The Aesthetics of Dialogue and Narrative in *The Social Network* (2010)

جماليات الحوار والسرد في فيلم الشبكة الإجتماعية (2010)

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Abstract:

The Social Network is a 2010 film by David Fincher that tells the story of the founding of Facebook by Mark Zuckerberg and his legal battles with his former friends and partners. The film is acclaimed for its screenplay, which uses dialogue, narration, flashbacks, and cross-cutting to create a fast-paced and complex narrative. This paper aims to analyse the aesthetics of dialogue and narrative in this film, and how they contribute to the film's style, mood, meaning, and message. It examines how the film uses aesthetic elements to enhance the dialogue and narrative. The paper also explores how the film addresses themes such as ambition, friendship, betrayal, and innovation, and how they relate to the contemporary social and technological context. The results show how *The Social Network* is a compelling and insightful film that challenges the audience's perception of reality, morality, and empathy.

Keywords: Film Aesthetics; Dialogue and Narration; Cinematography and Editing; Sound Design; Symbolism.

الملخص:

الشبكة الاجتماعية هو فيلم صدر في عام 2010 من إخراج **ديفيد فينشر**، يروي قصة تأسيس فيسبوك من قبل **مارك زوكربيرج** والمعارك القانونية التي خاضها مع أصدقائه وشركائه السابقين. يحظى الفيلم بتقدير نقدي إيجابي نظرا لكتابته الغنية وتنفيذه المتميز، حيث يستخدم الحوار والسرد والفلاش باك والتقاطع بين الأحداث لخلق سرد معقد وسريع الوتيرة. تهدف هذه الورقة البحثية إلى تحليل جماليات الحوار والسرد في فيلم **الشبكة**

الاجتماعية وكيفية إسهامها في أسلوب الفيلم والمزاج والمعنى والرسالة المستهدفة. تستكشف الورقة كيفية استخدام الفيلم عناصر جمالية مثل التصوير السينمائي والتحرير والصوت والموسيقى والرموز لتعزيز الحوار والسرد. تتناول الورقة أيضًا كيفية تعاطي الفيلم لمواضيع مثل الطموح والصداقة والخيانة والابتكار، وكيف ترتبط هذه المواضيع بالسياق الاجتماعي والتكنولوجي المعاصر. تخلص الورقة أن فيلم **الشبكة الاجتماعية** هو فيلم مؤثر وفائق الذكاء يتحدى تصور الجمهور للواقع والأخلاق والتعاطف.

الكلمات المفتاحية: جماليات الفيلم؛ الحوار والسرد؛ التصوير والتحرير؛ الصوت والموسيقى؛ الرمزية؛ التيمات.

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INTRODUCTION:

The Social Network is a 2010 film by David Fincher that tells the story of the founding of Facebook by Mark Zuckerberg and his legal battles with his former friends and partners. Based on *The Accidental Billionaires* by Mezrich (2009), the film makes distinction in its cinematic adaptation. This is ascribed to its screenplay, cinematography, editing, sound, music, symbolism, and themes, which create a fast-paced and complex narrative, and comment on the social and technological issues that surround the creation of Facebook. As many critics have pointed out, cinema takes a new direction in merging aesthetics with themes that address social and psychological issues (Mitry & King, 1998, p. 1). Within such framework, the main concern of this research is how such a film uses aesthetic elements to create narrative complexity to comment on the themes of ambition, friendship, betrayal, and innovation. By analysing the aesthetics of dialogue and narration, cinematography and editing, sound and music, symbolism, and themes, this research paper aims at unveiling how Aesthetics contribute to the film's style, mood, meaning, and message. Moreover, this research

endeavours to contribute to the knowledge and understanding of film aesthetics as they intertwine with social media, technology, and culture.

