THE PORTRAYAL OF CHARACTERS' HYPERREALITY IN STEPHEN KING'S THE STAND

THESIS



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ABSTRACT

Rozi, F. (2021). *The Portrayal of Character's Hyperreality in Stephen King's The Stand*. English Department, UIN Sunan Ampel Surabaya. Advisor: Sufi Ikrima Sa'adah, M.Hum.

Keywords: hyperreality, simulacra, simulation.

This study aims to analyze the portrayal of characters' hyperreality in Stephen King's *The Stand*. Besides that, this research also reveals how simulacra and simulation become the main supports to build hyperreality in the novel. This study focuses on two statements of the problems about the description of Project Blue that is made by the characters become simulacra and simulation and the portrayal of Free Zone and free will as characters' hyperreality in the novel.

Qualitative methods are used in this study. The research uses postmodern theory as a tool to analyze. The theory that is used is Jean Baudrillard's theory about hyperreality. The approach used in this theory is to reveal forms of hyperreality and its supporting elements such as simulacra and simulation so that this study can be adequately understood. Here, the researcher finds quotations and narratives in the novel that related based on the characteristics of the theory.

This study indicates that Project Blue is a simulacrum in the novel and how it is simulated. The project is created by the government and simulated into a superflu disease that spreads at high speed, resulting in the death of almost the entire population. The media also has an essential role in the simulation of Project Blue into a superflu. Therefore, hyperreality emerges through the Free Zone which is believed to be a safe and free area from superflu. In addition, the free will of all the characters also depicts a hyperreality beyond the limits of thinking where the will and freedom are within them.

ABSTRAK

Rozi, F. (2021). *Gambaran Hiperrealitas Karakter dalam Novel Stephen King The Stand*. Program Studi Sastra Inggris, UIN Sunan Ampel Surabaya. Pembimbing: Sufi Ikrima Sa'adah, M.Hum.

Kata Kunci: hiperrealitas, simulacra, simulasi.

Penelitian ini bertujuan untuk menganalisis gambaran hiperrealitas karakter dalam novel Stephen King *The Stand*. Selain itu, penelitian ini juga mengungkapkan bagaimana simulacra dan simulation menjadi pendukung utama untuk membangun gambaran hiperrealitas dalam novel. Penelitian ini berfokus pada dua pernyataan masalah tentang deskripsi dari Project Blue yang dibuat oleh karakter menjadi simulacra dan simulasi serta gambaran dari Free Zone dan free sebagai hiperrealitas karakter dalam novel.

Metode kualitatif digunakan dalam penelitian ini. Penelitian menggunakan teori postmodern sebagai alat untuk menganalisa. Teori yang digunakan adalah teorinya Jean Baudrillard tentang hiperrealitas. Pendekatan yang digunakan dalam teori ini adalah untuk mengungkapkan bentuk-bentuk hiperrealitas serta unsur pendukungnya seperti simulacra dan simulation agar dapat dipahami dengan baik. Disini, peneliti menemukan kutipan dan narasi dalam novel yang cocok berdasarkan karakteristik teori.

Hasil penelitian ini menunjukkan bahwa Project Blue menjadi simulacrum dalam novel serta bagaimana simulasinya. Project tersebut dibuat oleh pemerintah dan disimulasikan menjadi penyakit superflu yang menular dengan kecapatan tinggi sehingga terjadi kematian hampir dari seluruh populasi yang ada. Media juga mempunyai peranan penting dalam mensimulasikan Project Blue menjadi sebuah penyakit superflu. Karenanya, hiperrealitas mucul melalui Free Zone yang dipercayai sebagai area yang aman dan bebas dari superflu. Selain itu, free will dari semua karakter juga meggambarkan hiperrealitas yang diluar batas berfikir dimana kehendak dan kebebasan ada pada diri mereka.

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CHAPTER I

INTRODUCTION

1.1 Background of the Study

Advances in technology have a very significant influence on society nowadays. The function of technology has recently expanded more broadly to help people make their lives easier and become a tool for specific individuals and groups to influence one another and control society. Technology nowadays is inseparable from daily human life because most people depend on technology. In our daily lives, technology is also present in virtual reality that can create a simulated environment with super-sophisticated visual graphics using technology to feel more natural. In this high-technology life, humans can experience hyperreality because human consciousness cannot distinguish between reality and fantasy. In a simple sense, hyperreality is real without reality.

One of the forms of hyperreality is virtual reality. Virtual reality can be defined as an artificial environment through stimulation of sensory provided by technological sophistication in a computer where an interconnected action can determine what is happening in the environment in real terms. Bell (2004) defines virtual reality as a simulation of an imagined reality where an individual can experience it the same way to move around the real world. Today the term is widely used to describe artificial environments created by computers and present simulations of imagined realities. In this case, virtual reality is for the practices to be more effective in simulation and cost for the society.

Nicol (2009, p.13) says that "reality is always already manufactured, an ideological illusion sustained by the matrix of postindustrial capitalism and media culture." It has functioned as an artificial environment that does not have an actual existence. The images in cyberspace are only copies of the real world. As a result, the virtual reality world only contains a series of simulations. It is relevant to Baudrillard's hyperreality theory that there is no original document or only copy for another sign (1994, 10). For that reason, in a virtual world, the world is simulated. Technology has deceived us into seeing synthetic forms as accurate. In Baudrillard's perspective, hyperreality blurs the boundary between real and virtual and makes it appear natural.

Literature is a reflection of society. Between art and reality, there is a complex form of interaction, often in opposite directions. In literature, postmodern criticism becomes one of the critical approaches to analyze a text and compares it with the current social condition. According to Bertens (2001, p.142), "Postmodernist criticism ... is also interested in connecting what it finds in the texts it reads with social reality." In this case, literary works do not merely depart from several imaginations or fantasies but also have a clear foundation, namely the reality of life. It becomes a reflection and bridges between the realities of life and literary creations. Nevertheless, in literature, hyperreality creates a condition where falsehood mingles with authenticity, the past mingles with the present, facts confuse with manipulation, and image merges with reality.

Literature related to hyperreality is shown in horror novels like *The Stand* written by Stephen King. This novel is about a virus that was accidentally released

from military laboratories conducting biological warfare research. Because of this virus, an event that causes contact between people contaminates with another.

Almost the entire population of the world dies within a few weeks. The world has changed permanently. Under the burden of mass death, small numbers of survivors must find ways to overcome it.

The type of this virus is known as superflu which is Project Blue. The virus is firstly brought by Charlie, who moved from military invitation to Arnette. However, he is already contaminated with superflu, and then other people get involved. Because of this superflu epidemic, 99.4% of the population dies within few weeks. Their lives begin to collapse, and the government cannot contribute more to minimize the destruction. Because of the superflu, new societies begin their lives in an area called Free Zone. This area is believed free and safe from superflu. Moreover, the characters also have their free will to do what they want without any limitation.

Many previous studies have been done to discuss the issue of hyperreality in literary works. Dewi (2017) made a research of hyperreality and simulation world in James Dashner's *The Maze Runner*. Astutik (2018) conducted a study of hyperreality in a cyberpunk novel entitled *The Mortality Doctrine Series* by James Dashner. Paramitha (2018) also studied the hyperreal world and social alienation of the main character in *England*, *England*, by Julian Barnes. Onal (2019) conducted a study of hyperreality in *The Magus* by John Fowles and *Moon Palace* by Paul Auster.

Despite the previous studies dealing with hyperreality in the novel, this present study attends to analyze a horror novel entitled *The Stand* by Stephen King using Jean Baudrillard's hyperreality theory. To the best of the researcher's knowledge, there has not been a study about hyperreality in horror novels. Since that, this research becomes a new exciting topic to study because "... according to theorists of post-modernity, is that we have become alienated from those aspects of life we might consider authentic or real" (Nicol, 2009: p.4). This present study seeks to identify the practice of simulacra and simulation to create the natural world in the novel. Then, this gap becomes the topic for the researcher to discuss in this study.

Therefore, this research attempts to trigger a gap by doing research the portrayal of hyperreality in the novel. Further, this research looks closely at the hyperreality that becomes the tools to analyze people away from the reality The researcher formulated the statement of problem using some research questions as follows: how is the description of Project Blue that is made by the characters become simulacra and simulation in the novel and how is the portrayal of Free Zone and free will as characters' hyperreality in the novel. The researcher elaborated the questions because simulacra and simulation are the main instruments to be hyperreality.

