THE PORTRAYAL OF HYPERREALITY EXPERIENCED BY NEO

IN *THE MATRIX* (1999) MOVIE

A FINAL PROJECT

Presented as Partial Fulfillment of the Requirements to Obtain

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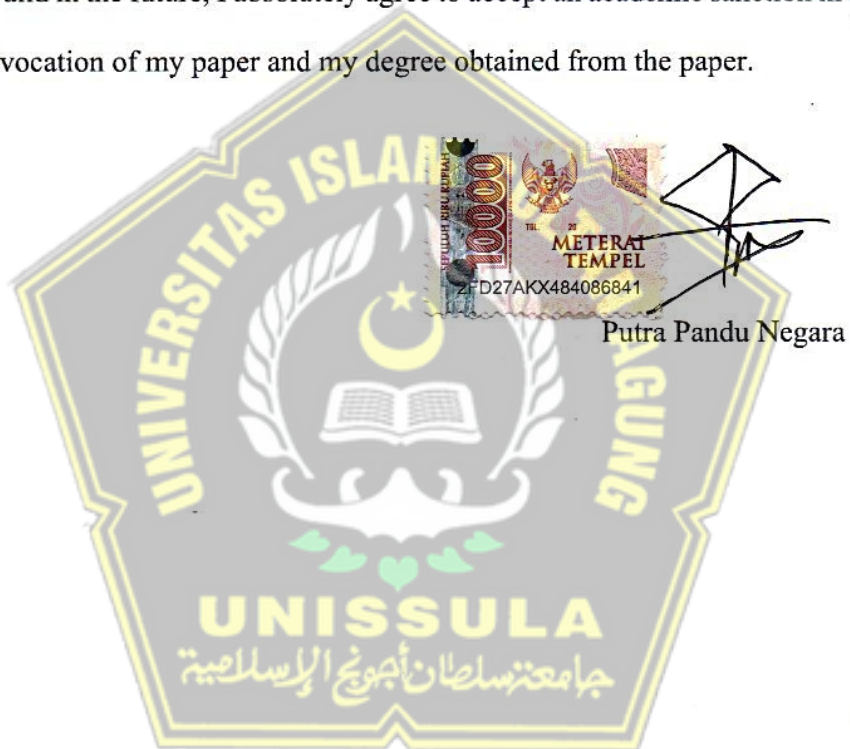
Putra Pandu Negara

MOTTO AND DEDICATION

MOTTO:

"There are mysteries to the universe we were never meant to solve. But who we are and why we are here."

(Optimus Prime)

DEDICATION:

I dedicate this final project to my family, especially my parents, who have always given me their support and prayers, and to my brother, who has consistently encouraged and supported me. Additionally, I dedicate it to my best friend, who supported me during every step of the process until the completion of this final project. Lastly, I dedicate it to myself, as this is a huge achievement and a stepping toward a better future.

ABSTRACT

Negara, Putra Pandu. 30802100036. THE PORTRAYAL OF HYPERREALITY EXPERIENCED BY NEO IN *THE MATRIX* (1999) MOVIE. English Literature Department, Faculty of Languages, Literature, and Culture, Sultan Agung Islamic University. Advisor: Nailil Muna, .S.S., M.A.

In this modern era, we live with various simulations and virtualities that are born from artificial reality. Many individuals strive to innovate, aiming to supplant or overshadow reality by creating manipulations that appear real. This phenomenon evokes the concept of hyperreality, wherein original reality loses relevance as it is supplanted by simulation and virtualization. *The Matrix* (1999) movie serves as a notable example, depicting a virtual world known as *The Matrix*, wherein a false reality dominates. This research method uses qualitative analysis using Baudrillard's theory namely the hyperreality theory and its derivatives such as simulation and simulacra. Through this approach, the relationship between hyperreality and movie representation is explored, providing an understanding of how cinematic narratives reflect artificial realities. The purpose of this study is to explore the concepts of hyperreality and reality experienced by the main character, Neo. In addition to this, this study also explained Neo's perception changes in seeing the true reality based on simulacra phases. According to Baudrillard, the concept of hyperreality is a condition where a person cannot differentiate, while reality is not an objective reality that exists independently, but rather something that has experienced a shift in meaning due to the dominance of simulation. The simulacra phases in Jean Baudrillard's theory explain how representation shifts from reality to the point where it no longer refers to the original reality. The results of this research prove that hyperreality is Neo's life in a simulation, and he is unaware of the difference between reality and simulation, while the reality is Neo's experiences through his real-life interactions with original objects or entities that exist objectively and are not the result of the representation. In *The Matrix* (1999) movie, Neo goes through the phases of simulacra perfectly regarding the shift in his perception of reality according to Baudrillard. The first phase is the reflection of a basic reality which is when Neo believes in his simulation world. The second phase is mask and perverts a basic reality, when Neo starts sensing something wrong. The third phase is mask the absence of a basic reality, when Neo discovers The Matrix. The fourth phase is pure Simulacrum, when Neo fully understands and manipulates the simulated reality.

Keywords: *the matrix*, hyperreality, reality, simulacra phases

INTISARI

Negara, Putra Pandu. 30802100036. THE PORTRAYAL OF HYPERREALITY EXPERIENCED BY NEO IN *THE MATRIX* (1999) MOVIE. Jurusan Sastra Inggris, Fakultas Bahasa, Sastra, dan Budaya, Universitas Islam Sultan Agung. Pembimbing: Nailil Muna, .S.S., M.A.

Di era modern ini, kita hidup dengan berbagai *simulation* dan *virtualities* yang lahir dari realitas buatan. Banyak individu yang berusaha untuk berinovasi, dengan tujuan untuk menggantikan atau menutupi realitas dengan menciptakan manipulasi yang tampak nyata. Fenomena ini membangkitkan konsep hiperrealitas, di mana realitas asli kehilangan relevansinya karena digantikan oleh simulasi dan virtualisasi. Film *The Matrix* (1999) menjadi contoh penting, yang menggambarkan dunia virtual yang dikenal sebagai *the matrix*, di mana realitas palsu mendominasi. Metode penelitian ini menggunakan analisis kualitatif dengan menggunakan teori Baudrillard yaitu teori hiperrealitas dan turunannya seperti simulasi dan simulakra. Melalui pendekatan ini, hubungan antara hiperrealitas dan representasi film dieksplorasi, memberikan pemahaman tentang bagaimana narasi sinematik mencerminkan realitas buatan. Tujuan dari penelitian ini adalah untuk mengeksplorasi konsep hiperrealitas dan realitas yang dialami oleh tokoh utama, Neo. Selain itu, penelitian ini juga menjelaskan perubahan persepsi Neo dalam melihat realitas sebenarnya berdasarkan fase-fase simulakra. Menurut Baudrillard, konsep hiperrealitas adalah kondisi ketika seseorang tidak dapat membedakan, sedangkan realitas bukanlah realitas objektif yang ada secara independen, melainkan sesuatu yang telah mengalami pergeseran makna akibat dominasi simulasi. Fase-fase simulakra dalam teori Jean Baudrillard menjelaskan bagaimana representasi bergeser dari realitas ke titik di mana ia tidak lagi merujuk pada realitas asli. Hasil penelitian ini membuktikan bahwa hiperrealitas adalah kehidupan Neo dalam sebuah simulasi, dan ia tidak menyadari perbedaan antara realitas dan simulasi, sedangkan realitas adalah pengalaman Neo melalui interaksi kehidupan nyata dengan objek atau entitas asli yang ada secara objektif dan bukan merupakan hasil representasi. Dalam film *The Matrix* (1999), Neo melalui fase-fase simulakra dengan sempurna terkait pergeseran persepsinya terhadap realitas menurut Baudrillard. Fase pertama adalah *"The reflection of a basic reality"* yaitu ketika Neo percaya pada dunia simulasinya. Fase kedua adalah *"Masks and perverts a basic reality"* yaitu ketika Neo mulai merasakan sesuatu yang salah. Tahap ketiga adalah *"Masks the absence of a basic reality"* saat Neo menemukan The Matrix. Tahap keempat adalah *"Pure Simulacrum"* saat Neo sepenuhnya memahami dan memanipulasi realitas yang disimulasikan.