1. Evaluation of Methodology and Analysis

The rationale and benefits of using the aesthetic approach to analyse *The Social Network* imply the use of a method that focuses on how films use formal elements such as dialogue, narration, cinematography, editing, sound, music, symbolism, and themes to create style, tone, look, mood, and meaning for the audience. The aesthetic approach is suitable for analysing *The Social Network* because it is a film that relies heavily on these elements to tell its story and to convey its message. This approach is also beneficial for analysing *The Social Network* because it allows us to appreciate the film as an art form that has its own language and logic.

The limitations and challenges of using the aesthetic approach to analyse *The Social Network* entail the risks of subjectivity depending on the interpretation or evaluation of the analyst. The aesthetic approach can also be incomplete or insufficient based on the scope or depth of the analysis. This approach can also be influenced or affected by external factors such as the context or reception of the film.

To improve or complement the aesthetic approach to analyse *The Social Network*, we can use other methods or perspectives that can provide different insights or perspectives on the film. For example, we can use a sociological approach that can examine how the film reflects or influences social issues or phenomena; a psychological approach that can examine how the film affects or reveals human behaviour or emotions; a historical approach that can examine how the film relates or responds to historical events or trends; or a comparative approach that can examine how the film differs or resembles other films in terms of genre, style, theme, or message.

2. Analysis:

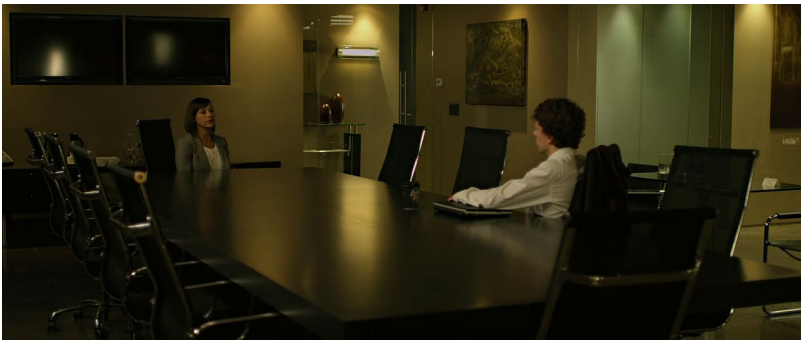### 2.1. Dialogue and Narration: Creating a Rashomon Effect and a Nonlinear Narrative:

The Social Network is basically a film that relies heavily on dialogue and narration to tell its story. The film uses dialogue and narration to create a Rashomon effect and a nonlinear narrative, which are two techniques that make the film more complex and interesting. A Rashomon effect is a term that refers to the phenomenon of different or contradictory interpretations of the same event by different people. The term comes from the 1950 film *Rashomon* by Akira Kurosawa, which tells the story of a murder from four different perspectives (Deguzman, 2022). *The Social Network* uses a similar technique, as it tells the story of the founding of Facebook from multiple perspectives, mainly those of Mark Zuckerberg (Jesse Eisenberg), Eduardo Saverin (Andrew Garfield), Tyler Winklevoss (Armie Hammer), and Sean Parker (Justin Timberlake). The film shows how each of these characters has a different version of what happened, and how their motivations, biases, and memories influence their accounts. The film does not present a definitive truth, but rather leaves it up to the audience to decide who is telling the truth and who is lying. As Berliner (1999) argues, the audience come to know about the characters not through traditional descriptions, but through their actions and especially their active participation in dialogues.

A nonlinear narrative is a term that refers to a narrative that does not follow a chronological order, but rather jumps back and forth in time. The term comes from the literary technique of using flashbacks, flashforwards, or other temporal shifts to create a more complex and engaging narrative (Bordwell et al., 2017, p. 104). *The Social Network* adopts a nonlinear narrative, as it alternates between two main timelines: the present, where Mark Zuckerberg is being sued by Eduardo Saverin and the Winklevoss twins, and the past, where Mark Zuckerberg creates Facebook with his friends. The film uses flashbacks to show how the events in the past led to the conflicts in the present, and how the characters changed over time. The film also uses cross-cutting to show parallel or contrasting scenes between

the two timelines, such as when Mark Zuckerberg is coding Facebook in his dorm room while the Winklevoss twins are rowing at the boat race event.