1.2 Objectives of the Study

From the statement of the problem going to discuss, the researcher has several objectives of the study as follow:

- 1. To describe the Project Blue that is made by the characters becomes simulacra and simulation in the novel.
- 2. To portrait the Free Zone and free will as characters' hyperreality in the novel.

1.3 Significance of the Study

The researcher hopes that by exploring this research, the readers will understand the hyperreality aspects represented in a literary work and get a picture. The researcher also hopes that the current study will help the readers explore how hyperreality in the simulation of the world is. By this study of hyperreality, information and self-awareness can be understood that reality can be formed and influence the mind so that the readers can distinguish between reality and fantasy. Then, the readers know which one the fake reality that becomes a new living space to actualize its existence. Practically, this research can be used as references in the development of scientific and cultural studies, and this research can help for further research.

1.4 Scope and Limitation of the Study

The researcher also gives scope and limitation to clear this study. It aims to intend the distinct direction of what analysis focuses on. The researcher used the novel Stephen King's *The Stand*. The researcher only analyzes the portrayal of hyperreality experienced by the characters in the novel directly, structurally, and culturally. The theory that is used is hyperreality by Jean Baudrillard. Besides, the

study focuses on simulacra and simulation made by the characters as the support system of hyperreality portrayed in the novel.

1.5 Definition of Key Terms

> Simulacra : The instruments that are built to produce a new

sign or image that does not have an apparent

reference and so far from the actual reality.

> Simulacrum : A small unit of simulacra.

➤ Simulation : The sign formed through production and image

formed through reproduction accumulate into a

single unit that cannot be distinguished.

Reality: Something that really exists.

Hyperreality : The impact of simulation where the creation of a

new world is beyond the reality.

➤ Superflu : A deadly disease in the form of symptoms of

an infectious virus that becomes the simulation of

Project Blue created by the military government.

Free Zone : An area or place characterized by a safe life from

the superflu that attacks and determined by certain

condition and limitation.

➤ Free Will : An action possessed by someone to choose various

desire plans that are undisturbed, unobstructed,

unrestricted, and unattached.

1.6 Research Methods

This sub-chapter discusses research design, data source, data collection, and data analysis. The researcher uses the method as the explanation below:

1.6.1 Research design

This research design is a qualitative research method. According to Creswell (2009, p.175), the researcher will develop the description and making the interpretation based on theory in qualitative research. This research focused on literary work entitled *The Stand* by Stephen King and explored information and data related to simulacra and simulation. The researcher also describes situations or events and gives critical understanding related to hyperreality in the novel.

1.6.2 Data source

There were two data sources in this study: primary and secondary data. The primary data were about the data and information from conversation, narrative, and dialog in *The Stand* by Stephen King related to hyperreality. Similar sources to the theory of hyperreality and the novel, such as articles, books, journals, and some previous studies, served as the secondary data that supported the primary data in this study.

1.6.3 Data collection

To collect the data, the researcher used the documentary technique and closed reading. Here, the data collection steps are mentioned by the researcher as follow:

- 1. The researcher firstly read the whole text in the novel over and over again to get a great understanding and overview.
- 2. The researcher collected the quotations that supported the statements of Project Blue as simulatora and simulations.
- 3. The researcher also collected the quotations that supported the statements of Free Zone and free will as characters' hyperreality.
- 4. The researcher linked the quotations to Jean Baudrillard's theory or other sources such as journals, articles, and books to support the analysis and interpretation.

1.6.4 Data Analysis

Here this study explained the technique of presenting data analysis. The researcher did the steps as follow:

- 1. The researcher divided the discussion of the issues into two. The first is simulacra and simulation, and the second is hyperreality.
- 2. The researcher described how Project Blue that is made by the characters becomes simulacra and simulation.
- 3. The researcher portrayed how Free Zone and free will become characters' hyperreality.

CHAPTER II

THEORETICAL FRAMEWORK

In this stage, the researcher explores the theory used to analyze *The Stand* by Stephen King. The researcher uses the theory as the fundamental framework for studying the novel and answering the research question. The theory, used to investigate the simulation of the world and outrageous things, is hyperreality theory by Jean Baudrillard.

2.1 Postmodernism: A Preface

When modern developments and innovations were considered a failure to reach the top, postmodernism built its movements in history, culture, literature, philosophy, writing, film, painting, architecture, economics, music, and other developments. The primary weapon of postmodernism was to reject and did not acknowledge the narratives and thoughts that developed in modern times. It was challenging to characterize postmodernism because there is no clear definition. Lyotard (1984, p.0) defined postmodernism as "... incredulity toward metanarratives," which means postmodernism is not a theory or single comprehension but instead covers several existing theories until it is difficult to find common ground. Whether this definition is admitted or not, postmodernism is not even a theory or a period but only a method or concept for dealing with everything.

Postmodern influence in literature is the usage of the concept of postmodernism and literary methods. It consisted of numerous brains as well as

many since the truth is believed to be non-existent. The most common main concepts that were used were such as hyperreality, cyberpunk, cyberspace, virtual reality, and dystopia. In contrast, the most widely recognized methods used in postmodernism were typically nonlinear plots, fragmentation, irony, satire, comedy, parody, and inter-textuality. According to Pramod (2010), "Lyotard formalized a key hypothetical record in postmodernism when he portrayed it as protection from extraordinary accounts and concentrated on minor, luminal and divided, with contentions akgainst all-out frameworks of thought."

Many people nowadays have felt like being hyperreality in the real world because of literary works and product of technological development (Devi, 2008, p.1). Furthermore, one of them have been found in a postmodern novel where the event ends up between two phases, past, and future, so that they tried to discuss hyperreality as quotations below:

This historical novel can no longer set out to represent the historical past; it can only "represent" our ideas and stereotypes about that past (which thereby at once becomes "pop history") ...we are condemned to seek History by way of our own pop images and simulacra of that history. (Jameson, 1991, p.25)

What they believed was that truth could be false, and the truth comes further away while what is accepted to happen in dreams can be true. Logical reasoning must be avoided because hyperreality must be felt rather than taught.

2.2 Hyperreality

In postmodern fiction, people draw their attention to the sophisticated technology they used without noticing that it is merely an illusion created to

control them. According to Ward (2003, p.75), the logical order of things might be that reality expresses itself through representation, but this has been turned upside down. They choose to live within the illusions because technology has blinded them from the real. Technology provides them a better place where they can escape from reality. In Baudrillard's perspective, the real world is presented as a corrupted world. Therefore, the artificial world or the virtual world created by a computer or machine seems more acceptable. The phases when people start to ignore reality then lead to the disappearance of the real itself. Therefore, the reality is being simulated with the help of technology.

Baudrillard believes that the advancement of technology has emerged the concept of hyperreality. Hyperreality, according to Baudrillard, is the act of making a fake thing that seems to be considered natural. There is no more extended connection between real and fake because it has already mixed and blurred the reality and reality by-product of technology (fake reality). Baudrillard stated that hyperreality occurs in generations who consider everything real without knowing the origin of reality (1994, p.6). He argues that hyperreality is further than expressing symbols representing the original. He wants to make a symbol that represents something natural that does not exist. He also stressed that the world we live in had been replaced by a world of copies, where we only seek simulation and no more (1994, p.3). The world that is surrounded by technology is a world dominated by a chain of simulacra. Therefore, the real has vanished and been replaced by simulacra.

To give an illustration, the researcher is using a model in a magazine as an analogy. First, when we see a model in a magazine, it directly crosses our mind that she is attractive. Then we consciously try to imitate her in such a way because we want to look as appealing as her. However, in reality, the model in the magazine does not look the same as the magazine has shown us. This model has gone through various processes of construction, including make-over and photo editing, to look beyond attractive on the magazine. Some makeup artists and professional photographers worked together to create this amazing illusion.

