

## CHAPTER IV

### FINDINGS AND DISCUSSION

#### 4.1. Findings

“In this new era, simulacra figure as murderers of the real. The world we live in has been replaced by a copy world, where we seek simulated stimuli and nothing more” (Baudrillard, 1994 : 3). Wonderland as one of them, offers even a whole new alternative world for Alice. Alice can make her wishes become reality without her realize and gives her lessons. In *Alice’s Adventures in wonderland*, the influence of hyperreality can be observed through Alice’s dialogues, mental dialogues and her actions about the relationships she made to fulfill her wishes. In this chapter, there are some interpretations about how hyperreality show inside the wonderland and its impact to her lives. Thus, hyper-real world is an ideal world for humans. In such a world, Alice can escape all real things that she creates unconsciously for herself. In that world, she can reach all their wishes in a moment because hyper-real world is based on the imagination.

Alice’s simulation is a step simulacra process of replacing Alice reality. The image reflects and masks Alice’s profound reality and the absence of her profound reality until finally the image has no relation to any reality. In *Alice’s Adventures in wonderland*, Alice without her realize proceeds those steps of simulacra. Her needs and problems simulated into reality in the Wonderland as

her simulacra so she is into hyperreality. Here is the plot which shows the hyperreality in *Alice's Adventures in Wonderland*.

#### **4.1.1. Exposition**

This novel uses the third person perspective where Alice is the main characters. In the exposition, there is important events that portrays Alice's boredom which is one of the factors that lead Alice into escapism. The event is when Alice introduced that she was beginning to get very tired of sitting by her sister on the bank and of having nothing to do. Once or twice Alice had peeped into the book her sister was reading, but it had no pictures or conversations in it, she thought about what is the use of a book without pictures or conversation. From the exposition shows one of Alice's problems; boredom. Bored by only seeing her sister's book "without pictures or conversations" and there's nothing to do cause Alice to drift suddenly into a dream-world. Started from her boredom, she stimulated stimuli to escape reality and entered hyper-real world. This is a form of hyperreality created by Alice's needs and problems.

Overall, in the exposition can be concluded that there is one event indicate a boredom implemented by Alice and her sister on the bank. The event is dominated with the explanation of the narrator about the Alice's current activity. The process of hyperrealirty in exposition is starting through Alice's boredom by affect her mind about the White Rabbit appearance that comes after.

#### 4.1.2. Rising Actions

In rising actions, there are five important events that illustrate how hyperreality reflected in this novel by following the changing images of Wonderland. The first is when the eye-catching White Rabbit grabbed Alice's attention and Alice could not endure her curiosity for not followed the Rabbit. Along with her following the Rabbit and eventually down the Rabbit hole, Alice's couldn't endure her curiosity because she fears that if she didn't she will get herself anxious in her entire life. She impulsively decided followed the Rabbit, found a Rabbit hole and take a peek so that she fall down into Rabbit hole. By Alice following the White Rabbit shows her curiosity which is one of the factors that lead Alice into escapsim.

All over the Rabbit appearance still in the basic phase which distinguishes the real from its representation. There is still a far boundary between the reality and the representation. The Rabbit appearance is in the first order of images of simulacra. Carroll does not blur yet the boundary between the real and fantastical worlds by explicitly describing the mediating dream state. After Alice down the Rabbit hole she floats on the floating world, then stranded in the hall fully with the doors.

The rabbit-hole went straight on like a tunnel for some way, and then dipped suddenly down. Alice tried to look down and make out what she was coming to, then she looked at the sides and noticed that the floating world filled with cupboards and book-shelves. She took down an empty jar from one of the shelves that labelled 'ORANGE MARMALADE'. The mislabeled marmalade jar

shows that everything she does in Wonderland will be very difficult because they often do not correspond to the underlying logic that governs the world aboveground. In this phase shows that it is no longer seen as a representation but a simulation as the second order of simulacra has been works. Alice further also tries to apply the logic of schoolroom geography that she has learned in the real world.

Furthermore, Alice was thinking about her cat, Dinnah, when suddenly her fall was over. There were doors all round the hall, but they were all locked. Alice tried every door and wondered how she was ever to get out again. In Alice's real world, the pressure which she feels illustrates while she remembers about her aboveground in the middle of her confusion trapped in unknown hall. Society has molded her, never doing what she may want to do, just like she does not want extras lessons (in the real world) and to help the White Rabbit when the Rabbit give her an order. The society pressure reflected as one of the factors of Alice's escapism.

The third event is when Alice met the Caterpillar that continuously asking her who she is. She thought that she knows herself well, but in Wonderland herself being questioned again by Caterpillar. Alice fails to give him a direct answer. She what she is trained to say, but she is questioning if that is correct. She is unsure of whether she has changed into a different person. Alice was also feigning that she know who she is. She masked her confusion about who she is and pretend she did. In this stage Alice simulated her searching of identity and her fear of the unknown and she also practicing self pretending (three of the

factors of Alice's escapism). This event still in the second order of images which is Alice's started to simulate her problems, needs, and desires in her real world.

After Alice fell the rabbit hole and encountered along the hallway creatures, the dark hall where Alice was fallen continuously gave Alice out-of-the-way things. When Alice opened one of the doors, Carroll as if gave a good one preview of the Wonderland. A lovelist garden which Alice looked through the door before, tries to present Alice's needs who wants to get out of the dark hall. As well as in her reality, it's represents Alice's desires to look out beyond her environment where she lives. The dark hall as the connection between the Wonderland and her aboveground provides the doors to be chosen by Alice. In her life Alice always want to have a choice. The doors emerged as the absence of Alice's profound reality despite lacking of presence as the third order of images of simulacra operates,

Furthermore, after escapes from the hall, Alice finds herself at the Duchess's door and knocks, but to no avail. She asked the footman how to get in. However the footman answered rather irritated. Here she learns that the norms of society that she may follow really mean very little. She has the power to do anything. It's simulated from her society pressure as woman that strictly restrained by ruled in her society. The possibilities for Alice to do anything she likes as the sign in the form of simulation that in Wonderland the norms of society that she may follow really mean very little and shows that this event is still in the third order of images. When people dream they often dream of things that they desired. People go through interesting journeys in their dreams that lead them to

what they want. That is why in Alice's dream she is trying to discover who she is. Therefore, the Duchess tells her about being herself rather practicing self pretending.

In the fifth events, again Alice got a challenge about her self identity. However the Cheshire Cat does not challenge her of her species or identity but of her sanity. The Cheshire Cat said that they are all mad. This makes Alice confused for she denies the fact that she is mad. Why is she in Wonderland if she is not mad. A madness that Cheshire Cat talked about is actually come from Alice's desires and curiosities and it can be tough to break, particularly when there is an emotional component behind them. After met the Cheshire Cat, Alice suggested to attend March Hare and Mad Hatter's tea party. At the Mad Hatter's tea party shows us how Alice has grown (not just physically) in her journey through Wonderland. Here she speaks more freely, asks questions, objects to what someone says and challenges rude remarks.