Kata kunci: *the matrix*, hiperrealitas, realitas, fase simulakra

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CHAPTER I

INTRODUCTION

A. Background of the Study

The rapid development of the entertainment industry today is not only about increasingly stunning visual effects but also includes the evolution of story development. Currently, many movies reflect the very rapid development of technology. Many explain it explicitly or not clearly. Movies are one example of the rapid development of technology.

Hyperreality is a theory about the loss of boundaries between real and unreal, making it difficult to distinguish between the two. Hyperreality is an inability of consciousness to distinguish reality from a simulation of reality, especially in technologically advanced postmodern societies (Vishva). In modern society, the concept of hyperreality can be seen in movies.

A movie is one type of literary work in audio-visual form. So if the movie is one type of literary works, then the movie can be studied in literary studies. Many people use movies as a tool to express feelings, ideas, and struggles in the complexity of the world. Not a few movies and other literary works have an influence on society. The movie acts as a mirror reflecting the pleasures, difficulties, and complexities of society. We see storylines in movies that speak to us because they are similar to our own, which helps us feel understood and connected. It encourages empathy and understanding among viewers by portraying a variety of cultures, society, and issues around us. Movies in genres

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like science fiction, fantasy, and superhero movies offer audiences a chance to escape from reality and immerse themselves in imaginative worlds (Lu 71).

Currently, there are various movies that raise the theme of the development of technology. Usually found in science fiction (sci-fi) movies, where technology is depicted as more advanced than the reality we face now. In the real world, technological advances such as artificial intelligence (AI) augmented reality (AR), and virtual reality (VR) are getting closer to what is depicted in sci-fi movies. This shows how science fiction can be a predictor of the future while also giving us space to think about the implications of these technological advances.

The concept of hyperreality is particularly relevant in this context, as the technology depicted in these movies often creates a reality that is more "real" than reality itself. In hyperreality, the line between the real and the unreal becomes blurred, leaving the viewer to ponder whether they can still distinguish between reality and simulation. These movies highlight how technology can create experiences so immersive and real that it becomes difficult to distinguish between what is real and what is simulated.

An example of a movie that highlights the concept of hyperreality is *The Matrix* . This movie was released in 1999 and was written by Lana Wachowski and Andy Wachowski. This movie stars Keanu Reeves as Neo as the main character in this movie, Carrie-Anne Moss as Trinity, Laurence Fishburne as Morpheus, Hugo Weaving as Agent Smith, and many others.

The Matrix (1999) tells the story of a programmer named Thomas A. Anderson known as Neo who receives a mysterious message that will lead him to meet Morpheus. On the way, Neo is guided by Morpheus' subordinate, Trinity. Morpheus believes that Neo is "The One", the individual who is predicted to end the war between humans and machines. This is what drives the plot of the story where Neo is then introduced to the concept of the "Matrix", a super sophisticated simulation that deceives humanity, trapping their minds in a false reality. Neo is then given a choice by Morpheus to continue living in the guise of a comfortable false world or to understand the bitter truth about the real reality and fight against the control of the machines, but Neo prefers the real truth.

This proposal writing will use the Hyperreality theory and its derivatives from Jean Baudrillard as a theoretical basis for analysis in *The Matrix (1999)* movie. So far there have been several thesis titles that use the movie as their object of study but none have discussed this movie using Jean Baudrillard's theory. For example, a final project entitled "ALICE'S ESCAPISM: HYPERREALITY IN LEWIS CAROLL'S ALICE ADVENTURES IN WONDERLAND." 1999" written by Lia Nurmalia discusses how Alice's escapism in the Alice in Wonderland movie is in the context of hyperreality which focuses on the order of simulacrum images. In this final project, the author will discuss the concept of reality and hyperreality and the phase of simulacra using Jean Baudrillard's theory with the title "THE PORTRAYAL OF HYPERREALITY EXPERIENCED BY NEO IN *THE MATRIX (1999)* MOVIE".

This final project uses *The Matrix (1999)* movie as the object of the study. This movie received nominations at the 72nd Academy Awards for Best Visual Effects, Best movie Editing, Best Sound, and Best Sound Editing, winning all four categories. In addition, this movie also won 4 Oscars and received a total of 51 other award nominations. Something that makes it interesting again is that this movie tells about virtual life that relates to current technology development. For that reason, this movie is very worthy of a review.

Another reason why the author made this the object of research for the final project is because no one has explained Baudrillard's theory of Hyperreality in this movie. In addition, the author wants to reveal the difference between reality and hyperreality and the description of the simulacra phase contained in the *The Matrix (1999)*.

B. Problem Formulation

Based on the background of the study, the suitable research questions for this research are:

1. How are the concepts of hyperreality and reality depicted in *The Matrix 1999* movie?

2. How is Neo's perception changes in seeing reality depicted in *The Matrix 1999* movie based on simulacra phases by Jean Baudrillard?

C. Limitation of the Study

This study focuses on the main character in *The Matrix (1999)* movie, namely Thomas Anderson aka Neo so this analysis does not include the perspectives of other characters, and highlights the concept of reality and hyperreality experienced by Neo, as well as the shift in his perception through the concept of the simulacra phase. In the process of data collection, this study was limited only to the movie and the movie's script, and does not include information from sequels or related works, and other relevant theories or concepts.

D. The Objective of The Study

Based on the problem formulation above, this study formulates the following objectives:

1. To identify the concept of hyperreality and reality in the movie by Jean Baudrillard.

2. To analyze Neo's perception changes in seeing the reality based on the simulacra phases.

E. Significance of The Study

The significance of this research is expected to contribute to literary criticism. By using the concept of Hyperreality from Jean Baudrillard's theory, it aims to understand more deeply the boundaries between true reality and representation. Therefore, with the concept of hyperreality, this thesis is intended to find out more about how modern literary works reflect questions about the

boundaries between true reality and representation in an era increasingly dominated by simulation.

This learn more about the concept of hyperreality. It can also increase understanding of how the concepts derived from hyperreality such as simulation, simulacra, and reality according to Baudrillard in modern literary works can be interpreted and used in the context of visual narrative. This research can be a reference for other researchers with the same theme and can also provide a modern researcher or practitioner to develop better strategies for understanding and responding to an era dominated by the complexity of rapid technological developments.

F. Organization of the Study

The study is divided into three chapters. The first chapter of the study provides general introduction which includes; the background of the study, the problem formulation, limitation of the study, the objective of the study, the significance of the study, and the organization of the study. The second chapter contains a synopsis of *The Matrix (1999)* movie and related literature. The third chapter contains types of research, data collecting methods, types of data, and analyzing data. The fourth chapter presents the research results, discussing the depiction of hyperreality and reality experienced by Neo in *The Matrix (1999)* movie and Neo's changing perception of reality based on the simulacra phases by Jean Baudrillard. The fifth Chapter contains the Conclusion and Suggestions

CHAPTER II REVIEW

RELATED LITERATURE

This chapter contained reviews of related literature, which had two subchapters. The first sub-chapter was the synopsis of *The Matrix (1999)* movie used as the object of this study. The second sub-chapter was related literature. It consisted of four main points, the theory of hyperreality and reality according to Jean Baudrillard along with simulation, simulacra, and simulacra phases.

