CHAPTER II

THEORETICAL FRAMEWORK

Preliminary Explanation

The theoretical background that used to analyze Bridget Jones' view toward appearance called hyperreality theory. This theory is formulated by one of the French Postmodernists named Jean Pierre Baudrillard. In order to explain the hyperreality theory from Baudrillard briefly, the writer of this study takes Pilliang's books entitled Hiper- Realitas Kebudayaan and Hipersemiotika: Tafsir Cultural Studies Atas Matinya Makna and Ratna's book entitled Teori, Metode dan Teknik Penelitian Sastra and the second edition of Barry's book entitled Beginning Theory: An Introduction to Literary and Cultural Theory.

The use of hyperreality theory is to analyze the impact of mass communication toward western metropolitan societies. It is focused on the effect of mass communication's enlargement such as newspaper, magazine, television, internet and others, in producing a hyperreality atmosphere in the life of western metropolitan societies.

There are three points which are related to hyperreality theory. The first is called simulation, continued with simulacrum and then hyperreality as the final point. The next paragraphs in this chapter detail more about those three points.

A. **The Theory of Hyperreality**

Jean Baudrillard takes simulation as the first point in hyperreality theory. He uses simulation to describe one of modern western metropolitan societies' behaviors in consuming more items in order to make different style, fashion, products, make up and other things with other people. The over production, over consumption and over communication, as the effect of the development of mass communication, make modern western metropolitan societies view that consuming in order to make difference with other people is important as it is one way to show someone's power in the societies (Piliang, 2003: 130). The societies see that someone's way of consuming relates to his or her status in society. These manners make people in modern western metropolitan societies purchase or consume something for the prestige instead of the usage.

According to Baudrillard in Teori, Metode dan Teknik Penelitian Sastra, simulation is a process of creating models of reality-something that never exist before and do not refer to any type of reality-without any reference to the original reality (Ratna, 2004: 204). This creating process produces objects that has never been made or even existed in the real world before. In simulation world, reality can be reproduced and made even more than the original reality. The process of simulation comes when those objects or models do not represent the original reality. Fiction, fantasy and hallucination are appearing into one thing that can be seen, felt and touch by people in real world. Simulation eliminates the difference between real and imaginary, original and fake, right and wrong (Ratna, 2004:294).

The existences of meaning placed no important part in simulation stage. It is because simulation is a process of producing objects which are duplication fiction, illusion, hallucination and nostalgic. On the other hand, outer appearance becomes the essential point in simulation, because the emphasis of simulation process creates an object which appearance becomes more important than contents (Piliang, 2003:134). This situation makes people difficult to differentiate which object is fiction or fact, because when the two objects are compared, they seem to look a like, but actually they are different.

Through the product of simulation model, the process of compression, deconstruction and reconstruction creates "space", which makes people experience a new "space"- named as simulacrum space as the second point in hyperreality world (Piliang, 1999:85). In Posrealitas, Baudrillard via Pilliang states that simulacrum is duplication from duplication, the real one has never existed and made people difficult to differentiate between the duplication and the real one (Piliang, 2004:21). For example is the existence of Chinatown in outside China region. The situation and atmosphere there make people feel as if they are really in China. Another example is when people enter the ghost house in a recreation place, they are frightened because of the gloomy condition and atmosphere inside the "house".

Simulacrum does not become a copy but a new model. Simulacrum is an artificial reality, a reality created through simulation, a reality seems to be considered as reality (Ratna, 2004:294). In artificial reality, there is no longer a clear difference between sign and reality. For example, when contemporary societies view and

experience fantasy, hallucination and science fiction from three dimension movie, they feel it as the experience of the reality. For contemporary societies, the existence of simulacrum is to fulfill the needs of sign but the sign has no relation to reality. This makes the reality of world operate differently and nostalgic takes all the existences of meaning (Piliang, 1999:88).