The researcher also tried to connect Alice's story with the situation during the 1830s and 1840s in Britain. In Carroll's reality, even nature could not save many from their intense and terrible hunger. Many of the sources of food in Wonderland are entirely imagined and could never prove as valuable rations for Victorian society just like the food on March Hare and Mad Hatter's tea party. Thus, the theme of escapism emerged by Alice has a relation to Carroll's escapism as well. The plentiful supply of food in Wonderland as the sign starts to lose connection and clearly contrasts the true situation in the Victorian world at the time.

In rising action, there are at least five important events that describe the order of images of Wonderland. From the events above, eventually it can be seen that the models or images step by step have turn into the changing of image and running the stage of the simulation.

#### **4.1.3 Climax**

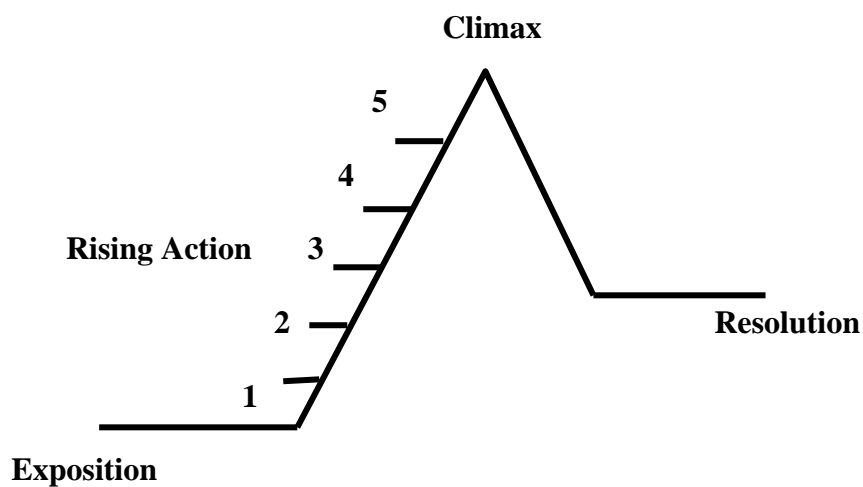
The climax in this novel is when Alice acts as witness at the trial of the thief who has stolen the Queen of Heart's tarts. Since Alice couldn't hold her tongue anymore for that absurd court, then the queen shouted to off with Alice's head. Alice is completely correct to attack these cards who wish to do her harm. The basic idea of rule of law does not apply to Alice. She is not part of their world she thinks. Moreover, she doesn't has a responsibility to obey the rules in Wonderland. Rather she would not and she didn't want to. The absurd court is an image as simulation tries to present the absence of Alice's reality in which she couldn't heeds the basic rule of law in aboveground. At this stage Alice already experience hyperreality. The image of Wonderland is built and making the blur of illusion in simulation. Wonderland has completely led Alice into the life created by her imagination.

#### **4.1.4 Resolution**

The Resolution of this novel begin when as the heart queen shout out again, Alice's grown up grasp of her reality. Alice begins managing the situations in a more adult like style. She stands up to the queen and begins to take control.

She realizes that the creatures of Wonderland are nothing but playing cards. The sign of Wonderland has completely lost connection with the real signified. It's Wonderland's own reality.

Consider that at the end of the story, the reader is led to believe that Alice's perceptions have been incorrect, that her adventures in Wonderland have been some sort of dream, and that she has now awakened once again to the real world, where she finds herself standing on the riverbank with her sister. Throughout her journey in Wonderland, Alice finally begins to cope with the crazy rules that often don't make sense and it is pure her own simulacrum which simulated her problems and needs in her dream. Eventhough when Alice awekened she and her sister considered that it's a wonderful dream, she experienced it as it's real. She still does believes that the Wonderland does exist. it is its own pure simulacrum. Wonderland is no longer represents any meaningful Alice's reality. Wonderland has completely lost connection with the real signified. Instead, Wonderland creates its own reality.





- A. Exposition : Alice becomes dissatisfied with her current activity and got nothing to do.
- B. RA 1 : The eyecatching White Rabbit grabbed Alice's attention and Alice's couldn't endure her curiosity for not followed the Rabbit.
- C. RA 2 : Alice down the Rabbit hole and floats on the floating world, then stranded in the hall fully with doors.
- D. RA 3 : She met caterpillar that continuously asking her who she is.
- E. RA 4 : After escape from the hall, Alice found the Duchess's house and met the Duchess.
- F. RA 5 : Alice met the Cheshire Cat and suggested to attend the Mad Hatter's tea party..
- G. Climax : Alice acts as witness at the trial of a thief who has stolen some tarts.
- H. Resolution : Alice awakened to the real world, where she finds herself on the riverbank.

## 4.2 Discussions

In this subchapter, the researcher will discuss the factors that lead Alice into escapism and the changing images of Wonderland. Alice, a girl who has a curiosity for many things is in the middle of boredom because got nothing to do. She needs a medium to channelize her thoughts, needs, and curiosities. She founds herself fall into the world that she doesn't know named Wonderland.

Without her realize, her needs and problems reflected and simulated into reality in the Wonderland. Therefore, the Wonderland is exist and the changing of its image leads Alice's into hyperreality. Wonderland appears as a reflection of Alice's needs and problems in order to escape reality she wants to make.

#### **4.2.1. The factors that lead Alice into 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 allows us to numb ourselves to a reality that we do not want to accept. Escapism also takes some points of contact fiction such as hyperreality which is happened to Alice. This subchapter explains the factors which triggers Alice's escapism in the context of hyperreality in *Alice's Adventures in Wonderland*.

The researcher tried to collect the data from the novel and finds some factors that lead into Alice's escapism. The factors are Alice's problems and needs in her reality or real life which reflected in Wonderland. The data were chosen as representatives of Alice's problems and needs in her reality which mostly reflected and appeared in the novel.

##### **4.2.1.1. Fear of the Unknown and Curiosity**

As Sayer stated, “If we can just buy that product, get that luxury car, go on that overseas trip-then we will escape reality, enter to the hyper-real world, and find meaning” (2008 : 73). It means that escapism started with a form of the

desires, needs and problems then causing a tend of hyperreality. Fear of the unknown and curiosity are some of Alice's desires that drives her to push away the new, odd ideas. One of Alice's curiosity reflected by herself impulsively followed the White Rabbit "*....she had never before seen a rabbit with either a waistcoat-pocket, or a watch to take out of it, and burning with curiosity, she ran across the field after it, and fortunately was just in time to see it pop down a large rabbit-hole under the hedge*" (Caroll, 1865 : 2-3). The eyecatching White Rabbit grabbed Alice's attention and Alice's couldn't endure her curiosity for not followed the Rabbit because she fears that if she didn't she will got herself anxious in her entire life. She impulsively decided followed the Rabbit, found a Rabbit hole and take a peek so that she fall into Wonderland.