A. Synopsis of *The Matrix* (1999) Movie

The Matrix (1999) is a movie about a programmer who tries to uncover the true reality behind the world he knows. Thomas A. Anderson, known by the alias 'Neo,' discovers that his reality is a computer simulation called the 'Matrix,' where humans are enslaved by intelligent machines.

One day Neo wakes up from his sleep and receives a mysterious message from his computer that says "Follow the rabbit". Not long after, a friend knocks on the door and invites him to a nightclub. Neo is hesitant at first, but then sees a tattoo of a white rabbit on the shoulder of one of the friends and decides to join. At the nightclub, he meets Trinity, a famous hacker whose name Neo is keeping secret. Trinity tells Neo that there is someone who wants to meet him and she can explain what really happened.

Then suddenly Neo woke up from his sleep and what had just happened was just a dream. He woke up and did his daily activities as an office worker. In his office, he received a package containing a cell phone without knowing who sent it. When he was holding it, suddenly the cell phone rang and was picked up by Neo. It turned out that the caller was Morpheus. He told Neo to get out of the building immediately and he would guide him. This is where Neo first met the Agents who were looking for him. However, the cellphone used to guide Neo fell and he was caught by the Agents.

Neo was taken to a room for interrogation and asked about Morpheus' whereabouts. However, Neo refused to answer the Agents and instead mocked them. Finally, the Agents got angry and took out an insect-shaped technology which they then inserted into Neo's stomach. At that moment, Neo's mouth was covered by his own skin as if he had no mouth. Again, he finally woke up and it turned out that it was all just a dream but felt that it was a very real dream.

The landline phone rings again and it turns out that Trinity is calling him to go see Morpheus. On the way in the car, Trinity takes a tool like a vacuum and puts it into Neo's stomach. He is confused about what really happened and what is in his stomach. The tool sucks out something from Neo's stomach. It turns out that what was sucked by the tool was the insect machine that the Agent inserted when interrogating Neo. He is very confused that the dream he experienced was real.

Finally, they arrive at an apartment and meet Morpheus. When they both meet, Neo is given a choice by Morpheus in the form of blue and red pills. If Neo

eats the blue pill, he will wake up from his dream and will live in the reality he believes in while if he eats the red pill, he will remain in a "wonderland" and Morpheus will show him a "rabbit hole". Morpheus emphasizes that what he said is the truth. Finally, Neo chooses the red pill and is then shown in a room containing a technology that does not exist in the reality that Neo believes in. A device is installed in Neo's body and he begins to feel strange in his body. Neo's body is slowly covered by a silver liquid and then Neo wakes up from the IV tube and is covered in mucus. At this time Neo begins his journey to solve the puzzle of the simulated life produced by *The Matrix.*

B. Related Literature

Baudrillard's theory highlights the phenomenon where the boundaries between reality and representation are increasingly blurred, making it difficult to distinguish between the real and the representation. Baudrillard states, "It is no longer a question of imitation, nor of reduplication, nor even of parody. It is rather a question of substituting signs of the real for the real itself" (Baudrillard 167). "The real thing" refers to authentic reality or conditions, not something that is made up or simulated. It is a reality that exists outside of our representation.

B.1. The Concept of Hyperreality According to Jean Baudrillard

In this case, there is an opposition to reality, namely hyperreality. According to Baudrillard, hyperreality is when we can't tell the difference between reality and simulation or artificial representation. Baudrillard says hyperreality is "more real than the real": something false and artificial becomes more defining than

reality itself. So things created or simulated feel more important or real to us than they actually are. The hyperreal represents a much more advanced stage insofar as it manages to efface even this contradiction between the real and the imaginary (Baudrillard 145). This hyperreal condition is created through simulation where the process of representation no longer reflects reality but produces its own reality. So we believe more in things created or simulated than in reality in truth reality. In hyperreality, the marker becomes a sign in itself because the facts have been simulated. In the simulation, reality becomes more real than it should be so difficult to distinguish which is real and which is not (Baudrillard).

Hyperreality is the limits of what is regarded as real and what is imagined begins to blur or get destroyed. Simply put, we can no longer tell clearly what is the truth of reality and what is just imaginary or simply simulated. In this hyperreality condition, of constructed or simulated reality, things become so real that we accept and treat them as if they were in the true reality. Hyperreal is a condition in which the distinction between the 'real' and the imaginary explodes (Oberly). The boundaries between the real and the imaginary collapse or disappear, so that the two become indistinguishable. This describes a condition in which reality and imagination merge or become one, blurring the distinction between the two.

Hyperreality in modern society influenced by technological advancement is uppermost. Technologies like virtual reality (VR) and augmented realities (AR) enable the creation and experience of environments that are completely artificially

created yet very real. For example, in VR gaming we feel and act in the digital world with much similarity to reality so it blurs the line between real and virtual experiences. In AR when we merge digital components into the real world we can see virtual objects next to physical objects in our surroundings. The derivatives of hyperreality according to Jean Baudrillard will be explained in the following sub-chapters.

B.1.1. Simulation

Simulation is the process of creating or imitating something that has no relation to reality. Baudrillard emphasizes that simulation is not only about imitating or faking but creating a reality that is no longer related to the reference or substance of the true reality. According to Baudrillard itself, "No more mirror of being and appearances, of the real and its concept" (Baudrillard 2). In a simulation, there is no longer a clear distinction between reality and its concept. This means that simulation is no longer just imitating something real. Instead, simulation creates a new reality that has nothing to do with the true reality. The boundary between the real and the mere appearance or concept has been destroyed, so that simulation becomes a separate reality that stands alone without a direct relationship to the truth reality.

Today, the world is filled with technology that can create simulations, for example, the virtual world. The virtual world is an environment created in the form of digital technology that contains very complex programming codes. This virtual world is often designed in such a way as to create an experience

similar to the real world. A person can do various activities, from communicating with other people to participating in challenging games. Everything in the virtual world, such as buildings, objects, and characters, is created through complex programming codes to produce very real effects.

With the sophistication of technology, everything can be imitated and represented very realistically. In an era filled with simulations, we often cannot distinguish between what is a representation and what is true reality through what has been produced by the simulation. "By crossing into a space whose curvature is no longer that of the real, nor that of truth, the era of simulation is inaugurated by a liquidation of all referential - worse: with their artificial resurrection in the systems of signs" (Baudrillard 2). In the simulation, something that has a relationship with true reality has been removed and replaced with new signs. This means that the reality we experience now is more often a construction of artificial symbols and signs than a reflection of true reality. The reality we experience becomes an artificial construction that no longer has a direct relationship with truth or true reality. In this world of simulation, everything we see and experience could be a programmed or engineered representation, not a reflection of something authentic or original.

We are dumbfounded by the perfection of the programming and the technical manipulation, by the immanent wonder of the programmed unfolding of events (Baudrillard 36). Baudrillard suggests that modern technology has reached such a high level of expertise that we find it difficult to distinguish

between what is natural and what has been engineered. This creates a situation where the events that occur, although entirely the result of programming and manipulation, seem very natural and amazing. Manipulation in a simulation is produced from a representation, representation is able to create a new world that has no relation to the actual reality. this condition is a simulacra. This will be explained in the following subchapter.

