

CHAPTER II

LITERATURE REVIEW

2.1. Postmodernism

The term “Postmodern” was first used around the 1870s by John Watkins Chapman, who avowed “a Postmodern style of painting” as a way to move beyond French Impressionism. “Postmodernism is a general and wide-ranging term which is a late 20th-century style and concept in philosophy, architecture, art, literature, literary criticism, history, as well as many other disciplines. It is the reaction against the application of logical and rational thinking which is a means modernism based on using to gain knowledge. Postmodernism is indicated its complex, often paradoxical and multi-faceted nature” (Firat & Venkatesh, 1993 : 227). Even though postmodern conditions are very varied across different disciplines, Firat and Venkatesh (1993) suggests that there are five the most important conditions of postmodern culture, which are *hyperreality*, *fragmentation*, *reversal of consumption and production*, *decentering of the subject*, and *the paradoxical juxtapositions of opposites*.

The very concept of postmodernism is, as Linda Hutcheon has correctly said, one of the most ‘over used and under defined’ terms ‘bandied about in both current cultural theory and contemporary writing on the arts’ (Hutcheon, 1988 : 3). “From literary theory to aesthetic and cultural studies, defining what is, without a doubt an international phenomenon, has become increasingly more difficult. Partly resulting from our commodified capitalist existence,

postmodernism can no longer be a term used to define just literary and architectural style, nor can it be confined to a particular generation, or geographical region. The postmodern condition is a global phenomenon, more prevalent today than ever before and yet, as Fredric Jameson points out ‘the concept of postmodernism is not widely accepted or even understood today’” (Jameson, 1998 : 1).

One of the famous postmodern theorists is Jean Baudrillard a French sociologist and philosopher. Baudrillard’s famous theories are “hyperreality” and “simulacrum”. Jean Baudrillard takes a little different from his predecessors, by taking thought Marcel Mauss, Georges Bataille, Karl Marx, Roland Barthes, and McLuhan Marshall focusing analyzes of cultural modernism. Starting from this, he showed a discontinuity in the cultural realities of contemporary society, through his simulation (1988), Baudrillard introduce the distinctive character of Western society today as the simulation. “This is a society living with cross-chaos code, signs, and set up as a model of production and reproduction in simulacra” (Lechte, 1994 : 235).

Baudrillard stated, when it comes to postmodern simulation and simulacra, “It is no longer a question of imitation, nor duplication, nor even parody. It is a question of substituting the signs of the real for the real” (Baudrillard, 1988 : 167). “In a postmodern view of reality, however, there are only signifiers. The idea of any stable or permanent reality disappears, and with it the signifieds to which signifiers in a ‘realist’ epistemology point. Rather, in postmodern societies, there are only surfaces, without depth; only signifiers, with no signifieds and

Baudrillard calls this separation of signifier from signified a ‘simulacrum’” (Klages 2006 : 170).

Postmodernity is everywhere in the nowadays world, and it has ability to permeate popular culture such as Lewis Carroll’s work *Alice’s Adventures in Wonderland*. *Alice’s Adventures in Wonderland* plays in postmodern representation in the field of movies, fashion, photography, art and design. It shows how deeply it has managed to manifest itself into our multinational lives. It has grown from a specific artistic into something that blurs and transcends traditional boundaries.

2.2. Hyperreality

Hyperreality is a simulation of something which never really existed (Baudrillard, 1988). Hyperreality is used to describe a condition in which what is real and what is simulation of reality are blended together so that there is no clear distinction to distinguish one from the other (Baudrillard, 1988). “It is characterized by multiple existences, worlds, and realities. Those things allow people to disconnect from the reality and to construct new multiple realities. In hyperreal world, there is no boundary between simulation and the reality” (Eco, 1986). “By ‘concealing the fact that the real is no longer real, and thus of saving the reality principle’ within postmodernism, the distinction between what is real and what is simulated collapses : everything is a model or an image, all is surface without depth; this is the *hyperreal*” (Baudrillard, 1988 : 172).

Those explicit expression of the reality problematic in Jean Baudrillard was first mentioned in his monumental 1976 work “Symbolic Exchange and Death” and was further elucidated in an essay published a few years later entitled “Precession of Simulacra”. “It is in these two works where Baudrillard argues how contemporary culture and society has come to the point in which the real has disappeared and is replaced by models “more real than the real.” this diagnosis of current condition is what he calls Hyperreality” (Mendoza, 2010). “Abstraction today is no longer that of the map, the double, the mirror or the concept. Simulation is no longer that of a territory, a referential being or a substance. It is the generation by models of a real without origin or reality: a hyperreal” (Baudrillard, 1988 : 166).