Alice's fear of the unknown also reflected in Wonderland. It's reflected by herself rejects the smoking caterpillar because she does not know about him. The caterpillar is odd and unknown, and in a different way, she is afraid of him. She does not know what to think :

"Who are you?" said the Caterpillar. This was not an encouraging opening for a conversation. Alice replied, rather shyly, "I – I hardly know, sir, just at present – at least I know who I was when I got up this morning, but I think I must have been changed several times since then."

"What do you mean by that?" said the Caterpillar sternly, "Explain yourself!"

"I can't explain myself, I'm afraid, sir" said Alice, "because I'm not myself, you see."

"I don't see," said the Caterpillar.

"I'm afraid I can't put it more clearly," Alice replied very politely, "for I can't understand it myself to begin with; and being so many different sizes in a day is very confusing" (Caroll, 1865 : 60).

"So you think you're changed, do you?"

“I’m afraid I am, sir,” said Alice, “I can’t remember things as I used – and I don’t keep the same size for ten minutes together!”  
(Carroll, 1865 : 61-62).

Alice fears what she can not explain. She can not explain what she does not know, therefore she is afraid of it. Alice becomes afraid of changing size because she does not know what her changing of size brings about. She is frustrated and confused about her size change; her size change is unknown. She becomes afraid to change size.

Fear drives Alice to do wild things and irrational responses which triggered the hyperreal events. “No longer having any particular contents or aims, but indefinitely refracted by each other that they are precisely unverifiable by an order which can only exert itself on the real and the rational” (Baudrillard, 1993). The responses are actually come from Alice’s simple problems that if Alice sat down to think about, she could overcome her fear. If she overcomes fear and talk to one another then she can solve the unknown part of her curiosity. If she solves the unknown, then the fear works its way out of the curiosities. There would be no fear, no bad decisions, and no unknown.

#### **4.2.1.2. Society’s Pressure**

Society governs people every move, whether they like it or not. People do things because society accepts them as the best or better choice. “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). Those cross-

chaos code and signs (can be rules or norms) in society shaped a model and pattern then built a somekind of pressure. People do not step out of line because of pressure forced on it by their societies or peers. People do not break the status quo because they do not want sideways glances at them; they want conformity.

There are some who want it (conformity) more than others, and some who do not want it at all. These people are the shakers of society. Society prevents society form changing. It is reflected in Queen of heart's case : "*Off with her head!*" *the Queen shouted at the top of her voice. Nobody moved* (Caroll, 1865 : 187). In the novel, The Queen wants to behead her subjects, but no one supports her. She has no support, and therefore, as the king says, the beheading is never carried out. There are multiple people who try to change the world, but unless they have a large group supporting them, then their ideas never are carried out. There needs to be support of their ideas, but without it, that person is just a whisper in the wind.

Whereas, in Alice's real world, the pressure which she feels illustrates while she remembers about her aboveground in the middle of her confusion trapped in unknown hall, "*.....But then,*" *thought Alice, "shall I never get any older than I am now? That'll be a comfort, one way – never to be an old woman – but then – always to have lessons to learn! Oh, I shouldn't like that!"* (Caroll, 1865 : 45). Although it's just a matter of having a lesson to learn, but for a student, it is a great enough pressure to face. No matter how much Alice doesn't like it, still education is important and needed as the formal way to gain knowledges.

Society has molded Alice. She is going around everyday doing what she always do. She has no change, but society continues to do it. Society has molded

her; never doing what she may want to do, just like she does not want extra lessons (in the real world) and to help the White Rabbit when the Rabbit give her an order (in Wonderland), “*Why, Mary Ann, what are you doing out here? Run home this moment, and fetch me a pair of gloves and a fan! Quick, now!*” And Alice was so much frightened that she ran off at once in the direction it pointed to,” (Carroll, 1865 : 42). However, she still mind the Rabbit in order to obey a formality and not to be rude. Alice fit in because Alice is afraid. Fear works with society’s conformity.

#### **4.2.1.3. Searching of Identity**

Alice goes into Wonderland looking for her lost identity. She encounters different creatures in Wonderland that continuously are asking her who she is. Yet she fails to give them a direct answer. She is what she is trained to say, but she is questioning if that is correct. She is unsure of whether she has changed into a different person. When the White Rabbit mistakes her for his maid Mary Anne, she does not deny the fact that she is not his maid. “*...He took me for his housemaid,*” she said to herself as she ran. “*How surprised he’ll be when he finds out who I am! But I’d better take him his fan and gloves –*” (Carroll, 1865 : 42). As an obedient child she goes as his maid to get his things. At this point she makes another change in size and becomes somewhat of a monster. Later she is also questioned by the Caterpillar who asks, “*Who are you?*” (Carroll, 1865:60). She is unable to answer. The fact that Alice keeps changing size does not help her case. When she grows extremely tall a pigeon calls her a serpent, “*..Ugh,*

*Serpent!*” “*But I’m not a serpent, I tell you!*” said Alice, “*I’m a – I’m a –*” “*Well! What are you?*” said the Pigeon, “*I can see you’re trying to invent something!*” (Carroll, 1865 : 72). This makes Alice again questioning what she is.

The Cheshire Cat does not challenge her of her species but of her sanity. He says they are all mad, “*How do you know I’m mad?*” said Alice. “*You must be,*” said the Cat, “*or you wouldn’t have come here.*” (Carroll, 1865 : 90). This makes Alice confused for she denies the fact that she is mad. Why is she in Wonderland if she is not mad. A madness that Cheshire Cat talked about is actually come from Alice’s desires and curiosities and it can be tough to break, particularly when there is an emotional component behind them. “Breaking the desires and curiosities is only so effective when people still have something they are running from. Then eventually, all those things will one day end and people will always return to reality and it shows that there is an overlap between reality and hyper-reality” (Sayer, 2008 : 74). It’s not merely being addicted to Wonderland, but the challenge of getting over the reasons why Alice has constructed that Wonderland in the first place.

On the contrary, if we notice a lot of the creatures in Wonderland also deal with identity problems as well, they struggle with keeping up with who they are. For example: the Duchess’ baby turns into a pig. This change is like Alice’s constant changes from being one thing to another. Also the jury in the court has to write down their names or else they will forget who they are.