B.1.2. Simulacra

A representation that has no reference or relationship to the real world or true reality is a simulacra. The concept of the simulacrum, meaning image, semblance, or appearance, has a long and complex history. The term simulacrum derives from the Latin simulare meaning to make like or simulate "plural form: simulacra" (Pawlett). According to Baudrillard in Oktavianingtias et al, the simulacrum is never what hides the truth - it is truth that hides the fact that there is none (Baudrillard). The simulacrum is true In a simulation to create a hyperreality condition, there are several phases to reach that point. That phase is a simulacrum. In everyday human life, humans are often trapped in a world full of representations that are difficult to distinguish from true reality. Simulacra Essentially, humans do not exist in the presence of real reality but always think imaginarily and are in delusions in seeing reality in the space where the simulation mechanism takes place (Saumantri). According to Baudrillard, there are four phases of simulacra. The phase of simulacra will be explained in the following sub-chapter.

B.2. The Concept of Reality According to Jean Baudrillard

Today we believe that we live in a world that we think is real life. A condition where we believe that everything in this world is real is the definition of reality. The Oxford English Dictionary defines reality foremost as "the quality of being real or having an actual existence" and supplements this with a definition of real as "having objective existence," and finally to exist as having a "place in the domain of reality." However, Baudrillard offers a different perspective. He argues that what we consider reality is actually a construct produced by representations of simulations. Today, it is the real that has become the alibi of the model, in a world controlled by the principle of simulation (Baudrillard 119). According to him, in modern times, things that are often considered reality are a manipulation of a simulation. It involves a kind of subliminal perception, a kind of sixth sense for fakery, montage, scenarios, and the overexposition of reality in the lighting of models (Baudrillard 146). In this statement, it is emphasized that a person's perception greatly influences their understanding of what is real. So in this context, what is often considered reality is the result of manipulation designed to influence the way we see and feel it. Perception determines how we see reality is also made clear by the quote by Mnea, This perception of reality is rooted in an essential and significant world, where empirical evidence and testable hypotheses form the backbone of our comprehension (Mnea).

B.3. Simulacra Phases

In Baudrillard's book entitled *Simulacra and Simulation*, it is explained that there are four phases of simulacra. The phase of simulacra is a process in which a

representation undergoes a transformation, from being a direct reflection of the true reality to finally becoming an independent entity that is no longer dependent on the original reality. They are orders of simulation that progress until the difference between the true and false has collapsed. Ultimately the simulacra is indistinguishable from the real. This is a historical process (Kang). These four phases can be analogized to taking a picture using a camera, which will be explained in the following simulacra phases. According to Baudrillard (Baudrillard 6), Such would be the successive phases of the image:

1. The reflection of a basic reality.

   In this phase, the representation still has a relationship with the real reality. The representation still hides the signs or truths of the real reality..

2. Masks and perverts a basic reality.

   In this phase, the representation begins to deviate from the original reality. The representation no longer simply reflects the truth or reality, but instead changes it. This creates a false interpretation of reality, where original elements are covered up or manipulated so that a different understanding emerges.

3. Masks the absence of a basic reality.

   In this phase, Representation no longer attempts to reflect or imitate the original reality, but rather blurs the distinction between the real and the unreal. This creates the illusion that the real reality is no longer necessary because the world of representation is sufficient on its own. As a result,

our understanding of reality becomes increasingly fragmented, and we begin to believe that representation is the true reality.

4. Pure simulacrum.

In this phase, the representation has no connection or relationship with the real reality. The representation stands alone, becoming an autonomous and independent reality. The representation has created a new reality that is simulative.

In the first case, the image is a good appearance, representation is of the sacramental order. In the second, it is an evil appearance, it is of the order of maleficence. In the third, it plays at being an appearance, it is of the order of sorcery. In the fourth, it is no longer of the order of appearances, but of simulation (Baudrillard 7).

This first phase contains an imitation of the true reality. That means it still has a relationship with the true reality. Faithful image/copy, where we believe, and it may even be correct, that a sign is a 'reflection of a profound reality'. This is a good appearance in what Baudrillard called 'the sacramental order' (Baudrillard in Dixit 22). In this phase, the representation can still be recognized as a copy of the original so that there is still a strong reference to the true reality.

In the second phase, simulacra begins to develop by starting to deviate from its true reality. Representation begins to be abstract and begins to manipulate and even damage the perception of true reality. This is where we come to believe the sign to be an unfaithful copy, which 'masks and denatures' reality as an 'evil

appearance - it is of the order of maleficence.' Here signs and images do not faithfully reveal reality to us, but can hint at the existence of an obscure reality which the sign itself is incapable of encapsulating (Baudrillard in Dixit 22).

In this third phase, the relationship to true reality becomes blurred and creates an illusion. The sign pretends to be a faithful copy, but it is a copy with no original. Signs and images claim to represent something real, but no representation is taking place and arbitrary images are merely suggested as things which they have no relationship to (Baudrillard in Dixit 22). Representation begins to take over true reality so a person begins to have difficulty distinguishing between representation and true reality.

In this last phase, the representation has no relation to the true reality and stands alone. Pure simulation has no relationship to any reality whatsoever. Signs merely reflect other signs, and any claim to reality on the part of images or signs is only of the order of other such claims (Baudrillard in Dixit 23). This simulacra becomes an independent entity that no longer has any reference to the real world. A person can no longer distinguish between representation and true reality completely or has entered a state of total hyperreality.

For a better explanation about this concept, there's an analogy to understand the phases of simulacra. An analogy would be to take the example of a photo. In the first phase, In taking a photo through a camera, this phase can be exemplified when we take a photo of a landscape. The photo is a reflection of the real scenery. Although it is only a two-dimensional image, we can still recognize objects in the

photo such as trees, sky, and water that reflect the real reality. This photo is an original imitation that still maintains a connection with the real world. This is the first-order simulacrum, where the representation is clearly linked to reality.

The second phase is when we change the saturation, contrast, and highlights of the landscape photo, the photo is manipulated. It still shows the original objects, like trees and sky, but the changes in color and lighting alter our perception. We begin to see the scene not as an accurate reflection of reality, but as a modified version, influenced by the photographer's interpretation or desires. This represents the second-order simulacrum, where reality is distorted or modified, still recognizable but influenced by manipulation.

Next, the photo that has been changed in saturation, contrast, and also highlights is edited by removing or adding an object such as a person, road, car, etc. The resulting image is no longer just a modification of the original view, but something completely new that does not reflect the actual reality. The added or removed objects create an entirely fictional reality, thus blurring the line between whether the view is real or not. This is the third-order simulacrum, where the distinction between reality and representation is erased, creating a hyperreal version that is entirely detached from the real world.

In the final, the results of the photos that have gone through the three phases are regenerated using an AI. AI technology creates a completely new image, without any connection to the original reality. The result is an image that may look realistic but is completely an artificial product that has no reference to the

actual reality. This image stands alone as a pure simulacrum, creating a
completely new world and separate from the real world.

CHAPTER III

RESEARCH METHOD

In this section, the author will explain the methodology used in this study. There are four sub-chapters in this section. It will contain types of research, data organizing, types of data, and analyzing data.