Therefore, people who happen to read the magazine try to imitate the model. People who try to imitate the model do not realize that the image or sign they refer to does not exist. The model in the magazine is merely a product for the needs of advertisements that is different from real life. In this case, a simple created picture with no origin has gained its strength to stand on its own as a reality. It is a form of simulacra and simulation that leads to hyperreality because the image has no relation to any reality (Lechte, 2010, p.200).

2.2.1 Simulacra and Simulations

In this stage, Baudrillard's point is that hyperreality can no longer be the mirror of reality (Kiaei and Masoumeh, 2014, p.2). In this stage image is a pure simulacrum without any ties to meaningful reality. A sign has completely separated or lose its connection to the real signified. The existence of signified has blurred. For instance, sign moves, transfers, and creates own reality. Therefore, the resemblance to reality is only through reflecting other signs and their relationship to the meaning of reality, simulacrum. In this case, Disneyland is not

merely a theme park representing America; instead, it is a simulated America. Unlike representation who tried to absorb the simulation by interpreting it as a false representation, sign in the form of simulation warps representation as a simulacrum (Baudrillard, 1994, p.6).

Jean Baudrillard's theory of hyperreality explains the concept of 'Simulacra and Simulation.' Simulation is defined as the repetition of copies without absolute origins. Baudrillard regards simulation as the boundary line between right and wrong, real and imaginary. So, simulation is no longer a reference or substance. The sign is not a changer for meaning but merely for another sign (Baudrillard, 1994, p.10). Simulation is a copy of the actual model without knowing the origin of reality, in other words, hyperreality.

Furthermore, the simulacrum (plural: simulacra) is used because of repeated simulations (Kiaei and Masoumeh, 2014, p.10). Thus the conditions are then determined to be accurate and become simulated or hyperreality. In addition, hyperreality is a world of simulacra in which everything has no previous meaning or without intermediaries. Nowadays, our life experiences are mediated by media and media without us even noticing it. In brief, our society is a mediated world where life is a matter of simulation.

From the order of images states by Baudrillard above, it is proved that simulacrum is a simulation of endless simulations that blurs the relation of the imaginary to reality. Simulation and simulacra have created fake reality, which appears to be more accurate than 'the real one.' It further produced what Baudrillard stated as hyperreality, "the generation by models of a real without

origin or reality" (Baudrillard, 1994, p.1). It means that hyperreality is a representation without accurate references. It is just a distraction from the unreal original world. Disneyland, which at first seemed like a representation of America, slowly changed to be the simulation of America and other constructs the ideal American society should look like.

So, Jean Baudrillard's theory of hyperreality can no longer be a reflection of the reality about what happened. This theory is influenced by the concept of simulacra and simulation. Simulacrum creates an image without any apparent connection to reality, whereas simulation tries to repeat a copy without a clear origin. Simulacra and simulations create a false reality that seems more accurate than reality. Thus, hyperreality becomes a world where not everything has an apparent reference and the same meaning as before.

2.3 Previous Studies

There are some of the previous studies that have to comprehend which relates to hyperreality theory. Dewi (2017) conducted a study of hyperreality and the simulation world in James Dashner's *The Maze Runner*. In this study, Dewi analyzes how the simulation world is depicted in the novel and how the simulation world affects people experiencing hyperreality. The result of this study showed that the simulation word in the novel is called Glade. Gladers, people who live there and pass through the transformation process, will get their memories back to the real world. Those memories bring them back into their old life. They will lose their memory. At last, the simulation world leads Gladers into

hyperreality. They prefer to enjoy their life there than go back to real life because the real world is worse than the simulation world.

Astutik (2018) also conducted a study of hyperreality in a cyberpunk novel entitled *The Mortality Doctrine Series* by James Dashner. In this study, she analyzes how is the implementation of hyperreality in the novel, the significance of competition in achieving the position of being a god, and how hyperreality is constructed. As a result, hyperreality in the novel is portrayed through the lives of Americans in the future who are addict to the virtual reality world that they call VirtNet. With the use of the technologies, they experience hyperreality. After that, Life Blood Deep, one of the most popular virtual reality games on VirtNet, appears and ends in the simulation of the world, god, and heaven.

Paramitha (2018) conducted a study of the hyperreal world and social alienation of the main character in *England*, *England*, by Julian Barnes. This study aims to analyze the intrinsic and extrinsic elements of the novel, hyperreality concept, and social alienation. The result of this study indicates that the consumer society in the novel brings out the portrayal of hyperreality, and then it causes social alienation. The imitation of the world of England brings the destruction of the natural world of England. Martha Cochrane, as the main character, experiences social alienation because she struggles to return the old England. During the story, she experiences powerlessness, meaninglessness, normlessness, social isolation, and self-estrangement.

Onal (2019) conducted a study of hyperreality in *The Magus* by John Fowles and *Moon Palace* by Paul Auster. This study aims to investigate how

hyperreality in both novels and how to escape from hyperreality. As a result, both novels have the same characteristics in the postmodern era. These two novels depict hyperreality experienced by the protagonist in different settings. In the end, the simulation world is possible for every individual in the postmodern era. Each individual can not only go through it to get specific meaning and purpose but can also escape when situations and conditions allow.

The previous studies related to the novel entitled *The Stand* by Stephen King are done by Schurings (2015), who wrote *Stephen king's the stand as a contemporary morality play*. This study aims to analyze *The Stand* in the framework of both genre and ideological criticism. The theory used in this research is Frow's genre theory, concerning popular culture genres with the morality play genre, to analyze *The Stand's* generic situation. The study shows that the morality plays are spiritual fall, redemption, humanity's free will, and a particular virtue for supporting characters.

A study entitled *The walkin dude randall flagg in stephen king's post- apocalyptic epic the stand* is made by Lippert (2018). This study investigates the subject of Gothic status, moral decisions, and the power, control, and domain in the dystopian novel with a scientific approach to the villain, Randall Flagg. This result shows that Randall Flagg has free will and good determinism, canvas toward religion, moral choice, and individual responsibility character.

Morris (2001) conducted a study entitled *Morality in the american west: the origins of evil in stephen king's the stand and desperation*. This study investigates a type of entertainment similarity and considerable fame just as the topic of

King's horror that must go to film. This result shows that God is not dead, and King refuses the title of morality. The novel brings back to the American societies during the time of the puritan by the plague of superflu. So, humans, as the reader, can learn anything from the novel.

So, this current study is different from the previous study. The first is the novel entitled *The Stand* by Stephen King, and the second is the theory of hyperreality by Jean Baudrillard used to analyze the novel. From the previous study above, there were many researchers studying hyperreality, none of them analyze hyperreality in this novel. The previous study above inspired the researcher to conduct this study. The researcher also analyzed the simulacra and simulation in the novel.

CHAPTER III

ANALYSIS

In this chapter, the researcher provides the analysis of the study. This study analyzes Stephen King's *The Stand* by using hyperreality theory by Jean Baudrillard in order to answer the research question formulated by the researcher about how is the description of Project Blue that is made by the characters become simulacra and simulation and how is the portrayal of Free Zone and free will as characters' hyperreality.

3.1 The Description of Project Blue as Simulacra

3.1.1 Project Blue

Project Blue is a disease that is made by military government that later becomes simulacra and simulation. Project Blue is "a deadly mutation of the ordinary flu virus created by this government, for purposes of war" (1990, p.233). It is the end of all hope in the government because the disease violates and ignores the revised and signed agreement on germicidal and chemical warfare by the United States. At the same time, no vaccine could be developed because they thought it would not be a big problem for them, as the quotation below:

Starkey pushed a button under the middle screen and the picture flashed on with the unnerving suddenness of solid state components. It showed the western California desert, looking east. It was desolate, and the desolation was rendered eerie by the reddish-purple tinge of infrared photography. It's out there, straight ahead, Starkey thought. Project Blue. (p.45)

Project Blue, as in the quotation above, is a deadly disease made by Starkey and his friends in a laboratory that was displayed on several monitors with different functions. Starkey is a government steward, servant of the State, and holds many titles for about "thirty-six years" (p.45). The monitor that Starkey pushed its button showed the Project Blue in of western California desert emitting a reddish-purple infrared light. Project Blue showed a very frightening disease from this desolation area.