#### 4.2.1.4. Boredom

From the very beginning it is shown clearly that Alice easily get bored. Alice believes in the hyper-real world as something that can save her from the apathy of everyday existence just like Sayer stated, "If we can just buy that product, get that luxury car, go on that overseas trip then we will escape reality, enter to the hyper-real world, and find meaning" (Sayer, 2008 : 73). The novel begins with a very ordinary, scene in which a little girl, exhibiting a characteristically small attention span, becomes dissatisfied with her current activity :

Alice was beginning to get very tired of sitting by her sister on the bank, and of having nothing to do: once or twice she had peeped into the book her sister was reading, but it had no pictures or conversations in it, "and what is the use of a book," thought Alice "without pictures or conversation?"

..... So she was considering, in her own mind (as well as she could, for the hot day made her feel very sleepy and stupid), whether the pleasure of making a daisy-chain would be worth the trouble of getting up and picking the daisies, when suddenly a White Rabbit with pink eyes ran close by her (Carroll, 1865 : 1-2).

The appearance of the White Rabbit, both in picture and in prose or novel, shows how the author and the illustrator ease Alice (and her surrogate explorer, the reader) into Wonderland and shows one of Alice's problems; boredom. Bored by only seeing her sister's book "without pictures or conversations" and there's nothing to do cause Alice to drift suddenly into a dream-world. Started from her boredom, she stimulated stimuli to escape reality and entered hyper-real world.

Boredom might comes in many forms and some rather subtle like Alice's case. It prevents Alice from doing what she needs to do to improve the circumstances of her mundane world and unsatisfied real lives. Boredom



pressures Alice from her real world into a safer fantasy world. When she practices escapism, she is trying to avoid spending time with herself. Rather than engage in healthy introspection or meaningful social interaction, she occupies herself endlessly with her Wonderland.

#### **4.2.1.5. Self Pretending**

Escapism allows Alice to numb herself to a reality that she does not want to accept so that she feigns. “To simulate is to feign to have what one she hasn't. One implies a presence, the other an absence. However, to simulate is not simply to feign: Someone who feigns an illness can simply go to bed and pretend he is ill. Someone who simulates an illness produces in himself some of the symptoms. Thus, feigning or dissimulating leaves the reality principle intact: the difference is always clear, it is only masked; whereas simulation threatens the difference between "true" and "false", between "real" and "imaginary". Since the simulator produces "true" symptoms, is he or she ill or not? The simulator cannot be treated objectively either as ill, or as not ill” (Baudrillard, 1988).

The whole point of Alice's Adventure is to discover who she is. Often as human being people struggle with their own identity because of the pressure to live up to other people's standards. Alice did not know who she was. Alice meets a Caterpillar. The Caterpillar asked her a question that people are most familiar with, “*Who are you?*” (Carroll, 1865 : 60). Alice did not know how to answer. She replied, “*I hardly know sir...*” (Carroll, 1865 : 60). Alice was feigning that she know who she is. She masked her confusion about who she is and pretend she did.

However, her feigning change to dissimulating. Alice produces true symptoms that she really didn't know who she is because of her several changes. She is true that she hardly know who she is when she got up that morning, but it is true as well she didn't know who she is since she has been changed several times. Thus, the simulation of 'who Alice is' no longer threatens between true or false rather it is about her real and imaginary.

When people dream they often dream of things that they desired. People go through interesting journeys in their dreams that lead them to what they want. That is why in Alice's dream she is trying to discover who she is. Therefore, the Duchess tells her "Be who you seem to be". She says that everything has a moral if you look for it. One of her prominent morals; "*Be what you seem to be...Never imagine yourself not to be otherwise than what it might appear to others that what you were or might have been was not otherwise than what you had been would have appeared to them otherwise*" (Carroll, 1865 : 134). This may seem confusing, because to 'be who you seem to be' Alice have to know who she is. Alice has to discover who she is and accept that. Since this is a dream what Alice is imagining are the things she has on her mind.

Thus, when Alice grows extremely large or small, she is in a state of unacceptance of who she is. Once she grows to her original size she is still dissatisfied. Alice must learn to accept who she is. This brings to the next part of the moral, never imagine yourself not to be otherwise than what it might appear to others. Basically, this is saying do not try to be something you are not.

#### 4.2.1.6. Transition Age and Growing Up

“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). Cashdan mentioned *Alice in Wonderland* is one of children story that the lasting value lies in their power to help children deal with the internal conflicts they face in the course of growing up. In the novel, Carroll felt strongly about Alice growing up. 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. She had to be strong against a queen that was ready to take her head as well.

When Alice travels through *Wonderland* there are a lot of things that do not make sense to her at first, but over the course of her time there she begins to understand. This is her transition to becoming more of an adult. *Wonderland* is like the Adult world she lives in and at first is incomprehensible. In the story Carroll wanted to show his readers the way a child looks at the adult world :

“No room, ” they all cry when they see her coming. But this doesn’t sway her a bit. “There’ s *plenty* of room! ” she declares “ indignantly, and she sat down in a large arm-chair at one end of the table” (Carroll, 1865 : 95-96).

“Take some more tea,” the March Hare said to Alice, very earnestly.  
 “I’ve had nothing yet,” Alice replied in an offended tone, “so I can’t take more.”  
 “You mean you can’t take less,” said the Hatter, “it’s very easy to take more than nothing” (Carroll, 1865 : 106).

The exchange between Alice and the guests at the Mad Hatter’s tea party is particularly abrasive and shows us how Alice has grown (not just physically) in

her journey through Wonderland. Here she speaks more freely, asks questions, objects to what someone says, challenges rude remarks, and attempts to engage in the wordplay between the Mad Hatter, the Dormouse, and March Hare. She wants to keep up with the boys, and indeed she succeeds in this male world of teacups and chatter.

To be able to cope in this world Alice has to start thinking as an adult would. Carroll was very fond of the way that children handled the world and approached different situations. As the adventures throughs by, Alice comprehends the things going on in Wonderland. She is growing up. This growing up is also represented by her constant change in size. One thing Alice learned from her experience is how to stand up to those with more authority, yet keep her place.

The factors are prominent in the formation of hyperreality that happened to Alice. All of those factors play a role as Alice's conceptual models or images. The models or images step by step have turn into the changing of image and running the stage of the simulation. Therefore, those factors as the simulation of Alice's problems and needs. The images are slowly covered by simulacrum. Then the simulacrum has absorbed the images and proceeds what its called as Wonderland.

#### **4.2.2. Wonderland as Simulacrum**

Alice's problems and needs were constructed depends on her type of society and it becomes the part of her lives. However, sometimes she doesn't even realize that she has started to enter the hyperreal world which created by her own

will, desires and imagination. She becomes dependent on Wonderland. She thinks that all the wonderland's stuffs are really exist, as if real, and interesting for her.

