Simulacra and Hyperreality in Lorcan Finnegan's *Vivarium* (2019)

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Abstrak

Tulisan ini mengidentifikasi narasi sinematik dari film *Vivarium* (2019) yang disutradarai oleh Lorcan Finnegan, menggunakan kerangka teoritis Jean Baudrillard mengenai penggambaran simulakra dan simulasi. *Vivarium* (2019) merupakan film ilmiah distopia yang mengaitkan komentar sosial ke dalam narasinya secara kompleks. Analisis dalam tulisan ini menemukan tiga tingkat simulakra, yang secara efektif mengubah perumahan Yonder menjadi realitas simulasi. Simulakra tingkat pertama digambarkan melalui kemiripan yang aneh antara dunia 'nyata' dan perumahan Yonder beserta lingkungannya. Simulakra tingkat kedua, menurut Jean Baudrillard, berkaitan dengan situasi di mana versi yang disimulasikan atau disalin menjadi lebih berpengaruh daripada yang asli, 'tidak nyata'. Dapat dilihat dalam beberapa tangkapan layar di mana para tokoh utama terbiasa dengan makanan dan pertumbuhan seorang anak misterius. Simulakra tingkat tiga adalah bentuk simulakra akhir di mana yang disimulasikan menjadi lebih *hyperreal*, terpisah, dan terlepas dari realitas konkret. Dalam film, simulakra tingkat tiga ditunjukkan ketika para tokoh utama menyadari keberadaan simulasi itu sendiri dan anak misterius.

Kata Kunci: Simulakra, Simulasi, Hiperrealitas, Peran Orang Tua

Abstract

The study examined Vivarium (2019), a film directed by Lorcan Finnegan, through the framework of Jean Baudrillard's simulacra and simulation notions. This dystopian sci-fi film cleverly incorporates societal commentary. The main goal was to reveal the representation of simulacra and hyperreality in the tale. The research uncovered three orders of simulacra, effectively transforming the Yonder estate into a virtual world. The first order shows startling similarities between the'real' world and the "Yonder" dwelling and its surroundings. According to Baudrillard, second-order simulacra occur when the simulated version dominates the original, which is 'unreal'. This is demonstrated when the characters adjust to ersatz food and a child's mysterious development. The third tier represents hyperreality, in which the simulated surpasses actual reality. The characters struggle with their knowledge of the simulation, as well as the offspring, whose physical appearance resembles that of humans but belong to a different species.

Keywords: Simulacra, Simulation, Hyperreality, Parenthood

INTRODUCTION

Simulation is inextricably linked to postmodern literary analysis, and it is a critical notion within the postmodernist paradigm. Jean Baudrillard, a renowned French sociologist and critic, delves deeply into the concept of simulation throughout his work, emphasizing its central importance in understanding the core of postmodern literary discourse (Johnson, 2018). Baudrillard's study of simulation elucidates the process of replacing reality with virtual or simulated occurrences, offering light on the complex dynamics inherent in postmodern literature. In postmodern literary analysis, simulation smoothly connects with the realms of signs and language, acting as a catalyst for the formation of hyperreal experiences through the manipulation of representation and discourse.

According to Baudrillard (1981), hyperreality is creating a symbol or collection of signifiers to represent a nonexistent entity, such as Santa Claus. Simply put, hyperreality creates a state in which the distinction between genuine and artificial becomes blurred. This fusion occurs not just via genuine contacts, but also through intentional manipulations that combine the past and present (Baudrillard, 1981). It is difficult to distinguish between truth and pseudo-reality, as if the notion of truth has become elusive in the modern world (Wolny, 2017). The loss of the real is particularly noticeable in the postmodern era, when mass media and multimedia continuously favor symbols and pictures. These signals and visuals frequently replace actual reality, causing reality to be overwhelmed by representation, resulting in superficiality (Wolny, 2017).

The concept of hyperreality has frequently appeared as a significant topic in literature, testing the distinction between what is genuine and what is artificial. When diving into the complexities of hyperreality, people investigate how writers have used this notion to blur the borders between reality and imagination, urging readers to reconsider their own views of the surrounding environment (Kline, 2016). Similarly, films like *The Truman Show* and *The Matrix* show characters unknowingly residing in constructed universes, blurring the line between reality and artifice (Laist, 2010). Readers and viewers can gain a deeper grasp of the many circumstances in which hyperreality shows itself and how it shapes our vision of the world by immersing themselves in these works (Laist, 2010). Such investigations can lead to critical observations on the nature of reality, media, and the human experience.

Several previous research have investigated the understanding of hyperreality theory. Onal (2019) especially examined hyperreality in John Fowles' *The Magus* and Paul Auster's *Moon Palace*. The study examined hyperreality in both works and look into techniques for escape it. As a result, both works exhibit comparable postmodern elements, depicting the main protagonists' interactions with hyperreality in various circumstances.

