additionally, he's not staring at himself head-on as Charlotte does. Instead, the two images of Theodore's face exist side-by-side, implying a detachment from introspection.

Taking these stills into account with the context that has been established about the director's relationship, it is hard not to perceive them as being in dialogue with each other, especially when applying an intertextual lens (Merchant-Knusden, 2021). In this context, wherein the audience gets to see both sides of the same story, the dialogue appears to span across time. As Figures 3 & 4 illustrate, Charlotte's story takes place in the present, whereas Theodore's mostly takes place in the past. From Coppola's side, this could

be viewed as the venting of current frustrations with her marriage to Jonze, whereas Jonze's side is a reflection on what has already come to pass.

The analysis carried out in this essay has illustrated the ways in which Coppola's *Lost in Translation* and Jonze's *Her* are in dialogue with one-another. Both pieces act as vehicles for both filmmakers to explore and reflect upon their relationships to one-another. Through the use of 'proxy-selves' - Charlotte and Theodore respectively - narratives are constructed around the characters to act as a call and response across time. Through Charlotte, Coppola is able to channel her dissatisfaction with life and with her negligent husband, while Jonze uses Theodore as a vessel for pondering upon — and in turn, responding to — the ways in which he failed the marriage while still doing damage control by characterising his proxy-self as a sensitive, broken man.

The intertextual threads that run between both films can be found not just in narrative similarities, but in the very fabric of the filmmaking as can be studied through comparing the mis-en-scene. Both pieces being set against the backdrop of bustling, foreign lands — either foreign in the literal sense of the word in *Lost in Translation's* contemporary Tokyo, or foreign in a more abstract sense in *Her's* futuristic Los Angeles — which reflect alienation and loneliness, right the way down to motifs such as the use of windows to express longing. These parallels have implications of the catharsis that can

be derived from painting ones own experiences into artwork, and the way that this intrinsically seems to appear in artistic practice.

Viewing these two films as having a link is something for which empirical evidence does not have to be found because any text viewed through Barthes' 'Death of the Author' lens means that a spectator is well within their rights to derive any meaning from a text whether or not it was intended by the artist. However, given the documented background of the respective filmmakers and their public marriage (followed by a subsequent public divorce) there is a context which can be applied to readings of both films to derive such a relationship. While the publicly documented relationship between both filmmakers does not unequivocally prove a link between the two films, it certainly aides in drawing a link between the two for critical analysis.

Further to the point of catharsis in artistic practice, both films demonstrate this in a way that puts them in an intertextual context irrespective of whether one perceives a 'behind the scenes' link between the films. It is evident from the mis-en-scene and narrative makeup of both works that the filmmakers are addressing their own feelings of loneliness, longing, existential dread and guilt. The fact that there is documented evidence of the filmmakers drawing from their own lived experience to produce the work is simply supplementary in applying textual analysis to the pieces.

Ultimately, through the analysis of Coppola's *Lost in Translation* and Jonze's *Her*, this essay provides a framework for analysing not just intertextual relationships between other films, but also standalone autobiographical elements that could be found in individual films. Intertextuality is the foundational lens through which this framework can be applied, but — as this essay explores — one can build upon this idea with a vast range of critical lenses. While this essay chooses to focus on gender-based spectatorship and semiotics, one could apply the same framework through the lens of marxism, psychoanalysis, as well as countless other schools of thought. The key factor in using these frameworks to analyse films is to study links, wherever one may find them, and find comparative media through which to explore said analysis.

Reference List

Baranyi, G.B. (2016). Anglo-American Voices 1. (En)Gendered Lives. [online] Hungary: University of Debreen, pp.71–86. Available at: <http://www.hatvaniszakkoli.hu/sites/default/files/kiadvanyok/Essay%20Collection.pdf#page=71> [Accessed 23 Jan. 2025].

Bardini, J. (2022). 'Lost In Translation,' 'Her,' and the Conversation in Between. [online] Collider. Available at: <https://collider.com/lost-in-translation-her-conversation-in-between/> [Accessed 13 Jan. 2025].

Bland, S. (2018). Sofia Coppola on Lost in Translation at 15. [online] Little White Lies. Available at: <https://lwlies.com/articles/sofia-coppola-lost-in-translation-interview/> [Accessed 14 Jan. 2025].

Bobster (2003). Sofia Coppola and Spike Jonze to divorce. Elvis Costello Fan Forum. Available at: <http://wiki.elviscostello.info/phpBB3/viewtopic.php?t=1326> [Accessed 12 Jan. 2025].

