

Simulacra and Hyperreality in Novel *Aku Lupa Bahwa Aku Perempuan* by Ihsan Abdul Qudus: Perspective Jean Baudrillard

Sulaiman¹, and Tengsoe Tjahjono²

^{1,2} Postgraduate at Universitas Negeri Surabaya, Lecturer at Universitas Trunojoyo Madura

¹ lieeman21@gmail.com; ² tengsoetjahjono@unesa.ac.id

Abstract: This study aims to reveal the Simulacra and Hyperreality in the novel ALAP by IAQ. The theoretical framework used to dissect the novel is the thought of Jean Baudrillard. Baudrillard revealed the occurrence of changes in the character of culture in society and introducing the character of society as a society that is complex in fulfilling its desires. People who live with irregularities in codes, signs, and models in simulacra. As a result, people are trapped in a condition of losing awareness of values and functions, then a life that should be based on reality becomes hyperreality. Humans this century live in a world of simulacra. Humans live in a world full of simulations, nothing real outside the simulation, nothing original can be imitated. The pinnacle of hyperreality is that a person becomes a hedonist, that is has a consumptive behavior. That behavior becomes a habit of life. As a result, there is a change in the character of culture in society and introducing the character of society as a wasteful society.

Keywords: *simulacra, hyperreality, Jean Baudrillard's perspective, reality*

Preliminary

Examining the thoughts of Baudrillard, the most important thing is that everything real becomes no longer practical. The real thing is now a simulation. This thinking seems to be no stranger to human civilization and cultural development as part of human life itself. This model is attractive because it blurs between reality or reality that should be real, and reality becomes blurred or something virtual. This is what is then referred to as simulacra. The climax of the blurring is hyperreality. Hyperreality is called as a substitute for reality itself, the emergence of new realities.

Baudrillard's thought raises a variety of questions when it is associated with culture, especially in literary treasures today. Is Baudrillard's thought reflected in literary works? What is the form of Baudrillard's reflection in literary works? To answer these questions, the author examines the novel ALAP by IAQ from Baudrillard's perspective.

Simulacra and Hyperreality

Baudrillard in Haryatmoko (2016:79) simulacra is the construction of a concept or model of reality (the other reality) without origin or reference from reality, which is then imitated and made into reality itself. Meanwhile, hyperreality is a condition of the mixing or integration of the imagination (the model of reality/other reality) and real reality without taking into account the values of truth. The concept can be interpreted that in everything that happens, other things follow the incident. Seeing things cannot be from one point of view, but also the opposite point of view. This is an anomaly. Even the defect creates new things from the real thing. This will become a hyperreality.

Barker (2011:166) states that simulacra has been used as a way to meet the needs of the consumer community for signs. And, as a society that is flooded with images and information, simulation has made images the most desirable and considered in post-modern society's culture. Then this is where reality is produced by simulations based on models (which have no origin or reference to reality) and are artificially reproduced as reality. This was very apparent in the presence of television. Murkami (1995) that TV offers simulacra that is so influential. So strong that the public could not realize that they had been carried away by television. Offering hyperreality that will give birth to a new world.

This mindset will give birth to unbelief. As we believe a history that it is a truth and written based on historical sources/actors, people who experienced it firsthand. However, it remains doubtful because it is not impossible that history is reviewed based on the author's subjectivity. In this case, Baudrillard (2015:85) that what interests me is precisely the possibility of a pure event, an event that can no longer be manipulated, interpreted, or understood with any historical subjectivity (is this still what you call history?). This view is undoubtedly obscured between events as historical facts or as events in everyday life that are normal and considered normal until they eventually fade. This is part of the Simulacra.

A concrete example of simulacra is a holiday activity. Holidays are not currently considered as the use of time to rest. But holidays have become a necessity for prestige. Jung (2000) What we call leisure is measured time, a time that does not exist in primitive societies; a holiday or vacation time. One must do things and go places. It is a non-productive time, but it generates values (status, prestige, etc.). It is neither work nor rest.

As revealed by Baudrillard in Haryatmoko (2016:79), simulacra is a process of representation of an object which then changes to change the object itself. Then the representation becomes more important than the object. In this case, the obscurity of the importance of objects that are real (real) and objects that are artificial (false) occur again. As a result, there will be a union of the two objects so that it can no longer be recognized, which is real and which is apparent. Everything becomes part of reality that must be lived in everyday life. This unity is called simulacra, a world that is built from a chaotic value, facts, signs, images and codes. Reality no longer has a reference, except the simulacra itself.