The western California desert was a desert "where so many military projects had been carried out" (p.1074). One of them is Project Blue which was started in this desert. The project was in the form of a cold outbreak and a virus that is entirely illogical to humankind. The plague or virus killed anyone, and the virus did not matter who is killed. The project was used by a major "who had been transferred from something top secret in California called Project Blue" (p.234). The major has dark, haunted, and scary eyes. He has been charged by the security there.

Starkey still had not closed his eyes and could not believe what was going on. Vic Hammer, who had been "son-in-law" (p.48), committed suicide by using his service gun and fired himself into his eye. "Project Blue specs are on his desk" (p.48). Project Blue has been confirmed and looked reasonable with stretch code 848-ab. The project was an antigen shift and mutation to produce a disease that can be transmitted. The transmission was estimated through communication with a speed of 99.4%. The disease then has a high risk, and the rest could cause death.

The disease had been said to be an epidemic of a virus whose status was still a secret.

Starkey worried that "Project Blue was uninfiltrated to the very end" (p.194). Project Blue has become a bad thing for them and maybe even worse than they think. He said, "We have to assume the worst," (p.194) because he wondered when he looked at a piece of yellow paper of Project Blue with a queer grin that came over his face that "It is out of control now" (p.194) for them. Project Blue is a new virus being created that has not even been created for a vaccine, and there will not be enough time to make it.

So, Project Blue was a disease outbreak created by government military officials in a biological weapons laboratory with a specific purpose. The project was displayed on a monitor depicting the western California desert through its infrared light. The desert became the place where Project Blue was done. The specifications of Project Blue are also in that desert. The project was feared to be a terrible disease because the vaccine has not yet been made.

3.1.2 Simulacrum in Project Blue

The simulacrum in this novel is Project Blue with its aspect as the main instrument to make the simulation of the disease. In the process, Project Blue used technology to be the disease as the quotation below:

Monitor 2 showed the Project Blue cafeteria. The accident had occurred almost perfectly between shifts, and the cafeteria had been only lightly populated. He supposed it had not mattered much to them, whether they had died in the cafeteria or their bedrooms or their labs. Still, the man with his face in the soup ... (p.46)

The quotation above showed the Project Blue cafeteria. Then, it would be the simulacrum of the project. It was made to create an accurate impression that there was no explicit reference to the actual reality that occurs. It was showed in monitor 2 in the novel where many of them died outside, in the bedroom, even in the laboratory. Project Blue ran almost perfectly and spread quickly as if happening as a disease. Starkey thought it would be less of a problem for the cafeteria resident who only has a small population, but it is not like what he thought. This project was the one that he did not like to see due to what was happening there.

Starkey looked at all the other blank screens in the room where the Project Blue was made, and then he pressed all the buttons that were there, such as "4 and 5 showed labs" (p.46) of the physics and biology laboratory of viruses. The physics laboratory showed a small centrifugal machine that is still spinning, and something creepy is happening there. In contrast, the viral biology laboratory contains cages for primary animals such as guinea pigs, monkeys, and dogs. It showed simulacrum, where the labs are the instruments to make the simulation of a disease.

Project Blue, which was made as a disease, was able to be transmitted quickly, and it was also able to cause the death of almost the entire population in the novel, and only a few are left there. This project then becomes the simulacrum in the novel as the quotation below:

'Oh, shit,' Starkey said, and was appalled by the watery weakness in his voice and the skin-crawl that had started near the base of his testicles and was now working up into his belly. 99.4% communicability, he thought. It played insanely over and

over in his mind. And that meant 99.4% excess mortality, because the human body couldn't produce the antibodies necessary to stop a constantly shifting antigen virus. Every time the body *did* produce the right antibody, the virus simply shifted to a slightly new form. For the same reason a vaccine was going to be almost impossible to create. (p.48)

The quotation proves that the simulacrum of Project Blue exists, and it was made real with a rate of 99.4% of transmission, which means that there were also deaths around that number. Starkey said it in the novel. Those all happened because the human body could not produce the antibodies needed to stop viral antigens that were always moving. In this way, the project was expected to become a simulacrum until it can override and even hide the actual reality. On the other hand, a vaccine from this disease as an additional tool to prevent transmission was very difficult to make with this speed of mortality.

99.4% excess mortality in the novel was started with the introduction of 'The Circle Open' and then it became the simulacrum of Project Blue. 'The Circle Open' told about an accident that will mark the world's destruction throughout the whole story in the novel. Charlie, who was supposed to be at work at night, came back home to wake Sally, his wife and asked her "to get away" (p.11) from California with her daughter, Baby LaVon. Sally was used to asking questions to Charlie and insisting him tell her what happened. He managed to leave the base, but he was still infected with the disease by "coughing steadily" (p.14) and then "died twenty miles from the hospital" (p.25) after the accident happened to him and his family.

In just a few days, the Project Blue that was created could spread quickly. It started by Charlie, who initially took in his Chevy on a visit to Hap's Texaco. His wife and daughter, who sat in the front seat, were found dead in the car while he was still alive, but he was sick and delusional. Charlie transmitted the disease to State patrol officers, Joe Bob Brentwood, and Harry Kent after the accident. Then, "Harry, a gregarious man who liked his job, passed the sickness to more than forty people during that day and the next" (p.87). Then these people continue to other chains, such as family, friends, and others. Finally, the disease spreads to all country residents regardless of their profession, such as doctors, patients, visitors who are on vacation there, and all such "A very lethal chain letter" (p.87).

The simulacrum process in the novel about Project Blue was also portrayed by describing the research process to diagnose the illness carried out by the team of Dr. Denninger, "which is the only halfway decent diagnostic tool Denninger's got so far" (p.131). The submitted reports showed that many people were infected and then died when they tried to talk to each other. Joe Bob Brentwood showed a positive response. He "went reeling around the room, yelling, coughing, blowing snot, the whole bit. Then he fell over and died." (p.131), but something different happened to Stu, who used the code name Princess in the novel. He showed no signs of the virus and looked completely normal.

So, Project Blue as a simulacrum was started from the technology used to create deadly diseases. Project Blue was made in a laboratory which was displayed through several monitors in it. The Project Blue was created as a disease through transmission with incredible speed. Project Blue has an impact on the

death of almost the entire population. The speed of transmission that occurred in Charlie, at the beginning of the novel, became a sign of destruction and spread to others very quickly. In addition, the form of simulacrum about Project Blue was also marked by the research conducted to diagnose the disease.

3.1.3 Simulation in Project Blue

The simulation of Project Blue is called superflu. It was started when Charlie transmitted the disease to another after the accident as the quotation below:

Hap looked at him, scared, and tried to remember what all his reasons had been. He could not think of a one. All he could remember was that he had also awakened with a headache and a runny nose. Well, everyone caught a cold once in a while. But before that guy Campion had shown up, he had been fine. Just fine. (p.42)

The quotation above showed where the simulation of Project Blue had begun. Charlie's disease spreads to everyone who presents at the time of the accident at Bill Hapscomb's station that night. The next day, Norm Bruett, who was there that night, woke up with a headache and a cold. The same thing happened to Hap, who was also there that night. Then, he tried to remember what happened and why it happened. Whereas before the accident happened, everything was fine. They are scared.

Norm Bruet, who woke up in the morning after sleeping and the accident that night, experienced strange things that occur in his body, "He felt tired and he had a queasy, thumping headache" (p.37). This strange sign became the first sign of and led to the simulation of Project Blue. He felt as he was drunk, but he did

not drink much beer that night. The headache, which he did not know the cause, really made him dizzy and broke when he tried to talk to his sons, Luke and Bobby. Norm was still curious about the accident because the woman and the baby died in the car at that moment while the man was sick and died on the way to the hospital. The accident seemed strange and sad.

Joe Bob, who was also there that night, also experienced the exact wrong thing. He advised Hap, the owner of Bill Hapscomb's station, to close his station at that time. He told Hap what doctors had said and explained to Hap that "doctors look scared like that" (p.41) to the disease. Besides that, Vic Palfrey also woke up with a strange and bad feeling all over his body. He said, "I woke up this morning sneezing and hacking away like sixty" (p.42). It was the simulation of Project Blue at the beginning to be a disease.