A. Types of Research

In this research, the writer used a descriptive qualitative method. The qualitative method is usually not concerned with the testing of hypotheses previously from the theory (Gerard). This qualitative method used document analysis, document analysis focused on contextual analysis and interpretation of recorded data. The information is given in the form of individual words, phrases, or complete sentences, prologues, dialogues, monologues, quotations, or paraphrases. not using numerical approaches for statistical analysis.

B. Data Organizing

B.1. Watching the movie

The first stage in gathering data was to view the movie. *The Matrix '* (1999) movie was chosen as the starting point because it provided a thorough understanding of the stories. Understanding the movie's story, its characters, and its environment is the aim of the first stage of data collection.

B.2. Reading the movie script

Reading the movie script. The goal of this stage is to get a deep understanding dialogue and monologue of the script. By this transcript, it makes it easier for the next analysis process to find relevant data or identify existing findings.

B.3. Identifying the Data

Other primary data from this study were taken from the film script. Reading the film script several times is the easiest way to find out the narrative form that describes the character's movements, actions, and dialogues in a certain format.

B.4. Classifying the Data

The next stage of data collecting method arranging data in classes or groups. After the data are arranged, the researcher lists the data in a table. The table is based on the problem formulations. It contains columns of numbers, quotes from the script, concepts, forms, minutes, references, and comments. The table is known as the appendix.

B.5. Reducing the Data

The data collecting method was reducing or minimizing from a big number to a small one. In this step, the data that were less relevant or less useful for this study have been left out and erased. The purpose of this step is to make the data processing more efficient and effective

B.6 Reporting data

The last stage is reporting data from the movie which has been classified and identified to be included in the appendix table.

C. Types of Data

The data of this study is divided into two types:

1. This Study used movie script as primary data. The movie was *The Matrix* which was published in 1999. The primary data is taken from *The Matrix (1999)* movie's script

2. The secondary data was the data that was used in the study excluding the primary data. This study used secondary data from journals, books, and articles which are related to this study.

D. Analyzing the Data

Analysis of the data is the last phase in this study process. It is a procedure that includes data analysis and reporting. The researcher will watch the movie and read the movie script as part of a qualitative method for data analysis. To examine the data, the researcher will make use of Jean Baudrillard's hyperreality theory. The information, including the dialogue and monologue, is derived from the movie script.

CHAPTER IV

FINDINGS AND DISCUSSION

This chapter presents the findings and discussion related to *The Matrix* Movie, focusing on Neo's experience in seeing reality. In this chapter, the analysis is divided into two sub-chapters. The sub-chapters explain the first problem formulation, while the second sub-chapter discusses the second problem formulation. The first Problem Formulation is about the concept of hyperreality and reality experienced by Neo and the second Problem Formulation is about how's Neo perception changes through the simulacra phases.

Hyperreality is a condition where the boundary between reality and simulation becomes blurred so that it is difficult to distinguish, while reality is a simulated world meticulously created by machines to manipulate perception and control human life. According to Baudrillard "The hyperreal represents a much more advanced stage insofar as it manages to efface even this contradiction between the real and the imaginary." (Baudrillard 145). The second sub-chapter explains Neo's perception changes when he begins to realize the true reality. This analysis delves into how the simulated reality shapes Neo's understanding of himself and his existence.

A. **The Concept of Hyperreality and Reality as Reflected in *The Matrix (1999)* Movie**

To answer the first problem formulation, this sub-chapter discusses Neo's experience, in which he is not aware that he lives in an artificial reality and

questions the true nature of the reality he inhabits. This answer will be based on Jean Baudrillard's theory of hyperreality and reality. As discussed in Chapter II, Baudrillard explains that "the hyperreal represents a much more advanced stage insofar as it manages to efface even this contradiction between the real and the imaginary" (Baudrillard 145). In a hyperreal state, the distinction between the real and the simulated is no longer clear; they have become so intertwined that one cannot differentiate them.

Regarding the concept of reality, Baudrillard say "In a world dominated by the reality principle, today, it is the real that has become the alibi of the model, in a world controlled by the principle of simulation" (Baudrillard 119). This implies that the concept of reality itself is no longer independent or genuine but is used as a justification or cover for simulation models. In Neo's experience, this interplay becomes apparent as he navigates a reality that is constructed and manipulated, with his perception of truth being shaped by forces of simulation. The world he knows is not a pure reflection of objective reality but rather a fabricated construct that conceals the underlying control mechanisms, blurring any possibility of distinguishing the real from the artificial.

A.1. The Concept of Hyperreality According Jean Baudrillard

In the world of hyperreality, signs or symbols no longer refer to real reality but only refer to each other, creating a completely artificial reality. This phenomenon highlights how simulation has supplanted reality itself, rendering the distinction between the two almost irrelevant. This is in line

with Baudrillard's statement that he "now discerns only a hyperreality, a world of self-referential signs" (Baudrillard 6). Baudrillard argues that we live in a world increasingly dominated by signs from simulation, which ultimately form a virtual reality that seems more real than reality itself, perpetuating a state of perceived authenticity devoid of any true origin. In other words, we are increasingly distant from "real" reality and trapped in a reality that is entirely constructed by the signs of the simulation.

The hyperreality concept is vividly reflected when Neo struggle to distinguish reality and artificial reality in the following scene:

> **He is asleep in front of his PC. Behind him, the computer screen suddenly goes blank. A prompt appears: "Wake up, Neo."**
>
> **Neo's eye pries open. He sits up, one eye still closed, looking around, unsure of where he is. He notices the screen.**
>
> He types "CTRL X" but the letter "T" appears.
>
> [NEO] "What...?"
>
> **He hits another and an "H" appears. He keeps typing, pushing random functions and keys while the computer types out a message as though it had a mind of its own.**
>
> **He stops and stares at the four words on the screen: "*The Matrix* has you."**
>
> [NEO] "What the hell?"
>
> He hits the "ESC" button. Another message appears: "Follow the white rabbit."
>
> He hits it again and the message repeats. **He rubs his eyes but when he opens them, there is another message:"Knock, knock,**
> **(Datum Number 1)**

Hyperreality concept is vividly reflected in *The Matrix*, as illustrated in datum number 1, where Neo, initially asleep in front of his computer, suddenly realizes that there are mysterious messages on his computer screen. The scene begins with Neo noticing a blank screen, followed by a prompt: "Wake up, Neo. Neo tries to interact with his computer but what appears on the screen does not match the input he gave. Neo's reaction, typing commands like "CTRL X" and receiving nonsensical outputs—illustrates the simulated world's dominance over his expectations of causality and control. As the computer continues to display messages such as "*The Matrix* has you" and "Follow the white rabbit," the machine's behavior appears almost autonomous as if it possesses a consciousness of its own.

Moreover, the message 'Knock, knock, Neo' is immediately followed by a real-world knock on his apartment door, blurring the line between the simulated and the real. With this experience, Neo begins to doubt the reality that he has believed in so far but he is still not aware of his life. Neo's inability to distinguish between reality and simulation illustrates the essence of hyperreality.

Neo's disorientation during this moment, where his actions and the computer's responses blend into a unified experience, exemplifies this stage of hyperreality. His reality is manipulated by technology to such an extent that what is real and what is simulated are indistinguishable, trapping him in

a state where truth and illusion merge into one seamless, inescapable experience.