The film exploits dialogue and narration to create a Rashomon effect and a nonlinear narrative, which contribute to the film's style, mood, meaning, and message. The film's style is fast-paced and complex, as it uses swift dialogue and quick cuts to keep the audience engaged and attentive. The film's mood is dark and tense, as it uses dialogue and narration to show the conflicts, betrayals, and lawsuits that surround Facebook's creation. Darkness is revealed through the contrast of light, as shown in Figure 1. The film's meaning is ambiguous and provocative, as it uses dialogue and narration to challenge the audience's perception of reality, morality, and empathy. The film's message is insightful and relevant, as it uses dialogue and narration to comment on the themes of ambition, friendship, betrayal, and innovation in the contemporary social and technological context.

Figure 1: A dark-toned dialogue with spotlights at Facebook headquarters

Source: (Fincher, 2010 02:00:27)

Hereafter, we provide some examples of dialogue and narration that create a Rashomon effect and a nonlinear narrative in *The Social Network*. The opening scene of the film, where Mark Zuckerberg has a conversation with his lover Erica Albright (Rooney Mara) at a bar, establishes Mark Zuckerberg's character as arrogant, insecure, and socially inept. It also sets up the main motivation for him to create Facebook, his desire to impress women and gain social status. The scene ends with Erica Albright breaking

up with Mark Zuckerberg and saying: "You are probably going to be a very successful computer person. But you're going to go through life thinking that girls don't like you because you're a nerd. And I want you to know from the bottom of my heart that that won't be true." (Fincher, 2010).

The deposition scenes of the film, where Mark Zuckerberg is being sued by Eduardo Saverin and the Winklevoss twins, show how each of these characters has a different perspective on what happened with Facebook, and how they use dialogue and narration to present their version of the truth. For example, Eduardo Saverin claims that Mark Zuckerberg betrayed him by diluting his shares in Facebook without his knowledge or consent. He says: "I was your only friend. You had one friend" (Fincher, 2010). On the other hand, Mark Zuckerberg claims that Eduardo Saverin was not supportive of his vision for Facebook, and that he deserved to be cut out of the company. He says: "You signed the papers. You set me up. You're gonna blame me because you were the business head of the company and you made a bad business deal with your own company?" (Fincher, 2010)

The flashback scenes of the film, where Mark Zuckerberg creates Facebook with his friends portray how Mark Zuckerberg used his genius and creativity to build Facebook from scratch, but also how he alienated his friends and partners along the way. This could be noticed in a number of scenes. Firstly, when Mark hacks into Harvard's network to create Facemash.com, a website that allows users to compare the attractiveness of female students. He narrates his actions through his blog posts, which show his technical skills and his misogynistic attitude. He says: "The Kirkland facebook is open on my desktop and some of these people have pretty horrendous facebook pics. I almost want to put some of these faces next to pictures of farm animals and have people vote on which is more attractive" (Fincher, 2010). Secondly, when Mark meets Sean Parker, the founder of Napster, who becomes his mentor and influences him to expand Facebook. Sean Parker uses his charisma and rhetoric to persuade Mark Zuckerberg to follow his vision for Facebook. He says: "You don't even know what the thing is yet. How big it can get, how far it can go. This is no time to take

your chips down. A million dollars isn't cool, you know what's cool? A billion dollars" (Fincher, 2010). Thirdly, when Mark and Eduardo Saverin have a confrontation at the Facebook office in California, Eduardo Saverin discovers that his shares in Facebook have been reduced to 0.03%. This scene shows the climax of their friendship and partnership, and how Mark chose Facebook over Eduardo Saverin. The latter says: "I'm not a part of Facebook." Mark says: "You were part of Facebook." Eduardo Saverin says: "Tell me this isn't about me getting into the Phoenix." Mark says: "You did it, I knew you did it! You planted that story about the chicken!" Eduardo Saverin says: "I didn't plant the story about the chicken." Mark says: "What's he talking about?" Sean Parker says: "You had chicken on your face" (Fincher, 2010).