“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). Wonderland is no longer seen as the product of Alice's imagination, but it is roled as the media to create a simulat ed her problems and needs. All of the Wonderland's stuffs are made to lead Alice into the life created by her desires. At first the goal of her desires is indeed to lead her into the lives which she thinks she wants but at the end this goal changes; that is to lead her into the created reality and becomes her escape. Wonderland has masked the absence of the Alice's needs and desires, so that the Wonderland eventually is signifiers without signified. It's pure own Alice's simulacrum. Wonderland is a simulacrum and causes the emergence of hyperreality.

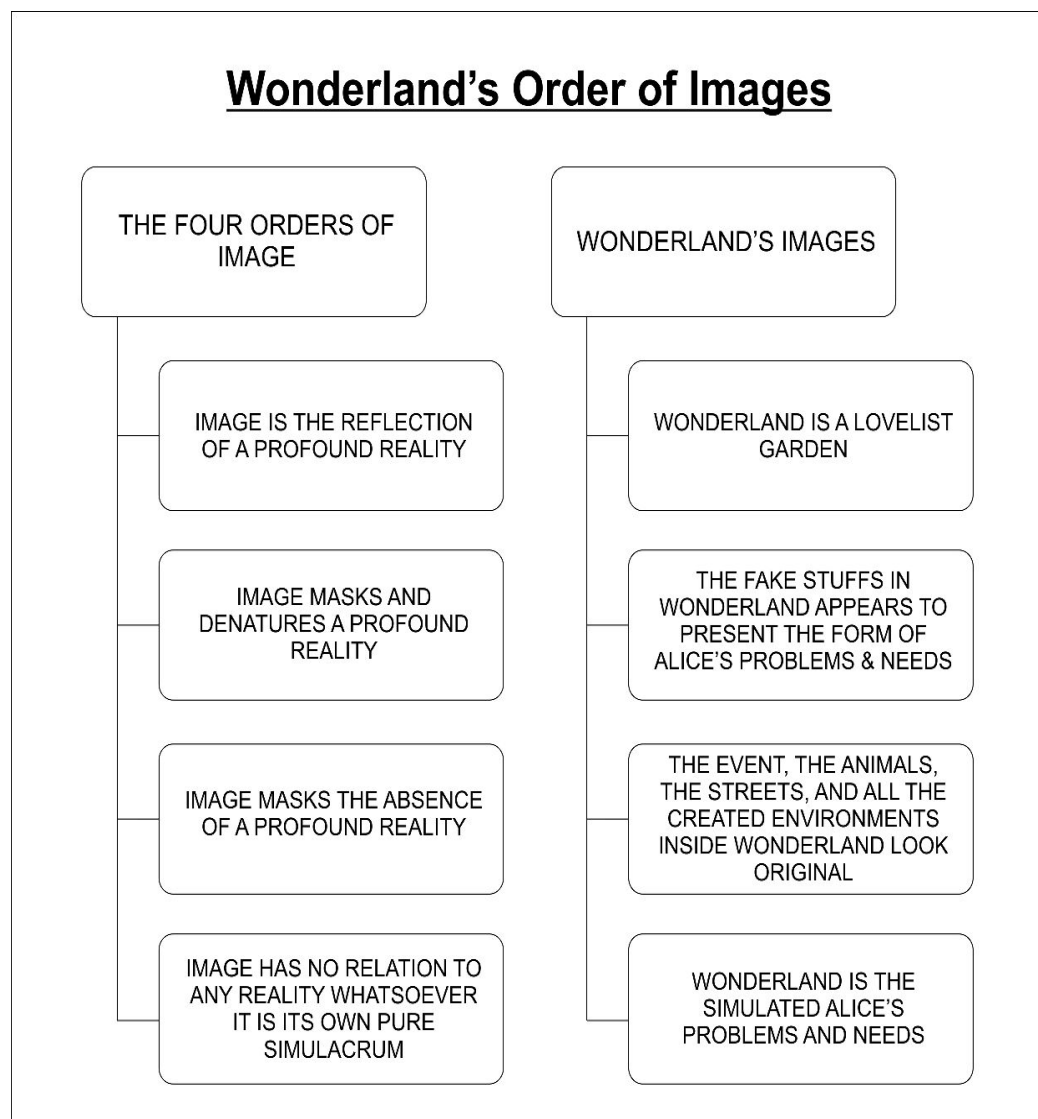
In the wonderland, Alice also questioning whether the Wonderland is real or just her dream. Alice still has some consciousness that has led her to get the lives she wants and wanted to comeback to reality everytime when the situation getting worst :

“I must be Mabel after all, and I shall have to go and live in that poky little house and have next to no toys to play with, and oh! Ever so many lessons to learn! No, I've made up my mind about it; if I'm Mabel, I'll stay down here!” (Caroll, 1865 : 21).

If Alice still questioning it, the consciousness will fail in making her completely fall into Wonderland. However Wonderland produces many kinds of unique stuffs which make Alice's minds occupied by the excitement of curiosity as her basic character. These stuffs slowly shut down Alice's consciousness. Wonderland

works by collecting all data about the Alice's problems and needs. Then, it will lead Alice to avoid it, and as the effect, she is all into Wonderland. Wonderland has masked and replaced Alice's consciousness in the line as the changing of images.

#### 4.2.2.1. The Changing Images of Wonderland in Alice's Adventures in Wonderland



**Figure 1. the order of the changing images of Wonderland**

“Hyperreality is the phenomena caused by an endless simulacrum and the lost connection between the sign and the real signified. Simulacrum is the simulation of endless simulations” (Baudrillard, 1994). In the book *Simulation and Simulacra (1994)*, Baudrillard explains the fourth order of image. Hyperreality appeared in the fourth order of image. In this stage the simulacrum has absorbed the image. The image is slowly covered by simulacrum. In Alice’s Adventures in Wonderland, the image is represented by Wonderland as the sign. Moreover, the existence of wonderland has blurred the position of reality and can even imitate reality. The further explanation about the blurred of Alice reality’s position by wonderland and the emergence of hyperreality is explained by the orders of image.

#### **4.2.2.2. The first order of image**

In 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). Wonderland is a world in Alice’s dream built by Alice. In Wonderland, Alice finds many kinds of unique stuffs and attractions. Wonderland is built as the representation of Alice’s problems and needs. Alice can find her implicit desires in Wonderland. At that moment, Wonderland is only seen as Alice’s dream. The difference between Wonderland and Alice’s reality is firm.