2.2.1. Simulation

Simulation is the creation of a reality through the conceptual model, and the model is a determining factor our view of that reality and that’s where the boundary between that simulation with reality becomes mixed and thus creating a hyperreality (Baudrillard, 1988). That hyperreality is where the real and unreal becomes unclear, there is no boundary between the real with the artificial.

“Simulation opposed to representation. Representation starts from the principle that the sign and the real are equivalent. Conversely, simulation starts from the Utopia of this principle of equivalence, *from the radical negation of the sign as value*, from the sign as reversion and death sentence of every reference. Whereas representation tries to absorb simulation by interpreting it as false

representation, simulation envelops the whole edifice of representation as itself a simulacrum” (Baudrillard, 1988 : 170).

According to Baudrillard, the technological development has brought hyperreality. In the book *Simulation and Simulacra*, Baudrillard explains the four orders of image. Hyperreality appeared in the fourth order of image. In this stage of simulation the simulacrum has absorbed the image. The image is slowly covered by simulacrum. The four orders of image by Baudrillard:

“The first order, image is the reflection of a profound reality. In this stage, image as a sign is as a representation of the reality. The sign is still constructed by a signifier and a signified. There is still a far boundary between the reality and the representation. This is the basic phase which distinguishes the real from its representation” (Baudrillard, 1994 : 6). Baudrillard used Disneyland as an example to explain his theory. Disneyland is a theme park built by Walt Disney. In Disneyland, people will find many kinds of rides and attractions. Disneyland is built as the representation of America. People can find the America in the past, present and future in Disneyland. At this moment, Disneyland is only seen as the theme park. The difference between Disneyland and America is firm.

“The second order, image masks and denatures a profound reality. Image starts to develop as a corruption of reality. It is no longer seen as a representation but a simulation. Here, simulation is from a radical negation of the sign” (Baudrillard, 1994 : 6). Inside of Disneyland, people will find many kinds of castles. However, the fake castles in Disneyland appear to present the form of castle. It is because people think that those castles are how the castles should

ideally look like. The fake castle masks the real castle. Simulation's aim is to make people realize that the reality created by simulation is real.

“The third order, image masks the absence of a profound reality. Despite lacking of presence, image as simulation tries to present the absence of reality” (Baudrillard, 1994 : 6). In the third order, image as the sign in the form of simulation appears to strengthen the simulation as the real reality. The sign starts to lose connection with the real signified. The castles, the houses, the streets, and all the created environments inside Disneyland have been built to look realistic. All of these created things are more favored by the people. The technology used in Disneyland has already succeeded to attract people and make them think that all of these copies are original.

“In the fourth order, image has no relation to any reality whatsoever; it is its own pure simulacrum. Image no longer represents any meaningful reality and is a pure simulacrum. Up to this order, the sign has completely lost connection with the real signified. Instead, the sign creates its own reality. Disneyland is no longer as the representation of America but it is the simulated America. Unlike representation which strives to absorb simulation by interpreting it as a false representation, sign in form of simulation warps representation as a simulacrum” (Baudrillard, 1994 : 6).

Disneyland that appears as the theme park is slowly interpreted as the simulation of America and, once again, changes to be the America. Disneyland is built as a distraction of people's hectic lives at first. Disneyland is full of a play of illusion and seen as the imaginary world. However, Disneyland develops into the

ideal world that people crave for. It appears to conceal the fact that it is the real city.

At the moment people enter Disneyland and see the setting of Disneyland, they will think that it is the America. People can trace America's pre-established life in Disneyland. They can also find the better life of America that suit people's wishes. Moreover, Richard J. Lane, in his book entitled *Routledge Critical Thinkers: Jean Baudrillard* concludes, from Baudrillard's example of Disneyland, that hyperreality exists in a society where the symbol of reality masks people's surroundings, thus producing unreality. Hyperreality makes the model as if it was real and outside of the model is unreal. This is caused by madness and childishness that have replaced the reality.

"People prefer the simulation instead because it gives them happiness and security. In fact, people are not aware of the simulation's aim which is a hyperreality, total control" (Lane, 2000 : 90). The goal of hyperreality is to create a reality that looks like the ideal reality. Not only does Disneyland belong to kids but also the adults who want to act as children and bring back their childhood memories. When people go to Disneyland, they will feel nostalgic, happy, and secure. The situation in Disneyland is a picture of the ideal reality that the people crave for. Once they went out of Disneyland, they would feel the different atmosphere. Disneyland is a simulacrum and causes the emergence of hyperreality.