2.2. Enhancing the Dialogue and Narration with Long Takes, Close-Ups, and Parallel Editing:

The film uses cinematography and editing to enhance the dialogue and narration, and to create a more engaging and immersive film experience. It uses cinematography and editing techniques such as long takes, close-ups, and parallel editing to achieve this effect. A long take is a term that refers to a shot that lasts longer than the average shot length, which is usually around 10 seconds. That is, "the image is sustained for what can seem an inordinate amount of time"(Corrigan & Barry, 2012, p. 153). A long take can create a sense of realism, continuity, and tension, as it allows the audience to follow the action and the dialogue without interruption or distraction. *The Social Network* uses long takes in several scenes, including the opening scene of the film, where Mark Zuckerberg has a conversation with his Erica Albright, as mentioned earlier. This scene is shot in one continuous take that lasts for about four minutes, which creates a sense of realism and intimacy. The long take also allows the audience to focus on the dialogue and the facial expressions of the characters, which show their emotions and personalities. Another illustrative scene displays Mark meeting Sean Parker for the first time at a restaurant. This scene is shot in one continuous take that lasts for about

three minutes, which creates a sense of continuity and tension. The long take also allows the audience to follow the dialogue and the body language of the characters, which show their interest and influence.

Moreover, close-up shots are used in meticulous way. A close-up is a term that refers to a shot that shows a part of a person or an object in detail, such as the face, the eyes, or the hands (Figure 2). It aims at overcoming the viewer's spatial separation from the action taking placing on the screen (Corrigan & Barry, 2012, p. 146). A close-up can create a sense of intimacy, emotion, or importance, as it allows the audience to see the details and expressions of the subject. *The Social Network* uses close-ups in several scenes, such as the scene where Mark Zuckerberg is coding Facebook in his dorm room. This scene uses close-ups of Mark Zuckerberg's face and hands, which show his concentration and skill. The close-ups also emphasise his isolation and obsession with his project. Also, the scene where Eduardo Saverin confronts Mark Zuckerberg at the Facebook office in California. This scene uses close-ups of Eduardo Saverin's face and eyes, which show his anger and betrayal. The close-ups also contrast with the wide shots of Mark's face and eyes, which aptly show his indifference and detachment.

Figure 2: A shot calling for connection with Mark's inside world

Source: (Fincher, 2010 00:01:45)

Furthermore, parallel editing finds space in the film. Referred to also as crosscutting, the term is associated with a technique that alternates between two or more scenes that are happening simultaneously in different locations or times (Corrigan & Barry, 2012, p. 470). Parallel editing can

create a sense of contrast, comparison, or connection between the scenes, as it allows the audience to see how they relate to each other. *The Social Network* uses parallel editing in several scenes, among which the one we mentioned, where Mark Zuckerberg is creating Facemash.com in his dorm room while the Winklevoss twins are rowing elsewhere. This very scene uses parallel editing to show the contrast between Mark Zuckerberg's hacking skills and social status and the Winklevoss twins' athletic abilities and social status. Another scene involving Eduardo Saverin in the bank while Mark Zuckerberg launches Facebook's new features with Sean Parker. This scene uses parallel editing to show the comparison between Eduardo Saverin's conservative and cautious approach to Facebook's business and Mark Zuckerberg's innovative and risky approach to Facebook's development.