Harry Trent is "an insurance man" (p.87) in Braintree. In the novel, he was transmitted disease, as a simulation of Project Blue, by Joe Bob. Then Harry, who liked the job, transmitted the disease to everyone he meets approximately forty people in every day. It could be said that by using "the same conservative formula" (p.87), these forty people can then transmit the disease, which continues to infect one thousand people, five thousand people, twenty-five thousand people, fifty thousand people, and so on.

Judy Horton, who was seventeen years old and beautiful, was quite happy to participate in various events. A grave mistake was made by her two years earlier. She was pregnant, and her mother told her to "into marrying the boy responsible" (p.378), but she did not want to do. This accident happened when he was still a

college student. During those two years, she has struggled with her husband by working in various jobs. And then when the disease, which they call superflu as a simulation of Project Blue, struck away, she thought that the disease "had solved all her problems."

Richard Hoggins, a black man who was "addicted to the fine white powder he called 'hehrawn' for the last five years" (p.379), lived in Detroit, Michigan. During his lifetime, he drank heavily and consumed heroin. One day he overheard people saying that Allie McFarlane, who owned the third-largest company, had just gotten a large shipment of heroin. Of course, Richard did not think much of trying to get it and stool it, but he still did not know surely "where McFarlane would keep a big order like that" (p.379). However, during the superflu disease, which is a simulation of Project Blue, many customers and users died, and then he also died "on the bags of heroin" (p.380).

According to Nick, who was first introduced as a deaf man and being robbed, the world is no longer based on the will of the powerful "but according to the superflu" (p.698). If we compare what happened to superflu, which was the simulation of Project Blue, it was like a bomb placed in a children's toys box. A massive explosion occurred inside. The toys would automatically burn from one to another. The toys would break and would be difficult to repair. It took a long time to repair because he had to wait and find out the extent of the damage. Likewise, Project Blue, the new world, should have started when the disease was gone.

Moving back to the beginning of the story, a Chevy car "bumped up over the curb" (p.20), the driver and passengers died. At that time, the disease was made spread out to all existing characters. However, this did not happen to Stu Redman, who needed to do further research on him.

'No need for her to be,' Stu said easily. It was hard to sound easy, but he felt it was important to hide his fear from this man. Denninger looked and acted like the kind of man who would ride his help and bullyrag them around but lick up to his superiors like an egg-suck dog. That kind of man could be pushed a ways if he thought you held the whip hand. But if he smelled fear on you, he would hand you the same old cake: a thin icing of 'I'm sorry I can't tell you more' on top and a lot of contempt for stupid civilians who wanted to know more than what was good for them underneath. (p.85)

The Project Blue that they called superflu as the simulation was not all running smoothly. The quotation above showed the curiosity of the disease epidemic that was attacking the country. What was happening, and what was being hidden? It has happened to Stu. Stu's curiosity grew when a doctor, Denninger, using personal protective equipment, came back into the room and tried to diagnose why Stu did not get the transmission of the disease. The doctor would not tell everything about what happened unless he was willing to cooperate and tested to do further research.

For the different thing that happened to Stu Redman, he finally got the answer to his curiosity when a different doctor named Dick Deitz walked into his room without "wearing one of the all-over white suits, but a small shiny nose filter that looked a little bit like a two-pronged silver fork" (p.124) as like as the other doctors used. It turned out that Stu was immune from the superflu as the

simulation of Project Blue while his other friends had died. The simulation here was a guinea pig placed in the same room as Stu for three days, and the guinea pig was still alive.

So, the disease project ran almost perfectly where it could be proven by the response from the characters in the novel. The disease that they call superflu as the simulation of the Project Blue transmitted from one to another. Some infected characters in the novel with the infectious disease got sick died quickly, and some do not. The infectious disease did not transmit to Stu because of his immune until he should be analyzed for further diagnosis.

3.1.4 The Role of Media

The reality of society in this novel was also influenced by the communication displayed in the media. A phenomenon that often occurs in the media was a portrait of communication that is often manipulated from real to false or vice versa, as the quotation below:

At dusk he walked down Main Street to Paulie's Radio & TV and committed another of his apologetic break-ins. He left a note by the cash register and lugged a Sony portable back to the jail. He turned it on and flipped through the channels. The CBS affiliate was broadcasting a sign which read MICROWAVE RELAY DIFFICULTY PLEASE STAY TUNED. The ABC station was showing 'I Love Lucy,' and the NBC feed was a rerun episode in a current series about a perky young girl trying to be a mechanic on the stockcar circuit. The Texarkana station, an independent specializing mostly in old movies, game shows, and religious zanies of the Jack Van Impe stripe, was off the air. (p.225)

The quotation above showed that abstract or false things became real through television or radio. The goal is that the societies in this novel could follow and even consume it, as has been done by Nick. Apart from that, other broadcasts also depicted false reality, such as a series of stories of a young girl becoming a mechanic on a stock car circuit, old movies, and game shows.

The role of the media about Project Blue that they call superflu began when a pair of reporters for the daily Houston who was part of a team in a small city called Sipe Spring "had linked what was happening in Sipe Springs with what had already happened in Arnette, Verona, Commerce City, and a town called Polliston, Kansas" (p.147). Information about the Sipe Spring situation may not be essential because it was not enjoyable. Listeners had been more interested in hearing and knowing what happened in Arnette and other cities but failed due to military aggression.

The news about Project Blue in the novel is always awaited because "television was a completely visual medium for Nick" (p.227) to keep track of what is happening. There were not many pensions operating at that time. Only a few broadcasts are still running, such as the broadcast about "travel to most of the large city areas was still restricted, but the restrictions would be lifted as soon as the vaccine was in general release" (p.226).

Likewise, the epidemic in this novel is made real through broadcasts in the media, as quoted below.

When it came on, he was dumbfounded. The 'superflu epidemic,' as it was now being called, was the lead story, but the newscasters on both stations said it was being brought under control. A flu vaccine had been developed at the Atlanta Centers

for Disease Control, and you could get a shot from your doctor by early the following week. Outbreaks were reportedly serious in New York, San Francisco, L.A., and London, but all were being contained. In some areas, the newscaster went on, public gatherings had been canceled temporarily. (p.226)

Several points can be discussed in the quotation above about the role of media. First, the media has an essential role in playing information about the disease that was befalling them. The disease became the headline news which they called superflu epidemic. Superflu was a Project Blue made by the government. In the news, the superflu disease was currently being controlled by the government, and of course, they hid the truth about what was happening. Second, the impact of these mass media has resulted in consumerism in the community where the disease that they believed in was called superflu. Due to developments such as the form until the use of technology, the public in the novel becomes very responsive to the information received without knowing the actual accident.

The media social used in this novel has a very important role in hiding what happened. All broadcast channels are closed by the National Guardsmen. They are called in the novel, and "a coup took place" (p.231), carried out by noncom military to several existing radio and television stations. Some also broke out in minor rebellions. It all was done to cover all the truth about the Blue Project. The media and communication used in novels tended to ignore the truth and facts as the quotation below:

'Okay, that's good work,' Palmer said. He then faced into the camera again. Fellow citizens of Boston, and Americans in our broadcast area. Something both grave and terribly important has just happened in this studio, and I am very glad it has happened

here first, in Boston, the cradle of American independence. For the last seven days, this broadcast facility has been under guard by men purporting to be National Guardsmen. Men in army khaki, armed with guns, have been standing beside our cameramen, in our control rooms, beside our teletypes. Has the news been managed? I am sorry to say that this is the case. I have been given copy and forced to read it, almost literally with gun to my head. The copy I have been reading has to do with the so-called 'superflu epidemic,' and all of it is patently false. (p.232)

The quote above explained that the coup aimed at broadcasting the superflu epidemic, not the Project Blue. Palmer, as a broadcaster, told the truth to the public. All broadcasting facilities were heavily guarded by armed soldiers. The news reported was prearranged, copied, and disseminated, then forced to read to the public. The truth about the Blue Project was fabricated.

The Los Angeles Times also issued ten thousand copies, which scored 26,000 copies of a circular advertisement that read "WEST COAST IN GRIP OF PLAGUE EPIDEMIC, Thousands Flee Deadly Superflu, Government Coverup Certain on every page" (p.235). After that, a quick and bloody retaliation occurred there. L.A *Times* had been blown up by radical revolutionaries. Twenty-eight workers died, and others were injured collected into one.