Meanwhile, hyperreality creates a condition within it and combines it between the real and the false. Blending these two things is not at the level of real conditions, but also encroaching on the mixing of the past and the present. It is difficult to distinguish between truth as real reality and truth as pseudo-reality. As if it even becomes a truth that reality no longer applies in today's world. This hyperreality behavior makes modern societies overdo it in consuming patterns that have no apparent use-value. Most people consume not because of needs but because of the influence of models or lifestyles, lifestyles that cause him to be different. Azwar (2014:39-40) states Baudrillard's philosophy is centered on two concepts of "hyperreality" and "simulation". This terminology refers to the unreal and imagined nature of contemporary culture in the age of mass communication and information.

For Ritzer in Baudrillard (2011:xxxiv), consumption is not just the desire to buy so many commodities, a function of pleasure, an individual function, liberation of needs, self-satisfaction, wealth, or consumption of objects. Consumption is in the order of the meaning of "panoply" objects, a system, or code, sign. This is an order of manipulation of these signs, manipulating objects assigns. Including manipulating the communication system. Lane (2002) the "system of needs," which governs consumption bears no relationship with the use-value or

with the desire imposed. Those are eighteenth-century categories. The universalizing of work is a result of the “structural articulation” between two terms: quality and quantity. Work was not universalized for its market value, but the value that it has for humans.

Simulacra and Hyperreality in the Novel ALAP by IAQ

The novel ALAP by IAQ tells the story of a woman who has reached her ambition. He became a successful politician. Gait in parliament and various women's movement organizations position themselves as successful women in their careers and bring them closer to power. He achieved the highest education, as a Doctor, with great achievements. However, the success and fame of his name, which according to him, will bring happiness, a life full of warmth, it makes nothing.

Hanya satu yang pasti, Aku yakin ada akar segala hampa dan kejenuhan ini. Hampa dan kejenuhan yang hampir mengantar-kanku ke jurang keputusasaan. Aku harus menemukan akar itu. (Qudsi, 2005:3-4).

(Only one thing is certain, I'm sure there are roots in all this vacuum and boredom. Empty and boredom that almost led me to the brink of despair. I have to find that root).

The above quotation implies that every problem must be resolved and the root causes of the problem are found. This is a reality in life. Resolving the problem is also a reality. However, not every problem that occurs can be solved by looking at the reality for the future, the future. On the contrary, regrets arise for what was done even though what was done was correct and following reality.

Di tengah galau dan hampa, aku bertanya-tanya pada diriku sendiri, “untuk apa semua ini?”

“Supaya aku bahagia?, “jawabku

“Tapi, apakah aku bahagia?” aku menimpali lagi. (Qudsi, 2005:3).

(Amid confusion and emptiness, I wondered to myself, "What's all this for?"

"So, I'm happy ?" I replied

"But am I happy?" I chimed in again).

"Happy" in the quote above shows the difference in perception between the real and pseudo. Within the character, there is a struggle over the happiness that is felt. That can be said as simulacra. Likewise, with other positions, that should be used as trust or trust is given by others to be considered as the personal success that is considered as a result of his own efforts. That success can cause hyperreality over actions, behaviors, or actions carried out not based on needs but as a symbol of success whose existence is different from the meaning of success itself.

Ya, karena aku tahu tipikal perempuan-perempuan kelas atas yang malam itu tumpah ruah di arena pesta. (Qudsi, 2005:72).

(Yes, because I know the typical upper class women who were spilling the night in the party arena).

The quote above shows that there is another fulfillment than just feeling satisfied and entertaining oneself. More than that, spree, living with a glittering world, becomes a necessity not only to consider oneself but as a lifestyle. It can even be said that the element of seeking entertainment has been lost and has been replaced by meeting the needs of the "jet set" community. A similar picture can be seen in the following quote.

Aku merindukan saat-saat Abdul Hamid pergi bersamaku ke sebuah pesta pertemuan para *jet set* negeri ini. Di sana dia akan menemukan segala kesenangan-nya. Minuman, musik, dansa, *game*... (Qudsi, 2005:71).

(I miss the time Abdul Hamid went with me to a meeting party of the country's jet sets. There he will find all his pleasures. Drinks, music, dance, games ...).

The other side of ALAP by IAQ that can illustrate simulacra and hyperreality is the relationship of the main character, Suad and his opposite sex, the youth. As the reality of women that beauty is the main thing that makes the attraction of herself. This is a reality — real existence, as in the following quote.

Penolakanku kepada setiap pemuda tidak pernah melahirkan bibit permusuhan. Semua kata-kata sanjungan dan pujian kuterima dengan senyum ceria, hingga kata-kata itu membangkitkan rasa percaya diriku. (Qudsi, 2005:14).