The novel begins with a very ordinary scene in which a little girl, exhibiting a characteristically small attention span, becomes dissatisfied with her current activity. Carroll uses the White Rabbit, instead of the dream, to introduce Alice and the reader to the fantastical nature of Wonderland. The White Rabbit is, by far, the most human of the characters Alice will encounter underground (Carroll first shows the Rabbit's humanness by capitalizing White Rabbit like a formal, human name). What surprises Alice most about the Rabbit is not that it speaks (such an imaginative child as Alice likely hears animals talk all the time in her mind) but that it has human accoutrements. Following Alice's perspective, emphasizes that the Rabbit's human clothes make it odd :

So she was considering, in her own mind (as well as she could, for the hot day made her feel very sleepy and stupid), whether the pleasure of making a daisy-chain would be worth the trouble of getting up and picking the daisies, when suddenly a White Rabbit with pink eyes ran close by her.

There was nothing so very remarkable in that; nor did Alice think it so very much out of the way to hear the Rabbit say to itself "Oh dear! Oh dear! I shall be too late!" (when she thought it over afterwards it occurred to her that she ought to have wondered at this, but at the time it all seemed quite natural); but, when the Rabbit actually took a watch out of its waistcoat pocket, and looked at it, and then hurried on, Alice started to her feet, for it flashed across her mind that she had never before seen a rabbit with either a waist-coat pocket, or a watch to take out of it, and burning with curiosity, she ran across the field after it, and was just in time to see it pop down a large rabbit-hole under the hedge (Carroll, 1865 : 7-8).

All over the Rabbit appearance still in the basic phase which distinguishes the real from its representation. There is still a far boundary between the reality and the representation. The Rabbit as signifier still signified a common rabbit with all its typical rabbit's features except its odd human accoutrements (the white rabbit holds the stop-watch with one human hand and tucks an umbrella under his arm with the other hand to strike an almost dandified posture).



The adult reader can predict from Carroll's writing that Alice has fallen asleep and begun to dream when the White Rabbit appears, but Carroll does not explicitly describe this process (he only hints at it by mentioning Alice's sleepy state and reclined position). Carroll does not blur yet the boundary between the real and fantastical worlds by explicitly describing the mediating dream state; instead he thrusts the fantastical element into the real world. Alice then acts by her own purpose to follow the White Rabbit into the fantasy-world proper.

#### **4.2.2.3. The second order of image**

In 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 Wonderland, Alice finds many kinds of weird situation and unique things but very attracted. However, those kinds of weird situation and unique things in wonderland appear to present the form of how Alice see many things in reality. It is because she thinks that those situation and unique things are explicitly how it should ideally she wanted to look or look like. Those of attracted situation and things mask the real situation and things in her reality. Simulation's aim is to make her realize that the reality created by simulation is real.

Alice, to having a chronic condition of wonder characteristic of a child, approaches her quandary using the logic she has internalized from her aboveground reality (the logic that adults have taught to her (in school or her

others society). The fall through the rabbit-hole, at first, does little to shake Alice's way of interacting with the world that surrounds her :

First, she tried to look down and make out what she was coming to, but it was too dark to see anything: then she looked at the sides of the well, and noticed that they were filled with cupboards and bookshelves: here and there she saw maps and pictures hung upon pegs. She took down a jar from one of the shelves as she passed: it was labeled "ORANGE MARMALADE," but to her great disappointment it was empty: she did not like to drop the jar, for fear of killing somebody underneath, so she managed to put it into one of the cupboards as she fell past it (Carroll, 1865 : 7-8).

Remnants of the floating world as Alice crosses the boundary between reality and Wonderland, helping to decrease the fear she feels at falling. Carroll, however, gives an indication of the confusion between word and object that Alice will soon experience: just because a jar is labeled "Orange Marmalade" does not mean that it actually is a jar full of orange marmalade. Alice's attempt to read the object correctly fails. Though she is likely familiar with being denied such sweet things as marmalade in her adult-controlled world, the denial of marmalade here comes from the thing itself, not from an external force of authority.

The mislabeled marmalade jar shows that everything she does in Wonderland will be very difficult because they often do not correspond to the underlying logic that governs the world aboveground. W.H. Auden attests to this problem of untrustworthy signs in Wonderland:

According to Lewis Carroll, what a child desires before anything else is that the world in which he finds himself should make sense. It is not the commands and prohibitions, as such, which adults impose that the child resents, but rather that he cannot perceive any law linking one command to another in a consistent pattern (1971 : 11).

Alice demonstrates that she does not hate prohibitions of adults when she places the jar back on a shelf so that she will not kill anyone standing below her. This action points to Alice's internalization of adult worries about children's potentially destructive and irresponsible acts. In her first experiences with Wonderland, Alice keep up to the logic and behavior approved for her reality; Wonderland will soon challenge this reliance since its ground rules correspond neither to those of the real world nor to those of Wonderland as it existed. It is no longer seen as a representation but a simulation. Here, simulation is from Alice's negation of Alice's internalization of adult worries about children's potentially destructive and irresponsible acts.

Alice further tries to apply the logic of schoolroom geography that she has learned in the real world to Wonderland when she describes her understanding of the inversion, the turning upside-down, that she experiences falling. She envisions the rabbit hole cutting through the earth to the other side where people exist upside down:

Down, down, down. Would the fall never come to an end! "I wonder how many miles I've fallen by this time?" she said aloud. "I must be getting somewhere near the centre of the earth. Let me see: that would be four thousand miles down, I think –" (for, you see, Alice had learnt several things of this sort in her lessons in the schoolroom, and though this was not a very good opportunity for showing off her knowledge, as there was no one to listen to her, still it was good practice to say it over) " – yes, that's about the right distance – but then I wonder what Latitude or Longitude I've got to?" (Alice had no idea what Latitude was or Longitude either, but thought they were nice grand words to say) (Carroll, 1865 : 4-5).

"I wonder if I shall fall right through the earth! How funny it'll seem to come out among the people that walk with their heads downwards! The Antipathies, I think . . ." (Carroll, 1865 : 8).

Carroll therefore marks Alice's entrance into the fantastic world by pointing out the potential for inversion and confusion in her aboveground conceptions of language (by said 'Antiphaties') and geography. By saying "*I wonder how many miles I've fallen by this time?*" .... "*I must be getting somewhere near the centre of the earth. Let me see: that would be four thousand miles down, I think*" (Carroll, 1865 : 4). She negates that herself never been going that miles far before. She denatures her profound reality, said it as if she ever experienced and knew about going that 'miles' far. She just ever once in her life went to a seaside :

(Alice had been to the seaside once in her life, and had come to the general conclusion, that wherever you go to on the English coast you find a number of bathing machines in the sea, some children digging in the sand with wooden spades, then a row of lodging houses and behind them a railway station) (Carroll, 1865 : 22-23).