Kara (2019) undertook a comparative analysis of hyperreality in *England, England* by Julia Barnes and *Never Let Me Go* by Kazuo Ishiguro. The aim of this research was to identify similarities and differences between the two literary works. The findings indicated that both novels portray sinister goals and intentions behind simulations. In *England, England*, Sir Pitman is depicted as a megalomaniac with capitalist motives, aiming to construct a hyperreal tourism destination.

Tjahjono (2020) also examined hyperreality in *Aku Lupa Bahwa Aku Perempuan* by Ihsan Abdul Qudus. The result of the investigation, entitled "Simulacra and Hyperreality in Ihsan Abdul Qudus's *Aku Lupa Bahwa Aku Perempuan*" novel, reveals a transformation in the character's personality and culture.

Rihadasari (2020) delves into the depiction of hyperreal identity in *Ready Player One* by Ernest Cline. The outcome of this investigation, entitled "Logging Away from Reality: Hyperreality in *Ready Player One* (2011) Novel by Ernest Cline", reveals that the OASIS, serving as a medium to immerse players in the virtual reality game, functions as a simulation. It examines how the boundaries between reality and artificiality become increasingly blurred.

Paraskevopoulos (2021) also examined gesturality and simulacra in Raul Ruiz's film *The Hypothesis of the Stolen Painting*. The study found that the picture reflects one of cinema's attempts to generate an autonomous cosmos that transcends the world's temporary (re)construction. Simultaneously, the use of tableau vivants creates a conflicting dynamic between the visual and virtual.

A recent research pertaining to the film *Vivarium* (2019) by Lorcan Finnegan was conducted by Pranata (2022) in a study titled "Fenomena Kapitalisme Akhir Dalam Film *Vivarium* Ditinjau Dari Teori Simulakra Jean Baudrillard." The objective of the study was to investigate the core issues in late capitalism, their relevance to the film *Vivarium*, and how Baudrillard's simulacra theory elucidates this phenomenon. The findings suggested that Vivarium endeavors to portray a simulated reality employed by capitalists to entice consumers, exemplified through the characters Tom and Gemma. This depiction illustrates a connection between the late capitalism phenomenon in the reality of postmodern society and its portrayal in the film, underscoring the human demand for commodities (fetishism) provided by capitalists.

In the field of correlational research, this study carefully focuses its examination on uncovering the multiple layers of hyperreality depicted in Lorcan Finnegan's cinematic masterpiece, *Vivarium* (2019). By focusing on one specific film, the research seeks to rigorously examine how hyperreality is depicted inside its narrative framework, delving into how the characters negotiate a world that blurs the lines between the real and the artificial.

Furthermore, the research conscientiously delimits its scope to the social and cultural backgrounds of the characters, recognizing the potential impact of these factors on the manifestation of hyperreality within the movie. By confining the study to this specific aspect, it aims to maintain a focused exploration while acknowledging the potential influences that social and cultural elements may have on the characters' engagement with hyperreality. This nuanced approach ensures that the investigation remains tightly aligned with its primary objective without veering into extraneous considerations.

METHOD

The decision to analyze the movie *Vivarium* (2019) through the lens of Jean Baudrillard's theory of simulacra and hyperreality stems from a recognition of the film's intricate layers of meaning and its profound engagement with contemporary societal themes. Baudrillard's theoretical framework offers a potent analytical tool to dissect the complex interplay between reality, representation, and simulation portrayed within the narrative of *Vivarium*. By applying Baudrillard's concepts of simulacra and hyperreality, the analysis seeks to unveil the film's exploration of the increasingly blurred boundaries between the real and the simulated in modern existence

This study uses Lorcan Finnegan's *Vivarium* (2019) as the primary data source for the research. Various aspects, including camera angles, lighting, sound design, narrative structure, and other cinematic elements, will be scrutinized to unveil the intricate layers that shape the hyperreal experience for the audience. The researcher then made notes about the collected data for further analysis, taking them and analyzing them based on what it can relate about to Simulacra and Hyperreality in *Vivarium* (2019). Then, the researcher do several steps to process the data analysis: (1) Data examination to reduce any unrequired data to make it relevant; (2) Divides the data according to the research question: simulacra in *'Yonder estate'* and parenthood as characters' hyperreality; (3) Analyze the Simulacra and Hyperreality by using the data and using Simulacra and Simulation Theory; (4) Draw the conclusion based on the analysis.