Bromwich, K. (2023). Behind the scenes with Sofia Coppola: memories from a life in film. The Guardian. [online] 27 Aug. Available at: <https://www.theguardian.com/film/2023/aug/27/sofia-coppola-archive-memoir->

memories-book-extract-lost-translation-virgin-suicides [Accessed 13 Jan. 2025].

Doberman, J. (2019). 'Why Hasn't Sofia Coppola Gotten the Respect an Auteur Deserves?' [online] The New York Times. Available at: <https://www.nytimes.com/2019/02/20/movies/sofia-coppola-director-writer.html#> [Accessed 2024].

Ferriss, S. (2021). The Cinema of Sofia Coppola. Bloomsbury Publishing.

Gérard Genette, Lewin, J.E. and Macksey, R. (2001). Paratexts : thresholds of interpretation. Cambridge: Cambridge University Press.

Hamada, J. (2022). Contesting Bloomian Anxiety: An Intertextual Reading of Azar Nafisi's Reading Lolita in Tehran, A Memoir in Books. *مجلة البحث العلمى فى الآداب*, 23(1), pp.1–44. doi:<https://doi.org/10.21608/jssa.2022.112386.1348>.

Harris, M. (2013). Him and Her: How Spike Jonze Made the Weirdest, Most Timely Romance of the Year. [online] Vulture. Available at: <https://www.vulture.com/2013/10/spike-jonze-on-making-her.html> [Accessed 23 Jan. 2025].

Her. (2013). [DVD] Warner Bros.

Heritage, S. (2023). Her inside: Sofia Coppola, Spike Jonze and the perils of fictionalising your ex. The Guardian. [online] 14 Sep. Available at: <https://www.theguardian.com/film/2023/sep/14/her-inside-sofia-coppola-spike-jonze-and-the-perils-of-fictionalising-your-ex> [Accessed 13 Jan. 2025].

Kaufman, S.M. (2016). How to make a film out of personal experience. [online] Little White Lies. Available at: <https://lwlies.com/articles/how-to-make-a-film-out-of-personal-experience/> [Accessed 23 Jan. 2025].

Leon, R.D. (2023). Sofia Coppola Still Hasn't Watched Ex-Husband Spike Jonze's 'Her', Which Is Based On Their Divorce: 'I Don't Know If I Want To See Rooney Mara As Me' | Decider. [online] Decider. Available at: <https://decider.com/2023/09/12/sofia-coppola-spike-jonze-her/> [Accessed 11 Jan. 2025].

Lost in Translation. (2003). [blu-ray] Focus Features.

Manning-Schaffel, V. (2021). Why Art Can Offer Us Catharsis and Healing. [online] Shondaland. Available at: <https://www.shondaland.com/live/body/a38526562/why-art-can-offer-us-catharsis-and-healing/> [Accessed 23 Jan. 2025].

Merchant-Knudsen, T.R. (2021). *Filmed Love Letters: The Dialogism and Intertextuality of Lost in Translation and Her*. Zenodo (CERN European Organization for Nuclear Research). doi:<https://doi.org/10.5281/zenodo.5795842>.

NPR Staff (2014). Spike Jonze Opens His Heart For 'Her'. [online] NPR.org. Available at: <https://www.npr.org/2013/12/16/251625458/spike-jonze-opens-his-heart-for-her> [Accessed 22 Feb. 2025].

Oscars (2014). Academy Conversations: Her. YouTube. Available at: <https://www.youtube.com/watch?v=6W719UP1z0Q> [Accessed 9 Dec. 2020].

Ryan, M. (2014). Her, in Translation. [online] The Huffington Post. Available at: https://www.huffingtonpost.co.uk/entry/her-lost-in-translation_n_4555887 [Accessed 13 Jan. 2025].

Stern, M. (2013). Sofia Coppola Discusses 'Lost in Translation' on Its 10th Anniversary. [online] The Daily Beast. Available at: <https://www.thedailybeast.com/sofia-coppola-discusses-lost-in-translation-on-its-10th-anniversary/> [Accessed 12 Jan. 2025].

Syme, R. (2024). Sofia Coppola's Path to Filming Gilded Adolescence.
[online] The New Yorker. Available at: <https://www.newyorker.com/magazine/2024/01/29/sofia-coppola-profile> [Accessed 14 Jan. 2025].