Those hyperreal of simulation appears in *Alice Adventures in Wonderland* and many literature works with all the aspects in it feels so puzzled and cretaes a

somekind of '*new world*' that makes people trapped inside it and unable to distinguish which one is reality and which one is a simulation world in the story. The characters are trapped in their own perspectual reality and trying to find what their wanted to find. until its lasting value lies in their power to help children deal with the internal conflicts they face in the course of growing up. (Cashdan, 1999).

2.2.2. Simulacra or Simulacrum

Simulacra are the space where the simulation machanism takes places. Referring Baudrillard, there are three levels of simulacra and the hyperreality which happen in it (Baudrillard, 1983 : 54-56).

In the first of simulacra, Baudrillard associates with the pre-modern period, the image is a clear counterfeit of the real; the image is recognized as just an illusion, a place marker for the real. at this level is a representation of the various elements of the natural relations of life. In the second order of simulacra, which Baudrillard associates with the industrial revolution of the nineteenth century, the distinctions between the image and the representation begin to break down because of mass production and the proliferation of copies. Such production misrepresents and masks an underlying reality by imitating it so well, thus threatening to replace it (e.g. in photography or ideology). In this level, there has been a shift in the representation mechanism due to the negative impact of industrialization. In the third order of simulacra, which is associated with the postmodern age, we are confronted with a precession of simulacra; that is, the representation precedes and determines the real. There is no longer any distinction

between reality and its representation; there is only the simulacrum. A simulacrum at this level is a form of images and cultural codes that no longer refers to the representation. Furthermore, the simulation mechanism, man trapped in a reality that is considered real, when in fact false and full of engineering.

2.3. Children Literature and Fairy Tale

Many people had a favorite literature works such a fairy tale from childhood. As time goes by, they may have trouble recalling the details of the stories, but the images of characters like *Alice in Wonderland*, *Snow White*, *Little Red Riding Hood*, or *The Sleeping Beauty* are forever emblazoned on their memory. “The archetype of fairy tales which start with the narration of “Once upon a time...,” and close up with happy endings have already become a classic story telling way for children. However, people seldom know that fairy tales originally didn’t not come into their own as children’s stories” (Huai Chang & Bang Luh, 2012). It’s becomes the way for the author to represent a popular culture in society.

It was until the early 1800s, Wilhelm and Jacob Grimm published the two-volume collection of fairy tales, *Children’s and Household Tales* that fairy tales started to transform to children’s literature people familiar with today. Fairy tales theme as a means of creative representation is popularly applied on various art forms in contemporary popular culture. Not only enchant children with imagination and entertainment, fairy tales appeal to adults as well. Their lasting value lies in their power to help children deal with the internal conflicts they face

in the course of growing up (Cashdan, 1999). Also in That is why fairy tales endure for symbolizing the value and power in mind even people have been grown-ups.

2.4. *Alice's Adventures in Wonderland*

Alice's Adventures in Wonderland belongs to the genre of fantasy, which itself can be divided into different classifications. The novel includes elements from several fantasy genres and therefore can be classified as mixed fantasy which includes journey, talking animal and magic. In the novel *Alice's Adventures in Wonderland* by Lewis Carroll, the protagonist Alice falls down a rabbit-hole chasing a White Rabbit with a waistcoat and ends up in Wonderland. Wonderland where Alice falls down into is full of shapeshifting characters. It is the place where logic no longer applies and animals talk. We follow her on her adventures and encounters with absurd characters such as the Cheshire Cat, the Mad Hatter, the Queen of Hearts and the Caterpillar. In Wonderland Alice is involved in many events where she has to handle the situation on her own. She goes to a mad tea party, meets a Duchess who has a moral for everything, and she witnesses unjust trials. Throughout her journey in Wonderland, Alice finally begins to cope with the crazy rules that often don't make sense.

“This Lewis Carroll's children's epics have been written about, dramatized, and illustrated from so many points of view that they are obviously among the great classics of all times. And yet it is curious that the Alice stories are hardly read by children anymore. But this is misleading: children are familiar with the

characters and the stories through Disney's cartoon and through the various television and children's theatre productions. So, although the Alice stories have survived in other forms, much of their richness is lost unless they are read" (Natov, 1979 : 38).

Dodgson's tale was published in 1865 as *Alice's Adventures in Wonderland* by Lewis Carroll with illustrations by John Tenniel. A new edition was quickly printed, released in December of the same year but carrying an 1866 date. The entire print run sold out quickly. Alice was a publishing sensation, beloved by children and adults alike. *Alice's Adventures in Wonderland* has been translated into many languages as well as countless adaptations in other media, especially theatre and film.

