CHAPTER II

LITERATURE REVIEW

This chapter presents of theoritical 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 tweentieth 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 tweentieth 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-Francpis 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). Nietzche'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_nietzche_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

updating themselves in social media are considered some degrees higher than those who do not, or a man is considered as a 'real' man when he rides a sports car and dates a beautiful woman.

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.

Another criticism written by Baudrillard is the criticism of technology. He is interested in criticising gadget and automatism as he thinks that the technological object becomes designed according to human fantasy and desire (Lane 27). He connects the development of technology to the emergence of consumer society. He takes the huge American cars of the 1950s as his example, with massive 'tail fins' that only became the illusion of speed as the tail fins could not make the car run faster. He sees this phenomenon as representative of a fantasy of aerodynamics. Further, Baudrillard (in Lane 29-30) mentions:

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.

Another best example is a map of country which only shows the territory of the country and all inside it and it is based on a scientific study that will not include any fictional place as it is usually used to study about geographical condition of the country (Lane 77). In this first order of simulacra, baudrillard tells that reality in this part is conterfeited into another forms of reality, it is reflected the reality but still not as real as the reality itself.

2. Production

It is the dominat 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 empire that makes a fictional map in which cartographers of the Empire draw up a map so detailed that is ends up covering the territory precisely. In other words, the map and reality are no longer discernible as the map has become as real as the reality (Lane 86). Another example that is going on to be developed today is robot, because it has mimetic capabilities of being human as it can do what human can do, including reproduction of the species (Lane 35), which is a key characteristic of human being. So, it blurs the boundaries between the real (Human) and the representasion (robot). In this

second order of simulacra, Baudrillard's talks about the process of reality which is represented into another forms of reality (representation of reality) which reflect the original reality. Thus, reality in this part is blended with the representation of reality and fading out the reality itself, but still the reality can divide from the representation of reality.

3. Simulation

Simulation for Baudrillard brings us into a circular world in which the sign is not exchanged for meaning, but merely for another sign (10), as a result simulation is the active process of replacement of the real (qtd. in Baudrillard). The procreation of simulacra leads to what Baudrillard saw as a new era of simulation in which all referents have been abolished, and the distinction between the real and its representational has collapsed.

According to Baudrillard's theories in "Simulacra and Science Fiction," the "SF imagination is dead." There is no longer enough distance between the real and the imagined for science fiction to exist. We exist in a state of hyperreality: "the implosive era of models." Models previously existed as "an imaginary domain with reference to the real." However, these models have now grown indistinguishable from the real. Because the real has been lost, the model now stands in for the real.

The principle of reality has been replaced by the principle of simulation.

The real "has become the pretext of the model in a world governed by the principle of simulation." There is no longer the real: only simulation of the real.

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

life in a sense and "concealing the fact that the real is no longer real, and thus of sawing the reality principle" (166-184).

Simulation is a four steps process of replacing reality: 1. Faithful: the image reflects a profound reality. 2. Perversion: the image masks a profound reality. 3. Pretence: the image masks the absence of a profound reality. 4. Pure: the image has no relation to any reality, so it is pure simulacrum (Lechte 200). Baudrillard believes that in this new era, the precession of simulacra becomes omnipresent, completely overtaking the domain of medicine, the military, religion, politics, cinema and television to name a few in all these examples of their totalizing control, simulacra figure as murderers of the real (5).

2.1.2 Hyper Reality

Reality is often contrasted with what is imaginary in the mind, what is false and what is fictional but Baudrillard believes that real is disappeared. The real is disappeared because the real is replaced with a representation of reality which is feel more real than the reality itself. By real he means the appearance which signifies a kind of disappearance that the real vanishing; in this sense, disappearance must be consider as another form of appearance (qtd. in Smith 30).

Baudrillard's claim that; where the real is no longer what is used to be, nostalgia assumes its full meaning. There is profeliration of myths of origin and signs of reality; of secondhand truth, objectivity and authencity (Simulations 12). That is they all attempt to deter or provide alibis for the disapperance of the real at the hands of simulation. The Baudrillardian irony, however, is that these attempts

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 sees any diffrent from hyper-reality and the reality. In fact the concept of hyper-reality brings three of Baurillard'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

boundaries, the more real than real". The third is the development of a popular culture which breaks down the differences between the real and the artifice.

Baudrillard finally reaches to this point that "the hyper-real can no longer be the

mirror of reality" (95-96).

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 hyperreality (74).

According to Tiffin and Terashima, " "Hyper world" is a seamless intermixture of a (Physical) real world and a virtual world. A real world consist of real and natural features for example real building and real objects but in virtual world we have such things but in cods of computer or in three dimensional way or like photos and videos although they are like real models but they are a shot by 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

This study will analyzes simulation world which leads hyper reality in a novel entitled *The Maze Runner* written by James Smith Dashner. So, here several previous studies about hyper reality used by another researcher, in order to see the similarities and the differents with this study.

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

leads by Ramsey's blog which makes Carl angry so they start war in Twitter.

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

Second, the graduation paper from Dwigo Biyas Tarigan (2017), Faculty of Letters, Sanata Dharma University. He writes about "The Message Revealed Through Thomas' Conflict in James Dashner The Maze Runner". The purposes of this study are first, identify the main character, Thomas; second, identify the conflicts faced by thomas; and third, showing the messages as revealed through the conflicts faced by Thomas. In Tarigan's graduation paper, he uses new criticism in order to analysis Thomas' character and characterization, and messages in the novel. This study can reveal several possible messages from the conflict faced by Thomas. Thomas has four characteristic; they are curious, smart, brave, and selfness. Then, this study also reveal Thomas' conflicts in the novel. Those conflicts are divided into two, internal and external conflict.

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.