Similar to the discussion above, the truth was also reported in a "newspaper called the Durbin *Call-Clarion*, put out by a retired lawyer named James D. Hogliss" (p.233), a defender of the working people who has a fiery spirit. The news reported that the disease "more than a disaster or a tragedy" (p.234). There is something hidden by the government so that people no longer have trust and hope in the government.

The struggle for the truth was also carried out by "some campus group, probably either Student for a Democratic Society or the Young Maoists" (p.230). They put out posters that said they were concerned about the superflu. They called through the posters that the government had lain, and then some of the press had been co-opted by military officials. They also claimed that superflu was a severe disease and a deadly disease. No vaccine had been found yet for this superflu, and the superflu was developed by a government that covered up all the truth.

So, the media in this novel broadcasted and reported what is right and what is wrong. Some news said what happened, and some also said the opposite. What did not happen was broadcasted in the media to cover up the actual incident.

Because of that, the reality became false when the truth was manipulated. The consumer society tending to be confused about what was right and what was wrong about Project Blue, which they call the superflu.

3.2 The Portrayal of Hyperreality

3.2.1 Free Zone as Hyperreality

From the discussion about Project Blue becomes simulacra and simulation in the discussion above, the researcher also found hyperreality portrayed in the novel, namely Free Zone. Free Zone is a free and safe place from superflu as the simulation of Project Blue as in the quotation below:

It was the man on the radio who called it the Boulder Free Zone; his name was Ralph Brentner, and he said (with some embarrassment) that the Boulder Free Zone was mostly a radio call-sign, but Lucy liked it just for itself, for the way it sounded. It sounded right. It sounded like a fresh start. And Nadine Cross

had adopted the name with an almost religious zeal, as if it was talismanic. (p.658)

The quote shows the hyperreality when it is broadcasted that there will be a zone where the place is free from superflu to start a new life. The media also has an essential role in broadcasting about this zone. So, the people responding to the broadcast were excited to go to that place and survived the superflu epidemic. Lucy, one of the characters in the novel, heard the news but did not have an apparent reference to this place, but she likes and is interested in registering it as if it sounds like this place exists to live a new life for her.

Many people outside the zone asked and wanted to hear the opinion of the Free Zone committee whether the place was good enough and safe from superflu. Many people know the zone "by virtue of a single poster turned out on a hand-crank mimeograph machine, the Free Zone had been transformed from a loose group of refugees into potential voters" (p.714). They love the zone. The zone made them feel safe and free from superflu. The condition reflects the form of hyperreality because when a superflu epidemic attacks, the Free Zone becomes something beyond their minds.

Harold, the only person who seemed all right in the previous city when superflu attacks, realized that the Free Zone was a different place, "This small-town society was like no in American pre-plague society." (p.712). There is no longer any limit for the men and women who live there. There was no wedding ceremony as usual. They lived together according to their desires. All of them lived harmoniously in a small community in the zone. Nothing was set and regulated. Therefore, there was no fighting there. They were no longer questions

to the superflu anymore. In the new Free Zone society, he could only be Harold Lauder. He was in a position where he was free to accept what he was. He should be able to forget all his dreams and ambitions easily.

All right. The next item on the agenda would be that we run the government like a New England township. Perfect democracy. As long as we're relatively small, it'll work fine. Only instead of a board of selectmen we'll have seven... representatives, I guess. Free Zone Representatives. How does that sound? (p.676)

The hyperreality was reflected in the quotation above that described the impact of Project Blue. The people in the Free Zone, who was free from superflu, were planning to create a new structure of society which they called representatives. They did this to lead a new life where the Free Zone had its government, like New England. Meanwhile, the fact was that their city was suffering from an epidemic from superflu.

The idea of re-creating America even as a small population after the superflu epidemic disease as a simulation of Project Blue becomes a hyperreality that transcended the reality. Like what Glen said to Stu, as quoted below:

'Here it is, Stu. First: Re-create America. Little America. By fair means and by foul. Organization and government come first. If it starts now, we can form the sort of government we want. If we wait until the population triples, we are going to have grave problems.' (p.675).

Glen Bateman is an old sociology professor. His knowledge was very unpopular. Many people thought that he was a lunatic. He did not believe to superflu. He also advised Stu, who was immune from superflu, to build a community or government in the Free Zone. The suggestions and ideas that Glen conveyed in

Free Zone were constructive in shaping the structure of societies and what might happen if they were not in equal right.

Then, another thing that also reflects the concept of hyperreality in the novel was the first official meeting held at the Boulder Free Zone. The meeting was still started by "six hundred people singing 'The Star-Spangled Banner'" (p.796), their national anthem. The song has no meaning for them anymore because the government had not functioned at all, and they were also responsible for the Project Blue they made. Furthermore, the meeting was to re-approve the American Constitution and the Bill of Rights, which meant that the crime was also defined as deprivation of rights and freedoms. It already showed something beyond the minds of the people at that time.

Many people who remained were attracted to Free Zone because of Ralph's cleverness and ingenuity. This method is done by creating radio in the zone so that many people know through the radio, as in the quotation below:

Mother Abagail cackled. She *did* like Ralph. He was a simple soul, but canny. He had a feel for how things worked. She was not surprised that he had been the one to get what everybody now called Free Zone Radio going. (p.683)

Once again, the media has an essential role in shaping an image that goes beyond the reality of the listeners so that many listeners will be attracted to come to Free Zone. The hyperreality in this situation comes in the form of the Free Zone radio, which can control the listeners' minds and form a new image without knowing the actual reality experienced by Lucy and other characters.

The concept of hyperreality was also built through the image of Mother Abigail, whom they believed was a holy prophet in the Free Zone. The people there "recognize that the Free Zone sees Mother Abagail as a theocratic symbol" (p.763). One afternoon, news of the disappearance of Mother Abigail hit the Free Zone community. However, she was considered to be like Jesus, who went out for lunch for several years. His teachings would always be there to follow. She was also considered and believed to be like Moses, who could destroy the golden calf so that the Israelites stopped worshipping it. The committee of Free Zone believed that one day she would return, "That is the way the Free Zone feels about Mother Abigail." (p.755).

In Free Zone, the image of a baby was also built that, in the future, they would see the baby who has gone through an equally painful struggle, "the product of two immune parents" (p.1197). Some of the other babies might have died, and this baby was the only baby in the world. The baby became a part of the Free Zone and the next generation. The baby was also an added consolation for the societies in Free Zone. Everyone was willing to sacrifice for the baby. Therefore, the image of the baby that the societies hope in Free Zone portraited hyperreality until many people interested in coming there.

Interested people came to the Free Zone as well to see Abigail's mother in this place. With her holiness believed by some of the characters through the dreams they experienced, she was also believed to be the new leader for their civilization. Mother Abigail in the story acted as a kind leader, "Her understanding of him was surprisingly sophisticated. The people who had been

drawn to the Free Zone all came to see her in this place, and she received them, although they sometimes made her tired ..." (p.681). Many people wanted to be accepted by her in this place. They wanted to tell her that they had dreamed of her. All these desires that were beyond their reason to think proved a form of hyperreality in this novel.

Many of them were still wondering how much longer the brilliant idea of "tremendously necessary if the Free Zone is to be assured its full chance to survive" (p.8846). They asked each other what had brought them to the Free Zone and what wind had brought them there. Then their conversation turned into trivial things that they came there because of "Free Zone gossip, for the most part" (p.837).

So, the hyperreality in this novel was depicted in the media, which played an important role in broadcasting the Free Zone, which they believed was a safe place from the superflu that attacked. Many people were curious and asked for the truth of that area. The area was very different from other cities during the superflu epidemic. They lived together over there comfortably and peacefully. They were trying to form a Little America over there. They also built an image of someone that they consider as a holy angel there. Therefore, many people still left, and they immune from superflu were interested in coming to the Free Zone.

3.2.2 Free Will as Hyperreality

3.2.2.1 Dream of Free Will

The simulacra and simulation of Project Blue and the role of the media in it influenced the hyperreality that occurs. It was not only in the form of a Free Zone

as a safe place from the superflu but also in the form of free will that was begun by the dream.