RESULT AND DISCUSSION

Jean Baudrillard's theory of hyperreality and simulacra does not have specific stages in a linear sense, but it involves a progression of concepts and ideas. The progression initiates with simulation, wherein signs and symbols traditionally stand for a reality, maintaining a clear link between the signifier and what it signifies. Baudrillard contends that in the postmodern epoch, there occurs an implosion of reality and representation. The delineation between the two dissolves and signs lose their unequivocal connection to any reality

The Yonder estate as Simulacra
1. First-order Simulacra

In Jean Baudrillard's theory of hyperreality, the concept of first-order simulacra is a pivotal element that marks the initial stage in the transition from representation to simulation. At this stage, representations still maintain a discernible connection to an underlying reality, though with a certain level of abstraction or distortion. Baudrillard's (1981) elucidation of this progression underscores the evolving nature of our engagement with signs and symbols.

The first-stage simulacra becomes apparent within the initial sequences of the film, where the central characters, Gemma Price and her fiancé Tom, embark on a journey to find a new residence. This marks the commencement of their interaction with the real estate agent, Martin, who is presented as an agent associated with the Yonder housing development. His articulate presentation creates an atmosphere of promise and potential and also contributes to the allure of Yonder, making it seem like an ideal choice for the couple, as it shown in the dialogue below.

Martin: "Yonder is a wonderful development. Both tranquil and practical, it has all you'd need and all you'd want."
Martin: "Suburbia."
Martin: "But there's more to Yonder than what you see in these images."
Martin: "It's going to be a diverse community."
Martin: "Something different, a nice blend."
(Vivarium, 00:06:51 – 00:07:09)

The unfolding narrative, however, introduces a subtle but perceptible shift in Martin's conduct. What initially exudes friendliness now acquires an oddly disconcerting quality, leaving the audience with a palpable sense of unease. This nuanced transformation in Martin's demeanor emerges as a pivotal element, strategically woven into the storyline to amplify tension and intrigue. It serves as a foreshadowing mechanism, subtly hinting at the mysterious and unsettling events that are poised to unfold within the confines of the Yonder estate. This particular layering of plot elements demonstrates the movie's art in creating an immersive and tension in narrative that supports the portrayal of Yonder estate as simulated reality. The same layering of plot elements also found in Kiaei and Safdari (2014)'s study on hyperreality in The Lovely Bones film.

Figure 1. The Yonder housing development and the clouds above looking artificial

In Lorcan Finnegan's movie, "Vivarium," the Yonder estate emerges as a carefully crafted suburban housing development, strategically designed to operate as a simulated version of reality. This meticulously depicted setting unfolds as a landscape characterized by an intentional absence of individuality, portraying a stark canvas of uniformity, repetition, and sterility. The visual portrayal, particularly highlighted in figure 1, accentuates the artificial nature of the houses and their surroundings through a fixed camera angle. The monochromatic palette of the houses further underscores the deliberate pursuit of similarity, contributing to an overarching ambiance of artificiality. Notably, the positioning of clouds, as observed in figure ii, appears distinctly unnatural, exhibiting identical shapes that enhance the nuanced sense of the artificial within the Yonder estate's carefully curated environment. The combination of these visual elements effectively reinforces the notion that the Yonder estate serves as a meticulously crafted simulation, inviting

viewers to contemplate the intentional construction of an environment devoid of natural variability and authenticity.

Figure 2. *Gemma peeking to see their neighbor's house; which appears to be the exact same house as theirs*

First-order simulacra, as delineated by Baudrillard (1981), are portrayed as exact duplicates of the original. In Figures II, the residences and their surroundings intricately mimic the typical features found in numerous real-world housing developments, presenting a striking replication of authentic urban spaces. Additionally, figure II unveils a backyard already furnished and adorned, a direct emulation of the customary attributes observed in genuine residential settings. This visual representation within the housing development serves as a compelling illustration of the pervasive influence wielded by simulacra in shaping societal perceptions. It invites reflection on the nuanced interplay between authentic reality and its simulated counterparts, encapsulating the very essence of Baudrillard's philosophical exploration within the realm of urban landscapes.

2. Second-order Simulacra

Jean Baudrillard's notion of second-order simulacra extends from his overarching concepts of simulation and the hyperreal. Second-order simulacra introduce an additional layer of complexity to the distortion between reality and its representation. *Vivarium (2019)* offers a captivating perspective for delving into the concept of second-order simulacra, especially as Gemma and Tom strive to navigate the peculiar reality within the confines of the Yonder house. The ingestion of foods presented to them, ostensibly resembling authentic counterparts, accentuates a discernible deviation from the culinary experiences characteristic of their genuine lives. This act of declining the presented foods and new environment is shown in the following dialogue.