2.3. Sound and Music: Setting a Dark and Tense Mood with Diegetic and Non-Diegetic Elements:

The Social Network remarkably resorts to sound and music to set a dark and tense mood, and to create a more immersive and emotional film experience. The film uses sound and music elements such as diegetic and non-diegetic sound and music to achieve this effect. Diegetic sound and music imply that they originate from within the story world of the film, such as the dialogue, the sound effects, or the music that the characters can hear (Wierzbicki, 2012, p. 6). Such elements can create a sense of realism, continuity, and immersion, as they allow the audience to hear what the characters hear. *The Social Network* uses them in several scenes, including the very scene where Mark Zuckerberg is coding Facebook in his dorm room. This scene uses diegetic sound effects of Mark Zuckerberg's typing, clicking, and breathing, which create a sense of realism and immersion. The scene also uses diegetic music from Mark Zuckerberg's headphones, which is a song called "In Motion" by Trent Reznor and Atticus Ross. The song is an electronic instrumental track that creates a sense of tension and urgency. It also evokes a sense of fear and retreat that swiftly spreads to the audience (Steiner, 2021). In addition, the scene where Eduardo Saverin confronts

Mark Zuckerberg at the Facebook office in California employs diegetic sound effects of Eduardo Saverin's shouting, smashing, and breathing, which create a sense of emotion and intensity. The scene also uses diegetic music from the Facebook office's speakers, which is a song called "Baby You're a Rich Man" by The Beatles. The song is a rock song that creates a sense of irony and satire.

On the other hand, non-diegetic sound and music are terms that refer to the sound and music that do not originate from within the story world of the film, but are added by the filmmakers for the audience's benefit, such as the narration, the soundtracks, or the musical scores. Non-diegetic sound and music can create a sense of mood, emotion, or meaning, as they allow the audience to feel what the filmmakers want them to feel. *The Social Network* uses non-diegetic sound and music in several scenes. To illustrate this tendency, we revisit two scenes but from a different angle. The first, involving Mark creating Facemash.com and the second one shot at the bank. The former uses non-diegetic narration by Mark's blog posts, which create a sense of humour and personality. The scene also uses non-diegetic music by Trent Reznor and Atticus Ross, which is a song called "Hand Covers Bruise". The song is an ambient instrumental track that creates a sense of darkness and mystery. The latter utilises non-diegetic music by Trent Reznor and Atticus Ross, which is a song called "A Familiar Taste". The song is an electronic instrumental track that creates a sense of suspense and climax.

2.4. Conveying Meaning and Message with Facebook, Harvard, Rowing, and Animals:

Symbolism is noticeably employed to convey meaning and message, and to create a more nuanced and layered film experience. The film uses symbolism to represent the characters, their relationships, their motivations, and their actions. It resorts to symbols such as Facebook, Harvard, rowing, and animals to achieve this effect. To begin with, Facebook is a symbol that represents Mark Zuckerberg's genius, ambition, and obsession. Facebook is the product of Mark Zuckerberg's creativity and skill, but also his desire to

impress women and gain social status. Facebook is also the source of Mark Zuckerberg's success and fame, but also his isolation and lawsuits. Facebook typifies how Mark Zuckerberg changed the world, but also how he changed himself. In a peculiar way, Harvard is a symbol that represents the social elite, the prestige, and the competition. It is the place where Mark Zuckerberg studies, but also where he feels rejected and inferior. The college is also the place where he meets his friends and partners, but also where he makes his enemies and rivals. The place exemplifies how Mark Zuckerberg challenges the establishment, but also how he becomes part of it. Sport is also used to showcase social standing and cultural heritage. For instance, rowing is a symbol that represents the Winklevoss twins' athleticism, privilege, and tradition. It is the sport that the Winklevoss twins excel at, but also where they lose to Mark Zuckerberg. Rowing is also the activity that reflects their status and values, but also their rigidity and conservatism. It is a symbol that shows how the Winklevoss twins represent the old world, but also how they are left behind by the new one. Besides, animals are resorted to as symbols that represent Eduardo Saverin's loyalty, innocence, and sacrifice. They are the creatures that Eduardo Saverin loves and cares for, such as his dog or his chicken. Animals are also the beings that are harmed or killed by others, such as when Sean Parker feeds Eduardo Saverin's chicken to his interns or when Mark Zuckerberg kills Eduardo Saverin's chicken in a blog post. Animals are symbols that show how Eduardo Saverin is a loyal friend, but also how he is betrayed by his friend.