Carroll establishes Wonderland's hold over Alice when it takes control of her body and interactions with the environment. Alice thinks she has discovered the logic behind eating or drinking and its corresponding growth. However, Carroll once again pranks her, "*She ate a little bit, and said anxiously to herself, "Which way? Which way?"; holding her hand on top of her head to feel which way it was growing; and she was quite surprised to find that she remained the same size*" (Carroll, 1865 : 12). Carroll here reverses the ground rules that Alice's previous experience with the "Drink Me" bottle established. The correct way to read external reality is never clear in Wonderland. Since in the Wonderland image starts to develop as a corruption of reality.

Wonderland continuously asking her who she is. Yet she fails to give them a direct answer. She what she is trained to say, but she is questioning if that is

correct. She is unsure of whether she has changed into a different person. Alice then continuing believes in static identity when she met Caterpillar :

"Who are you?" said the Caterpillar.

This was not an encouraging opening for a conversation. Alice replied, rather shyly, "I — I hardly know, Sir, at present — at least I know who I was when I got up this morning, but I think I must have changed several times since then."

"What do you mean by that?" said the Caterpillar, sternly. "Explain yourself!"

"I can't explain myself, I'm afraid, Sir," said Alice, "because I'm not myself, you see."

"I don't see," said the Caterpillar.

"I'm afraid I can't put it more clearly," Alice replied, very politely, "For I can't understand it myself to begin with; and being so many different sizes in a day is very confusing" (Carroll, 1865 : 35).

In this stage Alice simulated her searching of identity. She thought that she knows herself well, but in Wonderland herself being questioned again by Caterpillar. With the pun on "yourself" as meaning both "your actions" and "your self," Carroll demonstrates the impossibility of correctly answering the commonly used command "Explain yourself." Adults often behave like the caterpillar since they continuously demand children to answer questions to which the young people cannot know the answer.

Here, Alice begins to understand the troubles that cover self-explanation in a world that denies a static conception of self. In the second order of images, Alice's started to simulate her problems, needs, and desires in her real world. The events in this order mask the profound Alice's reality as the results of her negation. She masks her thought that she knows herself well but in Wonderland herself being questioned again by Caterpillar. Those of queer situations and things mask the real situation and things in her reality. It's no longer a representation but a simulation.

#### 4.2.2.4. The third order of image

In 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 food, the streets, the animals and all the created environments inside Wonderland have been built to look realistic. All of these created things are more favored by Alice. The uniqueness which existed in Wonderland has already succeeded to attract Alice and make her think that all of these copies are original.

Once Alice reaches the long hallway at the bottom of the rabbit-hole, the fantastical environment begins to take its influence over her. She also loses her ability to manipulate the objects that she encounters in any controlled, predictable way. She attracted with the doors which she thought is the escape. If we are precisely take a deep thought, there is always a way to escape in every event where Alice was attended which represents her escapism. In the dark hall there are those doors who patiently waiting to be chosen by Alice :

There were doors all round the hall, but they were all locked; and when Alice had been all the way down one side and up the other, trying every door, she walked sadly down the middle, wondering how she was ever to get out again (Carroll, 1865 : 7).

The doors all round the hall represented as Alice's choices. Alice's never has a chance to choose a choice. She never has choices. The dark hall as the connection between the Wonderland and her aboveground provides the doors to be chosen by Alice. In her life Alice always want to have a choice. The doors emerged as the

absence of Alice's profound reality despite lacking of presence. The needs of having choices as the sign in the form of simulation appears to strengthen the simulation as the real reality.

After Alice fall the rabbit hole, the dark hall where Alice was fallen continuously gave Alice out-of-the-way things. When Alice opened one of the doors, Carroll as if gave a good one preview of the Wonderland. Alice found out a small passage into a lovelist garden. Then she tries any ways for herself to escape from the hall in order to immediately go to that garden :

Alice opened the door and found that it led into a small passage, not much larger than a rat-hole; she knelt down and looked along the passage into the loveliest garden you ever saw. How she longed to get out of that dark hall, and wander about among those beds of bright flowers and those cool fountains, but she could not even get her head through the doorway; "and even if my head would go through," thought poor Alice, "it would be of very little use without my shoulders. Oh, how I wish I could shut up like a telescope! I think I could, if I only know how to begin." For, you see, so many out-of-the-way things had happened lately, that Alice had begun to think that very few things indeed were really impossible (Carroll, 1865 : 8-9).

A lovelist garden which Alice looked through the door tries to present Alice's needs who wants to get out of the dark hall. As well as in her reality, it's represents Alice's desires to look out beyond her environment where she lives. She wants to find a new things, a new odd unique things which she does not know yet in her life. She compares the dark hall with her home where she got stick and stuck in its mundane activities. Despite lacking of presence in fact Alice never go far miles away from her house, the image (a lovelist garden which Alice looked through the door) as simulation tries to present the absence of Alice's reality. The

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.

Alice learns more about the position as woman in society when she literally opens the door for herself. In chapter VI, "Pig and Pepper," Alice finds herself at the Duchess's door and knocks, but to no avail. She asked the footman how to get in. However the footman answered rather irritated. This exchange between Alice and the Frog - Footman follows:

"But what am *I* to do?" said Alice.

"Anything you like," said the Footman, and began whistling.

"Oh, there's no use in talking to him," said Alice desperately: "he's perfectly idiotic!" And she opened the door and went in (Carroll, 1865 : 80).

Her inability to enter the house through conventional means, acting the proper as demure female, causes Alice to question her situation: "What am *I* to do?" The Frog - Footman's response, "Anything you like," opens up all possibilities for her. Here she learns that the norms of society that she may follow really mean very little. She has the power to do anything. It's simulated from her society pressure as woman that strictly restrained by ruled in her society. The possibilities for Alice to do anything she likes as the sign in the form of simulation that in Wonderland the norms of society that she may follow really mean very little which is appears to strengthen the simulation as her real reality. The sign starts to lose connection with Alice's real signified (her society pressure as woman that strictly restrained by ruled).

The researcher tried to connect Alice's story with the situation during the 1830s and 1840s in Britain. As the victorian web writing about, there was not an



enormous shortage of food, driving the prices much higher than many could afford. Many found themselves scrounging for food, or even going hungry. However, in Wonderland, Alice found something to eat in the form of a gigantic mushroom and many more. Nature, and its ability to provide food, sheds some light on the author's search for possible ways of saving his starving society :

“What did they live on?” said Alice, who always took a great interest in questions of eating and drinking (Carroll, 1865 : 105-106).

“Take some more tea,” the March Hare said to Alice, very earnestly.

“I’ve had nothing yet,” Alice replied in an offended tone, “so I can’t take more.”