In simulacrum, the boundary between reality and imagination are not noticeable. These create a hyperreality condition as the last point in hyperreality world. According to Jean Baudrillard, a hyperreality is a condition where something unreal is believed as reality, it is even more real than reality itself (Ratna, 2004:294). When coming to hyperreality condition, people can not easily distinguish the real and unreal condition, because of the blend of unreal and real condition. In hypereality, people closer to artificial reality because they appreciate missing object which does not represent anything at all. In other words, artificial reality replaces the real reality.

> "The beginning of hyperreality is shown by the vanishing of signed, the decrease of ideology and the reality itself which is taken over the duplication from the nostalgic and fantastical world where reality becomes reality repleaces reality…." (Pilliang, 1999: 88).

The quotation above shows that the beginning of hyperreality is shown by the vanishing of the signified, although the signified is one of the important things in reality but it vanishes when comes to hyperreality. Moreover the reality itself has

taken over the duplication from fantastical or illusions world and produces "reality" called as fake reality. This fake reality later replaces the original reality.

The vanishing of signified in hyperreality produces the silence of majorities. This majorities fight for the power to express the differentiation in sex, products, pleasures, style, appearance, face, hair and others (Piliang, 2003:131). The emerge of the silence of majorities is like a television screen as a place for a various kinds of information, products and life styles flow, as the only reference to consumer society. Consumer societies create many kinds of values from the consumptive goods and making the consumption as the central activities in life (Piliang, 2003: 19). Through consumption activities, consumer societies produce the differentiation as it very important for them.

Costumer society becomes societies of the spectacle. Piliang, in his book entitled Posrealitas, states that societies of the spectacle are the societies which are in most of its life aspects is full of various kinds of shows which make it as the values and purposes of life (Piliang, 2004:18). In general, societies of the spectacle do not have any difference with costumer societies because both admire the importance of fascination and outer appearance than transcendental values, making it as the purpose of life.

Hyperreality world is a world which full of changing objects of simulacrum reproduction called the appearance objects. These simulacrum objects do not represent social realities as their references. In hyperreality world, a subject will experience the blend of reality and fantasy, fiction, hallucination and nostalgiac. Thus

makes the subject not easily find the differences between reality and fiction (Piliang, 1999: 90).

> "Baudrillard is associated with what is usually known as 'the loss of the real', which is the view that in contemporary life the pervasive influence of images from film, TV, and advertising has led to a loss of distinction between real and imagined, reality and illusion, surface and depth." (Barry, 2002: 87)

The quotation above shows that Jean Baudrillard takes television as the best example of hyperreality world. He argues that television has become the second reality in the world's society today. Television is "real" than reality world itself, because it not only absorbs the reality into its image, but is also able to fascinate the audience, simulacrum. TV become real world of the culture, which entertainment as the ideology, spectacle as the sign, lifestyle advertising as the popular psychology, the series of film as the bound of simulacrum and the spare of link as the real power (Piliang, 2003: 139).

In television, reality, fantasy, hallucination, illusion or fatamorgana blend into one image (Piliang, 1999: 93). That image creates simulation emotion and makes people's feeling more touchable than the real emotions. The images and emotions in hyperreality world have no depth meaning. It is even meaningless because meaning is not the one which is important in the world of hyperreality, however the process of creativity and the effects with the meaning through simulation (Piliang, 2003:140).

Baudrillard uses the hyperreality of media to explain the hyper-condition or hyper-information in mass media. He considers that the growth of mass media as the dysfunction of communication and create the situation of information impossibility, a situation where the information is senseless. These make mass media create false or fake situation and also hypereality condition. In these condition, issues believed as information and imaginary believed as truth (Pilliang, 2004: 141).

The hyperreality of mass media make people believe the information which represented by mass media as real or worth than fake or worse information. TV makes the images of a killer like a good man. The series of drama movies make the images of flirty like beautiful women. Magazines create the image of anorexia woman like a gorgeous princess. From these conditions, Baudrillard considers that the hyperreality of media creates problems in societies as mass media continue give hyperreality information (Pilliang, 2004: 144).