2.5. Lewis Carroll / Charles Lutwidge Dodgson

The author of "*Alice's Adventures in Wonderland*" and "*Through the Looking Glass*" is Lewis Carroll. This is an pseudonym; his real name was Charles Lutwidge Dodgson. Dodgson was born on January, 27, 1832. He lived his life and eventually died on January 14th, 1898.

Many aspects of Lewis Carroll's life influenced his writing. Some of these aspects include his mathematical background and logical disposition, interest in and photography of little girls, abnormal eating habits, dual personality, sleeping difficulties, Victorian lifestyle, and neglected childhood. These characteristics of his life are reflected in his literature, including in his most well-known novel, *Alice's Adventures in Wonderland*.

When Lewis Carroll dreamed up the world of *Alice in Wonderland*, he gave readers one of the most familiar works inviting Victorian society to escape from its troubles. Yet in contrast to his use of the story as a diversion from these problems, Carroll also created Alice and her imagined world as a chance to comment and reflect upon them. In *Alice and Through the Looking Glass*, he mixed great wit and appropriate gravity to explore starvation and malnutrition, paralleling his own society's effort to survive. For example, Alice continuously looked towards eating to alter her size in this fantasy world. Carroll demonstrated an understandable preoccupation with food in Wonderland as a way of sharing his thoughts on hunger in Victorian society.

Carroll and his Alice have always shared a strange incestuous kind of immortality. Almost from the moment of her literary birth, they have been the two parts of a bizarre and unique symbiosis where the author and his creation have penetrated one another, merging until the boundaries of their identities are no longer clear. At the centre of the Alice stories lies the image of Carroll and at the centre of the Carroll image lies Alice. With the spread of his fame worldwide, the name "Lewis Carroll", an invention, the conceit of a man who liked to play with words and symbols, became in itself a word-symbol, a semi-tangible rendering of an idea. It became aspiration (Alice-in-Wonderland.net).

We can conclude that Lewis Carroll was a very eccentric man, both in his life and his writing, and it is rather plausible that many of the unique episodes in his literature can be attributed to similar experiences he encountered in his life.

2.6. 1830s in Britain

During the 1830s and 1840s, there was an enormous shortage of food, driving the prices much higher than many could afford. Many found themselves scrounging for food, as Alice did, or even going hungry. But in Carroll's fantasy world, Alice found something to eat in the form of a gigantic mushroom. Nature, and its ability to provide food, sheds some light on the author's search for possible ways of saving his starving society. But in Carroll's reality, even nature could not save many from their intense and dire hunger. He escaped from the starving Victorian world into the imaginative and childlike world of Alice, but the reader can still see the strong traces of the food shortage in his work.

The scant supply of food dealt a devastating blow to the health of many people of Carroll's time. The plentiful supply of food in Wonderland blatantly contrasts the true situation in the Victorian world at the time. Despite the vast quantity of sustenance in Wonderland, many of the foods that satisfied Alice were unhealthy, such as cake — rarely thought of as an important part of one's diet. Furthermore, many of the sources of food in Wonderland are entirely imagined and could never prove as valuable rations for Victorian society. In Alice's world, one of the least appetizing things found in nature represented food, possibly implying that Victorian society was so threatened by the food shortage. This social context had clear and evident effects on Carroll's writing. He also seemed to bring a more encompassing picture to his society through his fantasy writing. (victorianweb.org).

2.7. Escapism

“Escapism” is the desire to retreat into imaginative entertainment and deal with the stress, tedium, and daily problems of the mundane world (Wheeler, 2016). Escapism is used as a way for the main character to break away from their uncontented of daily life and into magical and mythical worlds beyond their wildest dreams and it is the tendency to escape from daily reality by indulging in daydreaming, fantasy or entertainment. It shows the need to escape from reality is something all children desire although in *Alice in wonderland* it's debatable whether or not she actually traveled to Wonderland. The wonderland becomes a way for Alice to escape, learn, grow and discover meaning behind her former lives.

2.8. Theoretical Framework

This research will be analyzed using Jean Baudrillard's theory of hyperreality to investigate escapism in Lewis Carroll's *Alice's Adventures in Wonderland*. This theory will be used to analyze the Alice's escapism who try to spill out her desires in the context of hyperreality in the novel. The investigation of Alice's escapism will be taken from Alice's dialogues and narrations and her behaviors.