To understand Baudrillard's concept of hyperreality more clearly, we can see another data on how this theory is depicted in *The Matrix* movie. According to Baudrillard, representations or images that resemble reality are part of a simulation developed to merge with and replace reality. This results in a condition where the boundaries between the real and the simulation vanish, making what is considered real nothing more than a construct or fabrication of the simulation model. Baudrillard illustrates this in his book *Simulacra and Simulation*, where he states, "Because it is with this same imperialism that present-day simulators attempt to make the real, all of the real, coincide with their models of simulation" (Baudrillard 1). The concept of hyperreality is then seen in the movie when Neo tries to understand the concept of Matrix with his new friend, Trinity in the following scene:

[NEO] "How did you do that?"

[TRINITY] "Right now, all I can tell you, is that you are in danger. I brought you here to warn you."

[NEO] "Of what?"

[TRINITY] **"They're watching you, Neo."**

[NEO] "Who is?"

[TRINITY] **"Please. Just listen. I know why you're here, Neo. I know what you've been doing. I know why you hardly sleep, why you live alone and why, night after night, you sit at your computer. You're looking for him."**

Her body is against his; her lips very close to his ear.

[TRINITY] "I know because I was once looking for the same thing, but when he found me he told me I wasn't really looking for him. I was looking for an answer."

There is a hypnotic quality to her voice and Neo feels the words, like a drug, seeping into him.

[TRINITY] "It's the question that drives us, the question that brought you here. You know the question just as I did."

[NEO] "What is The Matrix?"

(Datum Number 2)

In the quote above, when Neo talks with Trinity and Trinity explains that the world he knows is actually an illusion, but Neo still doesn't believe what she says. The conversation between Neo and Trinity brings to light Neo's search for a deeper understanding of his existence and the reality he inhabits. Trinity, with a sense of urgency, reveals her intimate knowledge of Neo's daily habits, his sleepless nights, and his relentless quest for answers. This revelation is unsettling, making Neo realize that his private world and actions have been observed and scrutinized. As he listens, a sense of ambiguity and unease grows, hinting at the existence of a reality beyond what he has always perceived.

Trinity's statement, coupled with Neo's confusion, builds suspense and amplifies the mystery surrounding the nature of the world they inhabit. The question "What is *The Matrix*?" encapsulates this existential uncertainty and introduces the movie's exploration of the hyperreality concept central to Jean Baudrillard's theory. In the hyperreal world of *The Matrix* , the

distinction between what is real and what is simulated begins to dissolve. Neo finds himself grappling with a reality constructed by forces beyond his understanding, where the boundaries between illusion and genuine experience are blurred. This blending of reality and simulation challenges the very notion of what is real, making it difficult, if not impossible, to distinguish between the two.

A.2. The Concept of Reality According Jean Baudrillard

On the other side, Baudrillard extends some ideas by arguing that reality itself is now constructed through models, simulations, and a series of reproductions. According to Baudrillard, "The real is produced from miniaturized cells, matrices, and memory banks, models of control - and it can be reproduced an indefinite number of times from these (Baudrillard 2)". This notion suggests that our perception of reality is shaped more by technological and structural frameworks than by any original or authentic experiences. The essence of reality becomes a product of endlessly replicated simulations, where genuine experience is increasingly supplanted by controlled, hyperreal environments. This theory of reality is seen in the film when Morpheus introduces Neo to 'The Construct' or a simulated world that can be manipulated in the following scene:

Neo is standing in an empty, blank-white space.

[MORPHEUS] "This is the Construct."

Startled, Neo whips around and finds Morpheus now in the room with him.

[MORPHEUS] **"It is our loading program. We can load anything from clothes, to weapons, to training simulations. Anything we need."**

Morpheus walks past Neo and when Neo turns he sees the two leather chairs from the Hotel Lafayette set up in front of a large screen television.

[MORPHEUS] "Sit down."

Neo stands at the back of the chair as Morpheus sits.

[NEO] "Right now, we're inside a computer program?"

Morpheus smiles.

[MORPHEUS] "Is it so hard to believe? Your clothes are different, the plugs in your arms and head are gone. Look at your hair, you were bald a moment ago."

Neo touches his head

[MORPHEUS] **"It's what we call residual self image. The mental projection of your electronic self. Wild, isn't it?"**

Neo's hands run over the cracked leather.

[NEO] "This -- This isn't real?"

[MORPHEUS] **"What is real? How do you define real? If you're talking about what you feel, taste, smell, or see, then real is simply electrical signals interpreted by your brain."**

(Datum Number 3)

In this datum number 3, we can see Neo feels that everything he considers real, is a simulation produced by technology. Neo's consciousness in the simulation turns out to be the result of programming that manipulates his perception, from his appearance to the environment he lives in *The Matrix* world. Neo's experiences and perceptions of reality are shaped and manipulated by simulations, as demonstrated by the dialogue between Neo and Morpheus and about the idea of residual self-image. This scene

illustrates how reality can be viewed as a construction of simulation systems rather than as an objective, autonomous entity, which is in line with Baudrillard's definition of reality.

Besides that, Baudrillard also discusses how simulations and representations can be so potent that they destroy or obliterate the reality they are meant to depict. In addition to making it difficult to distinguish between reality and illusion, simulations can produce environments where the real loses its significance or inherent strength. "This way the stake will always have been the murderous power of images, murderers of the real, murderers of their own model, as the Byzantine icons could be those of divine identity (Baudrillard 5)." In this context, images or simulations are not merely representations, but become something more powerful, blurring the boundaries between the real and the unreal, so that reality itself becomes erased or unrecognizable. So that the simulation becomes a stand-alone reality.

Baudrillard's theory is further illustrated in the movie when Neo undergoes a kung fu training in a simulated world, showing how simulations can replace reality and blur the lines between the real and the unreal in the following scene.

> CLOSE ON a computer monitor as grey pixels slowly fill a small, half-empty box. It is a meter displaying how much download time is left.

The title bar reads: "Combat Series 10 of 12," file categories flashing beneath it: "Savate, Jujitsu, Ken Po, Drunken Boxing..."

Morpheus walks in.

[MORPHEUS] "How is he?"

[TANK] "Ten hours straight. He's a machine."

Neo's body spasms and relaxes as his eyes open, breath hissing from his lips. He looks like he just orgasmed.

[NEO] "This is incredible. I know kung fu."

[MORPHEUS] "Show me."

INT. DOJO

They are standing in a very sparse Japanese-style dojo.

[MORPHEUS] **"This is a sparring program, similar to the programmed reality of *The Matrix* . It has the same basic rules. Rules like gravity. What you must learn is that these rules are no different than the rules of a computer system. Some of them can be bent. Others can be broken. Understand?"**

Neo nods as Morpheus assumes a fighting stance.

[MORPHEUS] "Then hit me, if you can."

Neo assumes a similar stance, cautiously circling until he gives a short cry and launches a furious attack. It is like a Jackie Chan movie at high speed, fists and feet striking from every angle as Neo presses his attack, but each and every blow is blocked by effortless speed.

(Datum Number 4)

In this quotation, it shows how Neo gets a kung fu ability from a download just before Neo enters the simulation world. The ability is then inserted into Neo's mind in a simulation world that resembles a Dojo. In the simulation world, Neo is accompanied and trained by Morpheus. Morpheus explains that the rules in this program are similar to the reality

of *The Matrix*, and some rules can be broken. Because the knowledge and abilities are transmitted straight to his head, his learning experiences continue to feel real. It suggests that the "reality" Neo experiences is a creation of the simulation rather than an objective, outside force and that it is the product of a system that modifies knowledge and perception. The scene captures Baudrillard's idea that reality can be constructed and modified by simulations.