(My refusal of any young man has never given birth to seeds of hostility. All the words of flattery and praise I received with a cheerful smile, until those words aroused my confidence).

The quote above is a reality. Praise basically can make self-confidence increase. Believe that someone has advantages. However, self-confidence can make an action or act to fool others. The love that should be based on mutual respect, but is considered a mere game.

Kondisi ini telah membuatku melakukan kesalahan dalam meletakkan mahgligai cinta dalam kehidupanku. Cinta kuanggap sebagai permainan untuk sekadar mengisi waktu luang. (Qudsi, 2005:15).

(This condition has made me make a mistake in putting mahgligai love in my life. I consider love as a game to just fill in spare time).

The form of simulacra in the above quote is the change of the symbol or sign of love as a relationship of mutual respect into a game and fills free time. This is also the case in marriage; in ALAP, the form of simulacra is obvious and almost dominates in this novel.

Bagiku, perkawinan adalah sekadar tradisi internal masyarakat manusia untuk melembagakan hubungan antara laki-laki dan perempuan. (Qudsi, 2005:15).

(For me, marriage is just an internal tradition of human society to institutionalize relations between men and women).

A marriage that should be considered sacred and holy (reality) changes its symbol as an internal tradition. The values that should be preserved purity change to mere formality values (hyperreality). In marriage, the most missed is the presence of a child as a sacred bond in the name of mutual love between husband and wife. However, in ALAP, it was the opposite. The

marriage of Suad and Abdul Hamid did not want a child. Until divorce happens. The loss of marriage values as reality changes to separation and builds a new life as hyperreality.

Abdul Hamid mengambil keputusan dalam senyumannya yang misterius. Ia mencium pipiku sekilas dan berkata, "Ini adalah ciuman perpisahan yang disebut orang sebagai perceraian. Orang lain mengumumkan perceraian dengan air mata dan kita melakukannya dengan ciuman. Aku lingkarkan lenganku di lehernya. Aku ingin dia menciumku. Ciuman yang sempurna. (Qudsi, 2005:101)

(Abdul Hamid made a decision in his mysterious smile. He kissed my cheek briefly and said, "This is a farewell kiss that people call divorce. Others announce divorce with tears and we do it with kisses. I wrapped my arms around his neck. I want him to kiss me. Perfect kiss).

The simulacra and hyperreality are very visible as a result of the simulacra in the quote above. As if divorce is a longing, something that craved by Suad and Abdul Hamid. Divorce is a taboo in society. Although legal according to specific religions and cultures in the community, but it is still material for negative conversation over the act of divorce.

Conclusion

Based on the results of the study, Simulacra and Hyperreality in the ALAP novel by IAQ revealed a change in the character's character and culture. The difference is related to the perspective of defining "happiness", shifting the meaning and symbol of being loved and loved, the values of marriage and divorce. It is the shift in meaning and symbols that shape simulacra and the occurrence of hyperreality.

References

- Aziz, M. Imam (ed). (2016). *Galaksi Simulacra Jean Baudrillard*. Yogyakarta: LKiS.
- Azwar, Muhamad. (2014). Teori Simulakrum Jean Baudrillard dan Upaya Pustakawan Mengidentifikasi Informasi Realitas. *Jurnal Ilmu Perpustakaan & Kearsipan Khazanah Al-Hikmah*, Volume 2, Nomor 1 (Mei-Agustus 2014), hlm. 39-40.
- Barker, Chris. (2011). *Cultural Studies*. Bantul: Kreasi Wacana.
- Baudrillard, Jean. (2011). *Masyarakat Konsumsi (terjemahan Wahyunto)*. Bantul: Kreasi Wacana
- Baudrillard, Jean. (2015). *Lupakan Post Modernisme (terjemahan Jimmy Firdaus)*. Bantul: Kreasi Wacana
- Haryatmoko. (2016). *Membongkar Rezim Kepastian: Pemikiran Kritis Post-Strukturalis*. Yogyakarta: PT Kanisius.
- Jung, J. (Ed.). (2000). *Le travail*. Paris: Flammarion.
- Lane, R. J. (2002). *Jean Baudrillard*. London: Routledge.
- Murkami, Kyouko. (1995). Bairando to Terebi Bunka. *Bulletin Takaoka National Collage*, Vol. 6, March 1995. <http://ci.nii.ac.jp/els/110000955866>.
- Qudus, Ihsan Abdul. (2005). *Aku Lupa bahwa Aku Perempuan (terjemahan Syahid Widi Nugroho)*. Jakarta: Alifia Books.