2.5. Addressing the Paradox of Social Media, the Dilemma of Friendship, the Ethics of Betrayal, and the Innovation of Disruption

Themes empower the film with the faculty to address the social and technological issues that surround the creation of Facebook, and to create a more relevant and meaningful film experience. At the core of such experience, lies the foundation of what has become one of the largest tech giants of the world, Facebook company. As many other success stories, the company's creation and purposes are bound with complex and controversial

issues such as ethics and morality (Levy, 2020). The film uses themes such as the paradox of social media, the dilemma of friendship, the ethics of betrayal, and the innovation of disruption to achieve a comprehensive account for the multifaceted nature of tech giants and their role in society and culture.

The paradox of social media is a theme that explores how social media can connect people, but also isolate them. Social media can create a sense of community, but also a sense of alienation. They can enhance communication, but also distort it. They can empower people, but also manipulate them. *The Social Network* uses this theme to show how Mark Zuckerberg created Facebook to improve his social life, but ended up losing his friends and being sued by them. The film also shows how Facebook changed the way people interact with each other, for better or for worse.

The dilemma of friendship is a theme that explores how friendship can be affected by ambition, money, and power. Friendship can be a source of support, trust, and loyalty, but also a source of conflict, jealousy, and betrayal. Friendship can be a bond that lasts forever, but also a bond that breaks easily. *The Social Network* uses this theme to show how Mark Zuckerberg's friendship with Eduardo Saverin was tested and destroyed by their different visions and values for Facebook. The film also shows how Mark Zuckerberg's friendship with Sean Parker was influenced and corrupted by their mutual admiration and ambition.

The ethics of betrayal is a theme that explores how betrayal can be justified or condemned by different moral standards and perspectives. It can be seen as a selfish act, but also as a strategic move. It can be seen as a violation of trust, but also as a consequence of change. It can be perceived as an evil deed, but also as a necessary evil. *The Social Network* uses this theme to show how Mark Zuckerberg betrayed Eduardo Saverin by diluting his shares in Facebook without his consent. The film also shows how Mark Zuckerberg was accused of betraying the Winklevoss twins by stealing their idea for Facebook.

The innovation of disruption is a theme that explores how innovation can challenge the status quo, but also create new problems and

opportunities. It can be understood as a positive force, but also as a negative one. It can refer to a creative process, but also to a destructive one. It can be seen as a benefit for society, but also as a threat for society. *The Social Network* uses this theme to show how Mark Zuckerberg innovated Facebook by disrupting the existing social networking platforms and creating a new one. The film also shows how Facebook innovated the world by changing the way people communicate, share, and connect with each other.

3. Discussion:

3.1. Summary of Findings and Arguments:

The main research question of this article was: How does *The Social Network* use aesthetic elements to create a fast-paced and complex narrative, and to comment on the themes of ambition, friendship, betrayal, and innovation? The main objectives of this article were: to analyse the aesthetics of dialogue and narration, cinematography and editing, sound and music, symbolism, and themes in *The Social Network*; and to discuss how they contribute to the film's style, mood, meaning, and message.

The main findings and arguments of this article were: *The Social Network* uses dialogue and narration to create a Rashomon effect and a nonlinear narrative, which make the film more complex and interesting. *The Social Network* uses cinematography and editing to enhance the dialogue and narration with long takes, close-ups, and parallel editing, which make the film more engaging and immersive. *The Social Network* employs sound and music to set a dark and tense mood with diegetic and non-diegetic elements, which make the film more emotional and provocative. The film resorts to symbolism to convey meaning and message with Facebook, Harvard, rowing, and animals, which make the film more nuanced and layered. It also relies on themes to address the paradox of social media, the dilemma of friendship, the ethics of betrayal, and the innovation of disruption, which make the film more relevant and meaningful.