Stu Redman was the first person who experienced the dream, which later became the concept of free will. That night, he slept more soundly than usual. Stu had often dreamed the night before and, "he had never had a dream like this" (p.128). At the beginning of his dream, he was on a wonderful country road. The sun shone brightly, and all around it was full of greenery. He heard a melodious singing voice accompanied by good acoustic guitar music, so he was delightful to hear. The song reminded him of his childhood and "this is the place" (p.128) where he had to go.

Suddenly the music stopped, and then "there was something terrible" (p.129) in his dream. Black clouds covered the sun that was shining at that moment. He saw the darkness that began to emerge from the plant. The darkness was more terrible than a plague, fire, flood, earthquake, or other natural disasters. The darkness continued to watch over him. Then he saw two glowing red eyes far behind the shadows of the dark. The eyes were without a clear face. He was screaming, "Then the dream was fading, and he awoke with feelings of disquiet, dislocation, and relief" (p.129).

Nick also had the same dream, which had later become the concept of free will. "He dreamed oddly," (p.167), but upon awakening in his dream, he could only remember to be walking through an endless line of greenery, and he was looking for something terrifying that seemed to be behind him. The next night he tried to sleep again at that time, "and the dream that came was the one he had had

before recently" (p.220). Sometimes the dream was delightful and very calming. The dream gave him a feeling that there would be happiness that was very near to him. Sometimes, too, the dream turned faded as a terrifying terror that tried to approach and near to him.

The same thing happened to Frannie when she got into her house and entered the living room. "She dropped to the couch and slept immediately" (p.276). In her dream, she climbed the stairs to complete her task, and she went to meet her father, who was at rest in the realms. However, when she tried to enter the room, her sadness and loss of her father turned into something terrifying. The room turned to be dark as if a terrible ghost had come to her. She ran away from the room, from his dream, and woke up from her sleep. The dream scared her, "leaving behind it only a sense of doom" (p.277)

What interests me about these dreams," he went on, "is that they seem to presage some future struggle. We seem to be getting cloudy pictures of a protagonist... and an antagonist. An adversary, if you like. If that's so, it may be like looking at a plane on which we're scheduled to fly ... and getting a bellyache. We're being given the means to help shape our own futures, perhaps. A kind of fourth-dimensional free will: the chance to choose in advance of events. (p.575)

The quotation above showed that Harold was still confused about his dreams. He dreamt about a good person and a wrong person in the future, protagonist and antagonist. This dream signified a struggle for the future. It was as if the characters in this novel have the opportunity and means to shape their future. That was what was meant by free will in the novel before everything happens without being regulated. Then it became a form of hyperreality in the novel.

So, free will in this novel was marked and initiated by dreams experienced by several characters. The first dream was experienced by Stu Redman, which was a good dream at the beginning, and then the dream turned into a nightmare. His sweet dreams were depicted with the beauty of nature where the sun shined brightly, the clouds were bright, and the flowers full of colors, while his nightmares were depicted with darkness in which there were frightening shadows with his two terrible red eyes. Nick also had a dream like that, so did Frannie. Even Harold, who also had dreams like that, sweet dreams and nightmares, was confused about interpreting his dreams.

3.2.2.2 Free Will of Good vs. Evil

The dream became the basic concept of free will from the existing characters to choose what was right and wrong according to their respective versions. Free will was started from a dream that the characters experience. They dreamt of a leader image for this world after superflu; then they consider who deserves to stand there. Furthermore, the novel also talks about the government, which has the right to rule and be ruled.

That black man. That servant of the devil. We got the Rockies between us n him, praise God, but they won't keep him back. That's why we got to knit together. In Colorado. God came to me in a dream and showed me where. But we got to be quick, quick as we can, anyway. So you come see me. There's others coming, too. (p.494)

The quote above showed the kindness represented by Mother Abigail in the novel. In her dream, she was sent by God to gather people in the Free Zone to meet her and follow her. The concept of hyperreality in the quotation above, she

believed in her dream. She also described the characteristics of evils at that time and how to deal with them.

Mother Abigail lived in a humble home in Nebraska. He was the daughter of a farmer. She lived peacefully there but often experienced a sense of loss, the loss of her husband. She had been married several times, but all of her husbands had died. "The woman on the bed was a skeleton covered with thinly stretched, ash-gray skin. She seemed without sex. Most of her hair was gone; her breasts were gone; her mouth hung unhinged and her breath rasped through it harshly" (p.945). At Boulder Free Zone, she taught Stu and the others how to become a community. Her teachings were able to make them be a community.

As if having free will, Mother Abigail guided Stu and others on a journey and the right path. "You are to go west,' Mother Abigail whispered. 'You are to take no food, no water. You are to go this very day, and in the clothes you stand up in. You are to go on foot." (p.965). Stu Redman led the journey to Las Vegas to fight the darkness. For him, it was not only a physical and spiritual journey to fight crime, but he also had needed to prove himself worthy with Frannie to live together. This choice had become evidence of his free will because it was not following what was directed to him. Mother Abigail said, "God didn't bring you folks together to make a committee or a community,' she said. 'He brought you here only to send you further, on a quest. He means for you to try and destroy this Dark Prince, this Man of Far Leagues'" (p.963).

The free will of good was also shown by Glen Bateman, who explained the dark man to Frannie as "the last magician of rational thought, gathering the tools

of technology against us" (p.776). The dark man could even be something much darker than they thought. According to Glen, sociologists, psychologists, and even theologists would not be able to end this darkness unless "white magic will do that" (p.776). The white magician was Mother Abigail, who was worried and alone in someplace over there.

If Mother Abigail represented good, then Randall Flagg represented evil.

Flagg, "the dark man," encouraged everyone to believe in him and led a broken life. His life was full of evil. He fought everyone by threatening and even persuading him. For him, power over others was the most crucial value in his life. "There was evil, and it probably came from original sin, but it was in all of us and getting it out was as impossible as getting an egg out of its shell without cracking it" (p.539). He lived in Las Vegas, where the city was more about the life of a military regime than a community that has freedom in life. The life over there was colored by darkness in the form of distrust of each other.

The concept of free will for evil was shown by Lloyd, who represented the nature of disobedience. Before the superflu epidemic, he became Poke's right-hand man who ended up dead in prison. Randal Flagg rescued him from prison after knowing that he was also immune to the superflu. He was now entirely under Flagg's control. Everything Lloyd did was of his own free will, including being the right-hand man of Flagg's crimes. Lloyd always did what Flagg ordered to him, and finally, he tried to break free by saying to Flagg, "I didn't do it for you" (p.1128).

Another form of the free will of evil that became hyperreality in the novel was Harold. He joined Flagg's crimes. According to him, his opinion was always correct, and other suggestions were always wrong. Hatred made him join Flagg through Nadine, who always seduced him to enter into her mission. "Harold sneered at him and went into a long spiel about how dreams were psycho-Freudian manifestations of things we didn't dare think about when we were awake" (p.558).

Nadine Cross was a representation of free will from choosing what was wrong to be what was right. At first, she chose to follow Randall Flagg and join him. Nevertheless, in the end, she betrayed him. "She knew that her purity, her virginity, was somehow important to the dark man." (p.667). After that, Nadine also managed to seduce Harold, who was disappointed in Stu, to join her and depend on the dark man for the same reason. Nevertheless, in the end, she felt that she had to leave the dark man.

But another voice, one which spoke with greater authority (but with a certain gentleness, like a cool hand on a fevered brow), told him that the time of choices had long since passed. If he chose Donald Merwin Elbert now, he would die. He had sought the dark man of his own free will (if there *is* such a thing for the Trashcan Men of the world), had accepted the dark man's favors. The dark man had saved him from dying at the hands of The Kid (that the dark man might have *sent* The Kid for just that purpose never crossed Trashcan Man's mind), and surely that meant his life was now a debt he owed to that same dark man ... the man some of them here called the Walkin Dude. His life! Had he not himself offered it again and again? (p.650)

The quotation above showed that the concept of free will was no longer based on what was right and what was wrong. Free will to choose is based on the debt of

gratitude. As illustrated by Lloyd in the novel, he decided to join the dark man because of the debt of gratitude, and if he chose Donald Merwin Elbert, he might have died at that time. That was what only comes to mind. However, such a concept never crossed the minds of the Trashcan Men in the world if the dark man saved him from the hands of The Kid's death with a specific purpose.