The truth reality is not something objective and pure, but rather a construction or simulation that has replaced the truth reality. In other words, what we think is real is actually just an imitation and has nothing to do with real reality. This is found in Jean Baudrillard's book entitled Simulacra and Simulation, The simulacrum is never what hides the truth - it is truth that hides the fact that there is none. The simulacrum is true (Baudrillard 1).

This idea is clearly reflected in a scene from *The Matrix*, where Morpheus explains the nature of the simulated world and Neo's distorted perception of reality in the following scene:

EXT. CITY STREET - TRAINING PROGRAM - DAY

Morpheus moves effortlessly through a crowded downtown street while Neo struggles to keep up, constantly bumped and shouldered off the path.

[MORPHEUS] **"*The Matrix* is a system, Neo, and that system is our enemy. But when you are inside and you look around, what do you see; businessmen, lawyers, teachers, carpenters. The minds of the very people we are trying to save. But until we do,**

these people are still a part of the system and that makes them our enemy.”

A cop writing a parking ticket stares at Neo from behind his sunglasses.

[MORPHEUS] "You have to understand that most of these people are not ready to be unplugged and many of them are so inured, so hopelessly dependent on the system that they will fight to protect it."

A beautiful woman in a red dress smiles at Neo as she passes by.

[MORPHEUS] "Were you listening to me, Neo? Or were you looking at the woman in the red dress? NEO I was..."

[MORPHEUS] "Look again."

Neo turns just as Agent Smith levels a gun at his face. Neo screams.

[MORPHEUS] "Freeze it."

Everything except Morpheus and Neo freezes.

[NEO] "This: -- this isn't *The Matrix* ?"

[MORPHEUS] "No, it's another training program designed to teach you one thing; if you are not one of us, you're one of them."

(Datum Number 5)

In the quote above, Neo finds himself in a situation where the people and surroundings appear strikingly real. Morpheus explains that *The Matrix* is a system designed to shape and control Neo's experiences and perceptions. Within Baudrillard's context, this suggests that what Neo perceives as reality is, in fact, a simulation meticulously created by the system. This dialogue reflects Baudrillard's concept of reality by emphasizing that Neo's awareness of reality is a product of a simulation system "Matrix" that manipulates perception and experience. Moreover, the dialogue underscores a profound philosophical notion: Neo's

understanding of reality is not an inherent truth but rather a construct deliberately manipulated by the simulation to govern his thoughts and experiences.

The discussion in subsection A.1 & A.2 above revealed that according to Baudrillard, hyperreality is a condition where simulation distorts reality so that a person cannot distinguish between reality and representation, whereas reality is not something objective but has shifted in meaning due to the dominance of simulation. In *The Matrix* movie, the hyperreality experienced by the character Neo occurs when he does not realize that he is living in a simulation. Meanwhile, reality begins to be revealed in this film when Neo begins to realize and understand that his life has been under the control of a simulation called "Matrix".

B. **Neo's Changing Perception of Reality Through the Simulacra Phase**

A representation that is indistinguishable from reality, until it finally stands alone as a new reality, is the core of the concept of simulacra or simulacrum. Experiences that are often considered real are actually just representations that replace reality itself. When simulacra has completely replaced the original reality and no longer has any reference to the real world, this condition creates what is called hyperreality, an artificial reality that is accepted as reality. According to Baudrillard in his books entitled *Simulacra and simulation*, to achieve the condition of hyperreality, there are four phases of development of

representation transformation, namely, the reflection of a basic reality, masks and perverts a basic reality, masks the absence of a basic reality, pure simulacrum.

The four phases of simulacra affect changes in perception of reality or truth. These changes occur through experiences experienced by humans who are increasingly influenced by signs of a representation produced by a simulation. In the *The Matrix movie*, Neo experiences a shift in perception or understanding of a reality that he experiences. An explanation of Neo's shift in understanding of reality will be explained below using the phases of simulacra.

B.1. First Phase: The Reflection of a Basic Reality

A simulation becomes a copy or representation of the actual reality, aiming to reflect a reality. The copy has a close relationship with the reality that is reflected so it is difficult to distinguish which is the copy. This reflects the first simulacra stage, where the representation produced from a simulation still has a close relationship with reality. Faithful image/copy, where we believe, and it may even be correct, that a sign is a 'reflection of a profound reality'. This is a good appearance in what Baudrillard called 'the sacramental order' (Baudrillard in Dixit 22). The sacramental order refers to the close relationship between representation and reality that is sacred or inseparable.

In *The Matrix* there is a scene that reflects the first simulacra phase when Neo sees people going about their activities, with the environment appearing normal and consistent with reality in the following scene:

INT. META CORTECHS OFFICE

The main offices are along each wall, the windows overlooking downtown. RHINEHEART, the ultimate company man, lectures Neo without looking at him, typing at his computer continuously.

Neo stares at two window cleaners on a scaffolding outside, dragging their rubber squeegees down the surface of the glass.
(Datum Number 6)

In the quote above, by seeing someone working like in everyday life, Neo isn't yet aware and believes that what he is experiencing is true reality. Neo did not yet realize that at that time it was only a reflection or representation of the actual reality programmed by *The Matrix* . This scene is in line with the second phase of simulacra, namely where a person cannot distinguish between what is real and what is the result of a simulation.

B.2. Second Phase: Masks and Perverts a Basic Reality

In the second phase of simulacra, a copy of reality begins to develop to form a reality in its own right. Although it still maintains a connection to its original reference, at this stage the copy begins to deviate from its reference. This deviation aims to change one's perception of the actual reality. This is in line with Baudrillard's ideas, quoted in Dixit, this is where we come to believe the sign to be an unfaithful copy, which 'masks and denatures' reality as an 'evil appearance - it is of the order of maleficence.' Here signs and images do not faithfully reveal reality to us, but can hint at the existence of an obscure reality which the sign itself is incapable of encapsulating (Baudrillard in Dixit 22). In this statement,

what needs to be underlined is the word "maleficence" because this word refs to a destructive nature so it can be said that in this simulacra phase, copies or signs begin to damage our perception of reality.

There is a scene in *The Matrix* movie that reflects the second simulacra phase when Neo is interrogated by the agent and subjected to a disturbing manipulation of his perception of reality in the following scene:

> Neo feels his lips grow soft and sticky as they slowly seal shut, melding into each other until all traces of his mouth are gone. Wild with fear, he lunges for the door but the Agents restrain him, holding him in the chair.
>
> [AGENT SMITH] "You are going to help us, Mr. Anderson, whether you want to or not."
>
> Smith nods and the other two rip open his shirt. From a case taken out of his suit coat, Smith removes a long, fiber-optic wire tap. Neo struggles helplessly as Smith dangles the wire over his exposed abdomen. Horrified, he watches as the electronic device animates, becoming an organic creature that resembles a hybrid of an insect and a fluke worm. Thin, whisker-like tendrils reach out and probe into Neo's navel. He bucks wildly as Smith drops the creature which looks for a moment like an uncut umbilical cord -- -- before it begins to burrow, its tail thrashing as it worms its way inside.
>
> **(Datum Number 7)**

In the quote above, Smith nods, signaling the other two to tear open Neo's shirt. From a case retrieved from his suit jacket, Smith pulls out an electronic thing. Neo struggles in vain as Smith hovers the device above his exposed abdomen. What makes it look odd is that the electronic device is alive, transforming into a creature resembling a cross between a robot and an insect. Thin, whisker-like appendages extend from the creature, trying to enter through Neo's navel. He thrashes violently as Smith releases

the creature, which briefly resembles an uncut umbilical cord before it begins to burrow into him, its tail flailing as it wriggles its way inside.