The answer to the research question based on the analysis implied that *The Social Network* uses aesthetic elements to create a fast-paced and complex narrative that challenges the audience's perception of reality, morality, and empathy; and to comment on the themes of ambition, friendship, betrayal, and innovation that relate to the contemporary social and technological context.

3.2. Implications of Findings:

The contribution of our findings to the existing literature on film thematic study and aesthetics, namely dialogue and narration, cinematography and editing, sound and music, symbolism could be seen through the analysis perspective. That is, by providing a comprehensive and detailed analysis of how such elements are used in *The Social Network*, the research paper functions as an eye-opener on the complex cinematic expression. Our findings also contribute by showing how these elements are interrelated and interdependent in creating a coherent and cohesive film. They also contribute by highlighting how these elements are used in innovative and original ways in *The Social Network*.

Such findings relate to the broader context by showing how *The Social Network* is a film that reflects and comments on the social media phenomenon that has changed the way people communicate, share, and connect with each other. Relevance is assured in that results point out how *The Social Network* is a film that explores and questions the technological innovation that has created new opportunities and challenges for society. Also, more nuances as revealed by showing how *The Social Network* is a film that addresses and critiques the cultural values and norms that shape human behaviour and morality in the contemporary world. Through such oeuvre, we could see how films use aesthetic elements to create style, mood, meaning, and message for the audience. Our peculiar treatment of the film contributes to film studies because it shows how films can be analysed as art forms that have their own language and logic. Also, more value is extricated as results demonstrate how films can be appreciated as creative and expressive works that have artistic and cultural significance.

In terms of social media studies, the results show how films can reflect and influence the social media phenomenon that has changed the way people communicate, share, and connect with each other. They depict how films can explore and question the social media phenomenon that has created new opportunities and challenges for society. Furthermore, they demonstrate how films can address and critique the social media phenomenon that has shaped human behaviour and morality in the contemporary world.

For cultural studies, the findings show how films can reflect and comment on the cultural values and norms that shape human behaviour and morality in the contemporary world. They show how films can explore and question the cultural values and norms that create conflict and tension in society. Moreover, they show how films can address and critique the cultural values and norms that challenge or change the status quo in society.

3.3. Limitations of Findings:

It is worth noting that there are some limitations that affected our findings for they were based on our subjective or culturally biased interpretation or evaluation of the film. Our findings were also based on our limited scope or depth of analysis. They were also influenced or affected by external factors such as the context or reception of the film. These limitations and biases may affect the validity and generalisability of our findings by making them less accurate or reliable, less comprehensive or complete, or less relevant or applicable to other films or situations.

3.4. Directions for Future Research:

The gaps and questions that remain unanswered or unexplored by our article, and how they can be addressed by future research involve the ways in which *The Social Network* compares or contrasts with other films that deal with similar topics or themes, such as *Steve Jobs (*2015*)*, *The Founder (*2016*)*, or *The Social Dilemma (*2020*)*. An interesting question may address how *The Social Network* reflects or influences the public perception or opinion of Mark Zuckerberg, Facebook, or social media in

general. Moreover, inquiring on how *The Social Network* relates or responds to the current or future developments or issues of social media, technology, or culture in the contemporary world promises purposeful insights. These gaps and questions can be addressed by future research by using a comparative approach, a sociological approach, a historical approach, or a prospective approach to analyse *The Social Network* or similar films.