So, the form of free will to choose what was right and wrong was also portrayed in this novel. This form of free will become a hyperreality that was beyond the minds of Americans at that time after the outbreak of the superflu that attacked, which was a simulation of Project Blue made by the government.

American societies actually should be held accountable by the government. The societies no longer trusted the government even though the government did not exist anymore. The societies were more confident in their free will to choose what was right and wrong according to their respective versions. Mother Abigail and her followers represented good in this novel, while Randall Flagg and her followers represented evil.

3.2.2.3 Free Will of Sexuality

Another form of information that portrayed hyperreality in this novel was the free will of sexuality. There were no restrictions in the relationship and making love. Everyone had their right to do so, as quoted below:

Nick looked at her, expressionless. He had been called worse names, but there was something in her that he very much did not like. Some restless instability. If she got angry with you, she wouldn't yell or slap your face; not this one. This one would claw you. It came to him with sudden surety that she had lied about her age. She wasn't seventeen, or fourteen, or twenty-one.

She was any age you wanted her to be ... as long as you wanted her more than she wanted you, needed her more than she needed you. She came across as a sexual creature, but Nick thought that her sexuality was only a manifestation of something else in her personality ... a symptom. Symptom was a word you used for someone who was sick, though, wasn't it? Did he think she was sick? In a way he did, and he was suddenly afraid of the effect she might have on Tom. (p.448)

Another hyperreality in free will was sexuality, where sexual relations in this novel were no longer limited. The quotation above showed that Julie Lawry's sexuality was just another symptom of her personality. These symptoms were based on the desire and the need for sex. When lust had grown, then it was not able to be controlled. Everything was accessible to will.

The free will of sexuality was also shown by Larry, who loved much money and to be famous. He was bankrupt and did not know how to fix it. When he met Rita Blackmoor, he was still very selfish. He slept with her. "His mind went back to last night. She had made love to him with such frantic energy that for the first time he had found himself thinking of her age and had been a little disgusted" (p.324). He felt sorry for his own free will last night and slept with her out of lust rather than love. Since she had died, he intended to become a better person in the next future.

In the Free Zone, Larry was also faced with a choice between his loyalty to a woman he likes, Lucy Swann, or his desire for a mysterious woman, Nadine. Lucy Swann was very liked because of her kindness while Nadine was always trying to seduce him. She asked him to make love with her, as the quotation below:

'Make love to me,' she said, and put her arms around his neck. She pressed her body against his and he knew by its looseness, its warmth and springiness, that he had been right, she was wearing the dress and that was all. Buck naked underneath, he thought, and thinking it excited him blackly. (p.805).

The quotation above showed that Nadine did not only ask Larry to make love, but she also did it by giving him her warmth and springiness and creating delicious friction. She was also only wearing a dress, and it was all as if she was naked underneath. However, Larry refused. He was able to unlock her hands around his neck and pushed her until she almost felt.

Stu Redman also displayed the concept of the free will of sexuality with Frannie. At the beginning of the story, Frannie was described as a pregnant woman without marriage. After the superflu outbreak hit, many people died, including Jess, who made her pregnant. Stu was attracted to her, and so was Frannie. She asked Stu to sleep with her and said, "Stu, make love to me." (p.805). Stu did not think twice to say yes as long as there were no significant symptoms for them.

Nadine also presented the concept of the free will of sexuality. After returning to Las Vegas, she let Flagg, the leader of darkness, have sex with her. Nadine did this to put an end to the darkness, all its evil, and its descendants. "She was the perfect incubator. She would breed his son, bear him, and then she could die with her purpose served. After all, it was what she was there for." (p.1039). She sacrificed herself by suicide and the fetus in her to end all of Flagg's hopes of evil. She had a relieved smile on her face.

Well maybe it is and maybe it isn't, but when a man's around a woman who doesn't want him in bed, that man's got his choice. I pick the hand every time. I guess you do too since she's still with you of her own free will. I just want to speak plain, between you and me. I'm not here to squeeze you out like some bully at a country fair dance. (p.416)

The quotation above showed that the concept of free will in relationships in this novel depended on each individual who wanted to do it. Stu explained to Harold that when a man was already in a bed with a woman that he did not want, he had the option at all times to do it of his wish. Doing his own free will without the will of others became a form of hyperreality in the novel after the superflu outbreak, which was the simulation of Project Blue.

So, the free will of sexuality became a form of hyperreality in this novel. Like the sexuality possessed by Julie Lawry, it signified the form of symptoms in her personality so that she was free to do it anytime and anywhere. A very concerned person and always wanted to boast of himself like Larry had a stronger lust than love, so he was free to make love with anyone. Frannie had also been introduced to her free sexual life so that she got pregnant before marriage. Lastly, Nadine also allowed herself to be enjoyed by anyone, even the dark man. Sexual free will depended on each individual whether he/she wanted to do it or not.

CHAPTER IV

CONCLUSION

Two main topics have been discussed in this research. First is a description of the simulacra and simulation of Project Blue in Stephen King's *The Stand* novel. Second is the portrait of the Free Zone and free will as hyperreality. These two points of discussion are related to the statement of the problem at the introduction of this research.

Simulacrum in this novel is Project Blue made by the military government in a biological weapons laboratory. There are so many technologies used become the instruments to be simulacrum in making the simulation of Project Blue. The technologies are used such as laboratories and monitors that display the specifications of Project Blue. The project was created as a contagious disease with an extraordinary speed of transmission. The speed of transmission also becomes one of the tools in the simulation of Project Blue. At the beginning of the story, the transmission speed brought by Charlie becomes a sign of the world's destruction at that time.

Superflu is a simulation form of Project Blue that circulates among the characters in the story. The disease is transmitted to each other almost perfectly. Some of the infected characters in the novel get sick and then died unless they are immune from the disease. Media influence the public's response to the spread of the disease from superflu which is a simulation of Project Blue. The media has an essential role in making Project Blue to be superflu or superflu is Project Blue.

What is right and what is wrong becomes a pseudo thing. Automatically people become confused, Project Blue or superflu.

From the description of simulacra and simulation above, Free Zone and free will appear as hyperreality in this research. Free Zone is described as an area that is believed to be safe and free from superflu, the simulation of Project Blue. Many people who are still left are curious and wonder about the place beyond their minds. They are Stu, Frannie, Harold, Flagg, Abigail, Glen, Llyod, Nadine, Lawry, Lucy, and Trascan Man. The area is said to be very different from other cities at the time of the superflu epidemic. So, many people are interested in coming to Free Zone.

In addition to the Free Zone as a form of hyperreality, free will also reflects a state of hyperreality in the novel. Free will begins with a beautiful dream that turns into a nightmare in an instant. Their beautiful dreams are about serenity in life, while their nightmares are about the darkness that haunts their lives. The dream is experienced by Stu Redman, Nick, Frannie, and Harold. They are automatically still confused with interpreting the meaning of their dreams when such a situation, a superflu epidemic.

Then from that dream which is the beginning of a sign of free will, they have the right to choose whatever they want in their lives. The people in the novel who are still alive and immune from the superflu disease are free to will. The concept of community life like that became something that was beyond their minds at that time. They follow two new flows, the good of Mother Abigail and the dark or evil of Randall Flagg, which they believe to be the right thing to live

according to their version. They should have been under the auspices and responsibility of the government, but they already assumed the government did not exist and started a new life.

Finally, free will, as a form of hyperreality is also described in the free will of sexuality. The sexuality of characters depends on the element of their desire to do it. Julie Lawry wants to do it because of her personality, which always wants to do it. Larry also wants to do it because his lust is more vital than the love that he has. Frannie, at the beginning of the story, is pregnant out of wedlock. However, she still wants to do it with other people. Lastly, Nadine allowed everyone to do it to her, including the dark man. So, they are free to practice any form of sexuality without any restrictions.

Based on the conclusions above, the researcher would like to provide some suggestions for further research. Further research development can examine this novel, Stephen King's *The Stand*, as the same object with different theories and perspectives. Further researchers can also develop it by examining hyperreality portrayed in different novels as the object of study.

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