“You mean you can’t take less,” said the Hatter, “it’s very easy to take more than nothing” (Carroll, 1865 : 106).

In Carroll's reality, even nature could not save many from their intense and terrible hunger. He escaped from the starving Victorian world into the imaginative world of Alice, but the reader still can see the strong marks of the food shortage in his work. Despite the huge quantity of food in Wonderland, many of the foods that satisfied Alice were unhealthy, such as cake. Furthermore, many of the sources of food in Wonderland are entirely imagined and could never prove as valuable rations for Victorian society. Thus, the theme of escapism emerged by Alice has a relation to Carroll’s escapism as well. By Alice’s story, Carroll tries to present the absence of his reality. The sign starts to lose connection with the real signified. The plentiful supply of food in Wonderland as the sign starts to lose connection and clearly contrasts the true situation in the Victorian world at the time.

When Alice finally escapes Wonderland, after growing more than a mile high, she attacks the members of this most absurd court. Since Alice couldn’t hold

her tongue anymore for that absurd court, then the queen shouted to off with Alice's head. Normally it's wrong to attack the members of a court of law, but Alice's circumstances are anything but normal : *"Who cares for you?" said Alice, (she had grown to her full size by this time.) "You're nothing but a pack of cards!"* (Carroll, 1865 : 187). Alice is completely correct to attack these cards who wish to do her harm. The basic idea of rule of law does not apply to Alice. She is not part of their world she thinks. Moreover, she doesn't has a responsibility to obey the rules in Wonderland. Rather she would not and she didn't want to. The absurd court is an image as simulation tries to present the absence of Alice's reality in which she couldn't heeds the basic rule of law in aboveground.

At this stage Alice already experience hyperreality. It is like what Lane stated, "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 image of Wonderland is built and making the blur of illusion in simulation. Wonderland has completely led Alice into the life created by her imagination.

#### **4.2.2.5. The fourth order of image**

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. Wonderland is no longer as the representation of Alice's problems and needs but it is the simulated

Alice's problems and needs. "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).

As the heart queen shout out again, Alice's grown up grasp of her reality :  
*"Off with her head!" the Queen shouted at the top of her voice. Nobody moved.*  
*"Who cares for you?" said Alice, (she had grown to her full size by this time.)*  
*"You're nothing but a pack of cards!"* (Carroll, 1865 : 187). Alice begins managing the situations in a more adult like style. She stands up to the queen and begins to take control. Little by little she begins to lose her imagination of a child and sees things for what they really are. She realizes that the creatures of Wonderland are nothing but playing cards. The sign of Wonderland has completely lost connection with the real signified. It's Wonderland's own reality.

Consider that at the end of the story, the reader is led to believe that Alice's perceptions have been incorrect, that her adventures in Wonderland have been some sort of dream, and that she has now awakened once again to the real world, where she finds herself standing on the riverbank with her sister. In the end, she has matured to the point where Wonderland no longer welcomes her and she wakes up. Now she is in the real world that she lives in, looking at it from a more realistic view :

At this the whole pack rose up into the air and came flying down upon her; she gave a little scream, half of fright and half of anger, and tried to beat them off, and found herself lying on the bank with her head in the lap of her sister, who was gently brushing away some dead leaves that had fluttered down from the trees upon her face.  
 "Wake up, Alice dear!" said her sister,  
 "Why, what a long sleep you've had!"  
 "Oh, I've had such a curious dream!" said Alice and she told her sister.. (Carroll, 1865 : 188–189).

Throughout her journey in Wonderland, Alice finally begins to cope with the crazy rules that often don't make sense and it is pure her own simulacrum which simulated her problems and needs in her dream. Eventhough when Alice awekened she and her sister considered that it's a wonderful dream, she experienced it as it's real. She still does believes that the Wonderland does exist. it is its own pure simulacrum. Wonderland is no longer represents any meaningful Alice's reality. Wonderland has completely lost connection with the real signified. Instead, Wonderland creates its own reality.

“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). Thus, in Alice's view of Wonderland, there are only signifiers. The idea of any stable or permanent reality disappears. The wonderland eventually, is pure just it's own simulacrum. Wonderland is the simulated Alice's problems and needs.

#### **4.2.3. Hyperreality in the context of Alice's escapism**

All the stages of the changing orders of images have brought Alice into hyperreality. Tiffin and Terashima stated, ""Hyper world" is a seamless intermixture of a (Physical) real world and a virtual world. A real world consist of real and natural features for example real building and real objects but in virtual world we have such things but in cods of computer or in three dimensional way or like photos and videos although they are like real models but they are a shot by camera and are not real" (2001 : 9). Hyperreality has caused the discontinuity

between the real and the fake. It also interrupts people's way of thinking in which they cannot differentiate between the real and the fake. The real meaning of Alice's escapism has changed from Alice's needs and problems into the simulacrum.

Wonderland succeeds to drag Alice out of reality when she feels she needed her will and leads her into the created reality when she trusts all of Wonderland's stuffs as real as her reality. The creators which is Alice, produces the new world that can help her in facing her problems. However, this world develops into something that controls Alice. The development of Wonderland has shown how it develops into something more than just as the tool but as the addiction and simulacrum. Wonderland has been created by Alice to imitate Alice's ways of thinking, making and deciding something.

Baudrillard explains Simulacra are representational images that deceive us Simulation for Baudrillard brings us into a circular world in which the sign is not exchanged for meaning, but merely for another sign, as a result simulation is the active process of replacement of the real (1994 : 10). The procreation of simulacra leads to what Baudrillard saw as a new era of simulation in which all referents have been negated, and the distinction between the real and its representational has collapsed. Wonderland has completely led Alice into the life created by her imagination. Alice thinks that she gets her freedoms through Wonderland, in fact, all those stuffs are simulated stuffs.

The first goal of Wonderland which is to help Alice to channelize her problems, needs and desires turns into the goal to drag her out of the reality and

place her into the created one. She is no longer can differentiate the reality and created reality because she even doesn't know whether she's dreaming or not. She thinks that her present lives in Wonderland are the lives she thinks she wants although sometimes she wanted to go back to the reality. This proves the hyperreality's goal which is the total control has caused the discontinuity between the reality and the created reality.

Alice has the aspects of her life that she wants to escape from, "The (her) fantasies act as a means of dissociating mind from "her" that possesses these qualities" (D.Mikey, 2014). So that Alice's Escapism in this case as a way of attempting to negate her personal responsibility and to avoid the discomfort of existential angst (problems, needs and desires) that she must deal with. Alice finally begins to cope with the crazy rules that often don't make sense. Ured to the point where Wonderland no longer welcomes her and she wakes up. Eventually she is in the real world that she lives in, looking at it from a more realistic view.