The interrogation is designed to blur the line between what is real and what is simulated, immersing Neo in a carefully crafted illusion that manipulates his perception of reality. In this scene, the agents manipulate the actual truth and create the illusion of the existence of an existing reality because the agents use technology that resembles an insect and try to insert it into Neo's stomach.

B.3. Third Phase: Masks The Absence of a Basic Reality

According to Baudrillard, the signs of representation have begun to completely replace real reality because the reference to true reality begins to blur or become distorted. In other words, in this phase there is a condition of hyperreality or a sign of the copy has been replaced by a more real sign that almost resembles the original reality so that it cannot be distinguished which is the real and which is the fake. Baudrillard, as quoted by Dixit explains that, the sign pretends to be a faithful copy, but it is a copy with no original. Signs and images claim to represent something real, but no representation is taking place and arbitrary images are merely suggested as things which they have no relationship to (Baudrillard in Dixit 22). Baudrillard calls this phase the "order of sorcery," because human meanings are created artificially and imposed as if they refer to a truth that is actually increasingly obscured. In *The Matrix* movie, the scene

that is relevant to this phase is when Morpheus gives Neo a choice of two pills in the following scene:

> [MORPHEUS] "This is your last chance. After this, there is no going back. You take the blue pill and the storyends. You wake in your bed andyou believe whatever you want to believe."
>
> The pills in his open hands are reflected in the glasses.
>
> [MORPHEUS] "You take the red pill and you stay in Wonderland and I show you how deep the rabbit-hole goes."
>
> Neo feels the smooth skin of the capsules, the moisture growing in his palms.
>
> [MORPHEUS] "Remember that all I am offering is the truth. Nothing more"
>
> Neo opens his mouth and swallows the red pill. The Cheshire smile returns.
> **(Datum Number 8)**

In this quotation, Morpheus provides a clearer understanding of *The Matrix* by offering Neo two choices of pills: red and blue. By stating that everything he offers is the truth, Morpheus claims to reveal what he considers to be the absolute truth. However, when Neo chooses the red pill, he begins to accept the representation offered by Morpheus as "the truth," even though this truth has already been distorted. In this scene, Neo begins to realize that the reality he knows is merely a construct of a copy created by a simulation. The choice to take the red pill marks the beginning of Neo's realization that he is living inside a simulation that has completely replaced the original reality.

In this scene, Neo begins to question reality as he begins to feel that what he thought was real is actually an illusion designed to manipulate him. This scene reflects how the signs made by *The Matrix* begin to distort and damage Neo's understanding of reality which will then gradually push him towards the awareness of the existence of a simulation.

B.4. Fourth Phase: Pure Simulacrum

Signs or copies stand completely autonomously without reference to any reality, called pure simulacrum. Simulation does not only try to copy or even hide the truth of a reality but has become a reality in itself. Pure simulation has no relationship to any reality whatsoever. Signs merely reflect other signs, and any claim to reality on the part of images or signs is only of the order of other such claims (Baudrillard in Dixit 23). Thus, the fourth phase of simulation reflects a condition in which humans are no longer able to distinguish between what is real and what is entirely a sign construction. Reality has been completely 'defeated' by representation. This concept clearly seen in *The Matrix* movie when Neo gains full awareness of the simulated nature of the Matrix and begins to manipulate it at will, more in the following scene:

> Neo raises his hands and the BULLETS, like a cloud of obedient bees, slow and come to a stop. They hang frozen in space, fixed like stainless steel stars.
>
> The Agents are unable to absorb what they are seeing.
>
> Neo plucks one of the bullets from the air. We see him and the hall reflected in the bright casing. We MOVE

CLOSER UNTIL the bullet fills our vision and the distorted reflection morphs, becoming the "real" image.

He drops the bullet and the others fall to the floor.

Neo looks out, now able to see through the curtain of *The Matrix* . For a moment, the walls, the floor, even the Agents become a rushing stream of code.

All three stare transfixed with awe as the scrolling code accelerates, faster and faster, as if the machine language was unable to keep up or perhaps describe what is happening
(Datum Number 9)

In this quotation, Neo gains full control of *The Matrix* world by stopping the bullets fired by the agents and then taking him. When Neo looked around him, he saw the world he lived in change instantly into a stream of computer matrix code. This shows that the world he lives in is a computer simulation, especially since he experiences things that have nothing to do with real reality.

Neo experiences a change in perception of the reality he sees. Neo no longer sees the world as a physical entity but as a simulation. Neo with his consciousness allows him to go beyond the limitations of the simulated world and manipulate it as he wishes. This scene shows how in the simulation, reality is not only "hidden" by representation, but is actually replaced by representation itself. For Neo, reality no longer exists outside *The Matrix* , but in a simulation that has become more "real" than physical reality itself.

The discussion in subsection B above reveals that Neo's perception changes in understanding true reality. Initially, Neo is unaware that he is

living in a simulation. Over time, he begins to sense something strange about his life, then leading him to realize that he has been living within a simulation. Ultimately, he becomes fully aware of the true reality that is, his life is in a simulation created by a computer

CHAPTER V

CONCLUSION AND SUGGESTION

Chapter V provides a conclusion and suggestions. The conclusion is a result of the problem based on the study findings in chapter four, which are related to answering the problem formulation and finally giving suggestions.

A. Conclusion

The conclusion of the analysis in this study is based on chapter four. This study analyzes the relationship between Jean Baudrillard's theory of hyperreality, reality, and changes in the main character's perception in seeing reality through the simulacra phase in *The Matrix* movie, especially dialogue and monologue.

According to Baudrillard, hyperreality is a condition where which simulation replaces and distorts reality, making it difficult for to distinguish between what is real and what is representational. Based on the findings, the main character, Neo, is unaware that he is living within a simulation constructed by advanced technology. This simulation blurs the line between reality and illusion, making it increasingly difficult for Neo to recognize the distinction between what is an authentic reality, what is a mere copy, and what has been entirely fabricated as a representation. The movie portrays how hyperreality undermines the perception of truth, leaving Neo and by extension, the audience to question the reliability of their own reality

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Then, according to Baudrillard, reality is not something objective truth but rather a construct created by simulation. It is through these simulations that our perception of the world is shaped, and what we consider "real" is often influenced by these manipulations. In *The Matrix* , Neo represents an individual who initially believes the world he inhabits is real, then discovers that it is entirely a fabricated system known as the "Matrix".

In addition, the topic discussed is the simulacra phase, which is the phase in which copies or representations develop into their own reality. As explained by Baudrillard, representations begin to dominate and replace reality, simulacra create a hyperreal world, which is entirely created by simulation. A person's perception greatly determines how simulacra is received and interpreted. In *The Matrix* , Neo's perception is played because at first, he did not realize that he had lived in a simulation. However, after a while, he finally realized that he had lived in a simulation. As time goes by, Neo can not only see the real world but also control the simulation. Neo's change in perception shows how a person can go beyond the limitations of simulation and take over the structures that previously dominated their lives.

B.   Suggestion

Based on the data studied, several interesting variables emerge that can be further explored in this movie. The author suggests analyzing how other characters, alongside Neo, experience the simulation world, starting from their perceptions of reality and their responses to the simulated reality. By

understanding the various characters, the analysis of the simulation world can be enriched, particularly in how each character adapts to or challenges the reality created by The Matrix system.

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