

## CHAPTER II

### LITERATURE REVIEW

This chapter presents of theoretical framework and previous studies to support the study.

#### 2.1 Postmodernism

The term of post modernism is hard to define, for some people, its term is used to against modernism theory which stresses on something rational, fixed knowledge, universality and myths rejection. In fact, postmodernists criticize modernists' perspective which is monotonous, positivistic and rationalistic. Further, postmodernism, generally, respects on something real, various knowledge, questionable and local wisdom (Selden 197). In postmodernism the modernist perspective is rejected, because the concept in postmodernism, focus on the reality and rationality.

Postmodernism is also often considered by many to refer, in general, to the role of media in late twentieth century capitalist society. Whatever usage one prefers, it is clear that 'postmodernism theory' implies certain critical stances that the attempts to explain social and cultural development by means of 'grand narratives' are no longer feasible or acceptable, and that ideas can no longer be closely related to a historical reality (Carter 119). Postmodernism is influenced by the media in the late twentieth century, it affects the society. The effects of the

influences are both negatives and positives. It can be seen as positive because of the relation between language, history and society. Then, postmodernism appears with breaking down of traditionally literary modes. Its break down boundaries between different discourses, between fiction and non-fiction, history and autobiography. Two theorist that have close relations with posmodernism is Jean Baudrillard with his *Simulation and Simulacra* and Jean-Francois Lyotard concept about figural (Carter 122).

### 2.1.1 The Precision of Simulacra

Jean Baudrillard is a French philosopher who was born in Reims on 27 July 1929. He is influenced by German romantics and philosophers, such as Arthur Schopenhauer, Friedrich Nietzsche, and Martin Heidegger (Gane in Lane 3). Nietzsche's views in marxism is about seeing the world as will to power as balance active and reactive forces, he believes that arts is the key to understanding the world ([www.openculture.com/2013/04/friedrich\\_nietzsche\\_marx.html](http://www.openculture.com/2013/04/friedrich_nietzsche_marx.html)). Like Nietzsche and Heidegger, he also comments on Marxism, but in a different perspective. He focuses himself to attack consumerism by combining the concept of the 'old' Marxism with structuralism and semiotics. He then infers that the individual subject is preceded by the social system (Lane 76). Furthermore, he argues that people are only ever given their identities by the social systems that precede them. For instance, people who access internet often and spend their time

Overall, it is the social system that determines individuals' identity.

Baudrillard talks about media as the benchmarks of someone identity in the real life. Nowadays, media is a representation of technology which changes people to life in representation of reality, not in the reality. People are marked by the way they are used media as often as possible, and media become the most important thing in life more than life in reality. People are addicted in using media as the priority in their life, it will lead into consumerism of media which leads into hyper reality, or the representation of the real is being real than the real itself.

*Tail fins were not a sign of real speed but a sublime, measureless speed.*

*They suggested a miraculous automatism, a sort of grace. It was the presence*

*of these fins that in our imagination propelled the car, which, thanks to them, seemed to fly along of its own accord...*

That phenomenon is closely similar to today's sports car that is used in a public road. The car actually will go at the same speed with other cars, even old cars, or it maybe slower when there is a heavy traffic jam. The person who uses the car is only attracted by the representation of fastness or speed in the sports car, not by the real performance in the real road. That is what Baudrillard tries to attack that now people are more interested in the representations or the symbols while the representations do not represent the reality. He calls this phenomenon as a simulacrum (plural: simulacra). Baudrillard explains simulacrum (plural: simulacra) in semiotic terms as representational doubles or signs of real entities (4). Simulacra are representational images that deceive us (qtd. in Baudrillard). In the other hand, simulacra are something that replaces reality with its representation or imitation. There are three orders of simulacra:

## 1. Counterfeit

It is the first order of simulacra which is the dominant scheme of the “classical” or pre-modern period, from the Renaissance to the Industrial Revolution. It is based on the natural law of value in which the value is still considered as a value, not as a reality, so that it is based on the natural law of value. It is an obvious copy of reality, e.g. novel, painting, or map. In other words, it does not precede the reality as it is only an obvious copy of reality. For instance, a painting of a war is only considered as an art work, not as a reality.

but still not as real as the reality itself.

## 2. Production

It is the dominant scheme of the industrial era. Also, it is based on the commercial law of value in which the simulacra are productive and its materialization is created by the machine and in the whole system of production. This second order of simulacra is aimed to reach continuous globalization and expansion. It is a good copy of reality.

Baudrillard uses Borges' fable to represent production as the second part in the precisions of simulacra. In his story entitled *ON Exactitude in Science*, Borges draws a story about an empire that makes a fictional map in which cartographers of the Empire draw up a map so detailed that it ends up covering the territory

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In this condition, fiction transitions from “a mirror held to the future” that reflects reality to “a desperate rehallucinating of the past.” The “original essence” of reality is lost. Reality continues to function on traditional ideologies, yet these ideologies have become “defunct” and “empty of meaning.” In order to reestablish meaning and come to an understanding of reality in relation to the “events persons...ideologies” that compose the real, it is necessary to turn to the past in search of some kind of “retrospective truth” (Baudrillard 310).