The specific topics or films that can be analysed using a similar or different aesthetic approach, and how they can add to the knowledge and understanding of film aesthetics, social media, technology, and culture can address questions on how *The Founder* uses aesthetic elements to create a biographical drama about the founding of McDonald's, and to comment on the themes of entrepreneurship, innovation, and greed. Also, questioning how *Steve Jobs* uses aesthetic elements to create a biographical drama about the life of Apple's founder, and to comment on the themes of genius, creativity, and leadership promises valuable results. In the same direction raising concerns over the way *The Social Dilemma* uses aesthetic elements to create a documentary-drama hybrid about the impact of social media on society, and to comment on the themes of addiction, manipulation, and polarization might entail valuable findings. These topics and their explorations can add to the knowledge and understanding of film aesthetics, social media, technology, and culture by providing different insights or perspectives on these subjects. Such daring endeavours can also expand the body of knowledge in this area by showing how different films use different aesthetic elements to create different styles, moods, meanings, and messages for the audience. In other words, these future researches will have the potential to show how different films reflect, influence, explore, question, address, or critique different aspects of social media, technology, and culture in the contemporary world.

CONCLUSION:

The Social Network is a film that experimented with aesthetic elements to create a fast-paced and complex narrative, and to comment on the themes of ambition, friendship, betrayal, and innovation. The film employs elements such as dialogue and narration, cinematography and editing, sound and music, symbolism, and themes to achieve its aesthetic and thematic purposes. The film also reflects and influences the social media phenomenon that has changed the way people communicate, share, and connect with each other. It also explores and questions the technological innovation that has created new opportunities and challenges for society. It also addresses and critiques the cultural values and norms that shape human behaviour and morality in the contemporary world. By studying the aesthetic and thematic features of the film, this article unveiled the way aesthetic elements could effectively create a fast-paced and complex narrative that challenges the audience's perception of reality, morality, and empathy; and to comment on the themes of ambition, friendship, betrayal, and innovation that relate to the contemporary social and technological context.

This article endeavoured to provide a clear and comprehensive answer to the research question, and to contribute to the knowledge and understanding of film aesthetics, social media, technology, and culture. As such, its contribution to film studies, social media studies, and cultural studies was in its discovery of the connection between aesthetics in cinema and the underlying message, mood, and meaning, with regard to the audience. It also showed how *The Social Network* reflects, influences, explores, questions, addresses, or critiques the social media phenomenon, the technological innovation, and the cultural values and norms in the contemporary world. It further highlighted how *The Social Network* uses aesthetic elements in innovative and original ways. Yet, the limitations and biases of this article found place in our subjective or biased interpretation or evaluation of the film. This article was also based on our limited or insufficient scope or depth of analysis as it was influenced or affected by

external factors such as the context or reception of the film. These limitations and biases may affect the validity and generalisability of our findings by making them less accurate or reliable, less comprehensive or complete, or less relevant or applicable to other films or situations.

The directions for future research pointed to the fact that further research can use other methods or perspectives that can provide different insights or perspectives on the film. For example, prospected research can use a sociological approach that can examine how the film reflects or influences social issues or phenomena; a psychological approach that can examine how the film affects or reveals human behaviour or emotions; a historical approach that can examine how the film relates or responds to historical events or trends; or a prospective approach that can examine how the film relates or responds to the current or future developments or issues of social media, technology, or culture in the contemporary world. Future research can also analyse other films that deal with similar topics or themes as *The Social Network*.

4. Bibliography List

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5. Appendix A: *The Social Network* (2010) Film Poster

Figure 3. *The Social Network* (2010) film poster
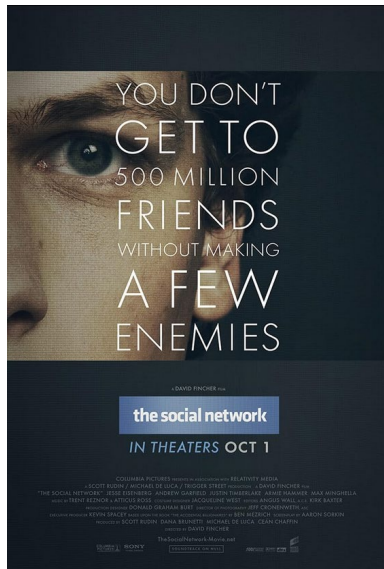
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