Since the original real has been lost, the distinction between reality and fiction is no longer definite or relevant. Whereas fiction has served as a reflection of reality, there is no more reality to be reflected. In the postmodern era, “there is neither fiction nor reality—a kind of hyperreality has abolished both.” Fiction once stood as mirror to reality; reality has come to reflect fiction by actualizing the imagined projections of utopia. We cannot “move ‘through the mirror’ to the other side and find the original, in which meaning is rooted (Baudrillard 312).

Disneyland or other magic and fantasy world can be considered as an example of simulacra in the theory of hyperreality. Baudrillard refers to an imaginary world and he argues that this world of Disneyland magnetizes people inside and has been presented as imaginary to make people believe that all its neighboring are "real". He believes that the Los Angeles area is not real, thus it is hyper-real. Disneyland is a set of device, which tries to bring imagination and fiction to what is called "real". This concerns the American values and way of







to increase the feel of reality are themselves simulations. Their authenticity is a special effect. They are hyperreal than really real. This is why Baudrillard says that 'images precede the real' and its representation is now inverted. The logical order of things might be that reality expresses itself through representations, but this has been turned upside down (Ward 75).

Hyper-reality is a post-modern philosophy which is defined by Baudrillard as the current social condition; which is the act of creating something fake that is perceived as being real (58). This theory says that politics, nationalism and religion have created an environment in which we live but with an illusion (94). Based on John Tiffin and Nobuyoshi Terashima, hyper-reality is a condition in which what is real and what is fiction are aimlessly mixed together so that there is no clear distinction between where one ends and the other begins. Individuals may find themselves for different reasons more in true or involved with the hyper-real world and less with physical real world (8). Indeed, hyper-reality become a representation of reality which become the reality itself. Hyper-reality is blended the reality and the representation of reality become one and it seems that people can not see any different from hyper-reality and the reality. In fact the concept of hyper-reality brings three of Baudrillard's particulars together, according to Mike Gane:

*The first one is the situation that signs already announced: hyper-reality, the stage in which the real take in the image. The second one is the way in which modern cultures folded, "in which they wipe out age-old boundaries or transgress*

*Baudrillard finally reaches to this point that "the hyper-real can no longer be the mirror of reality" (95-96).*

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Baudrillard believes in hyper-reality "as the generation by models of a real without origin or reality" (6). He notes hyper-reality goes further than astonishing the symbol which represents the real; it wants to create a symbol that represents something which does not actually exist (3). Also, in particular he suggests that "The world we live in has been replaced by a copy world, where we seek simulated stimuli and nothing more" (3). Mark Sayer believes, as we live in the world of reality, we do not live in the hyper-real world because it does not really exist and this is the problem. This world is disconnected from the sphere of human experience. We wish our lives were as exiting and attractive as the kind of lives guaranteed to us by the hyper-real world. But, we are weeded to the world of reality; essentially we know that we are trapped in the world of ordinary (73). We believe in the hyper-real world as something that can save us from the apathy of everyday existence. "If we can just buy that product, get that luxury car, go on that overseas trip-then we will escape reality, enter to the hyper-real world, and find meaning" (Sayer 73), but all these things will one day end and we will always return to reality and it shows that there is an overlap between reality and hyper-reality (74).

world we have such things but in code of computer or in three dimensional world like photos and videos although they are like real models but they are a shot from a camera and are not real" (9). Thus, hyper-real world is an ideal world for humans. In such a world, people can escape all real things that they create for themselves. In this world, they can reach all their wishes in a moment because hyper-real world is based on the imagination.

## 2.2 Previous Studies

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First, the graduation paper from Qurrota A'yunin (2016), in Faculty of Humanities, Airlangga University. The title of her graduation paper is "*The Potrayal of Hyper Reality in Chef Film*". She uses descriptive qualitative as her methodology in order to analyze *Chef* film. In this graduation paper, she wants to reveal hyper reality through narrative and non-narrative aspect that appears in the movie. The results of this study show that social media influences its user by giving both negative and positive impacts. The negative impact of hyper reality

While the positive impact is shown when Carl could promote his business and become successful through social media. This study also finds that people enjoy the hyper reality than the reality and the uses of social media is changes by people existence.

Based on the previous studies above, this study will described about the differences between the first, and the last previous studies with the studies that written in this thesis. The differences between this study and the previous studies are, first, in A'yunnin's graduation paper, she focuses on the negative and positive effects of hyperreality in *Chef Movie*, through the main characters. Next, the issue in Tarigan's graduation paper is about the conflicts of the main characters,

Thomas, from those conflicts Tarigan want to reveal the message from Thomas Character. While, this study focus on simulation world that leads hyperreality in the *Maze Runner* novel, and does not talk about Thomas character and characterization.

Second, A'yunnin's is used Hyperreality theory to revealed hyper reality through narrative and non narrative aspects, in order to know the effects of hyper reality in Carl's life. Then, Tarigan's is used new criticism theory in order to reveal messages through Thomas conflicts in *The Maze Runner* novel. Whereas, this study is used hyperreality theory in order to know simulation world that leads hyper reality in *The Maze Runner* novel. Those explanations, make this study differents than another previous studies that already written. So, this study completely different with the previous studies in the theories and focus of the analysis .