Tom: "Yeah, well, maybe, Gemma, if you didn't say no to every other goddamn house we looked at, we wouldn't have ended up here…"
Gemma: [cries] "So, I'm to blame? How is this my fault, Tom? The food here makes me feel sick."
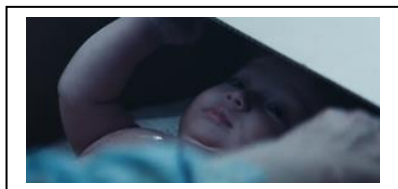(Vivarium, 00:28:02 – 00:28:18)

Figure 3. *The baby that appears the day after Tom burnt the house*

The introduction of the mysterious baby and its subsequent accelerated growth can be analyzed through the lens of Jean Baudrillard's second-order simulacra theory, offering insights into the film's exploration of hyperreality and the distortion of societal symbols. The baby in the figure 3, with its unexpected arrival and the enigmatic message instructing Gemma and Tom to raise it, embodies a second-order simulacrum—a hyperreal representation divorced from any tangible referent. Instead of a natural birth or adoption process, the baby appears as a symbolic construct imposed upon the characters within the simulated environment of the Yonder estate. The simulated birth depicted in the film serves as a poignant commentary on the artificial nature of the suburban setting. Within this constructed environment, conventional life events undergo a distortion and repurposing, challenging traditional notions of reality and emphasizing the pervasive influence of the simulated world on the characters' experiences.

The baby, as a second-order simulacrum, symbolizes the distortion and intensification of traditional life milestones within the Yonder estate. It serves as a manifestation of societal norms and expectations that are detached from any authentic reference, emphasizing the constructed nature of the suburban environment. Furthermore, the rapid growth of the child accentuates the second-order simulacrum nature of its existence. The accelerated development of the child in the film transcends the mere replication of real-life growth; instead, it evolves into a hyperreal manifestation—a heightened simulation that disrupts the conventional order of human development.

3. Third-order Simulacra

Jean Baudrillard's third-order simulacra represent a further layer of complexity in his exploration of hyperreality and the simulation of reality. In the context of Baudrillard's (1981) theories, signs and symbols not only simulate an absence of reality but also simulate their own absence. The detachment of representation from both a tangible referent and the notion of a genuine, original reality is a profound illustration of third-order simulacra in "Vivarium."

Figure 4. *The kid eerily screaming as something strange happened to his neck*

The scene in figure 4 underscores the theme of simulation as the child replicates not only the appearance but also the actions of the encountered person, emphasizing the constructed nature of the environment. Gemma's request initiates a reflection on the malleability of identity and behavior within the hyperreal setting, where individuals are shaped and influenced by the simulated reality surrounding them. The child's compliance with Gemma's instruction further blurs the boundaries between the authentic and the simulated, contributing to the film's exploration of the transformative power of the hyperreal in shaping human behavior and perception.

Gemma's quest to unravel the intricacies of the hyperreal environment is evident in her decision to encourage the child to imitate someone he encountered. This deliberate act serves as a profound exploration into the dynamics of a world saturated with simulation within the confines of the Yonder estate. Within this simulated reality, the child emerges as a symbolic embodiment of simulacra—entities that replicate reality without any genuine reference. Consequently, the child's imitation transforms into a performative act, stripped of authentic experiences but intricately woven into the meticulously constructed reality imposed by the housing development. In essence, Gemma's initiative becomes a poignant expression of the characters' ongoing struggle to decipher the boundaries between authenticity and simulation in the hyperreal landscape they inhabit.

The subsequent disturbing event, characterized by the child's piercing scream and an unexplained incident around his neck, introduces a chilling element of horror that aligns with Baudrillard's notion of third-order simulacra. In this particular occurrence, the simulation goes beyond mere representation, evolving into a powerful force that blurs the lines between reality and simulation. The child's reaction serves as a disorienting disruption to conventional understanding, intensifying the film's scrutiny of the unsettling repercussions associated with dwelling in a hyperreal environment. This unsettling episode becomes a compelling focal point, emphasizing the film's deep dive into the eerie and unforeseen outcomes of navigating a world dominated by hyperreality.

Gemma's moment of profound realization unfolds when the child addresses her as "mother." This term, carrying profound cultural and emotional significance, undergoes a nuanced transformation within the distorted context of the hyperreal Yonder estate. In this surreal setting, the conventional understanding of maternal identity becomes entangled in the artificial constructs of the housing development, prompting Gemma to grapple with the altered and perplexing connotations of the maternal role in this simulated reality.

> Kid: *"Are you overwhelmed again, Mother?"*
> Gemma: *"I am not your mother."*
> Kid: *"Are you overwhelmed?"*
> Gemma: *[breaths shakily] "I want… to go… home."*
> Kid: *[chuckles] "Silly, Mother. You are home."*
> *(Vivarium, 01:03:14 – 01:03:32)*

The child's sudden shift in addressing Gemma underscores the artificiality of the familial roles within the simulated reality, emphasizing the breakdown of traditional structures and meanings. This scene contributes to the film's broader thematic exploration of the disorienting consequences of hyperreality. The child's imitation, coupled with the inexplicable and eerie event that follows, serves as a metaphor for the distorted nature of relationships and identities within the Yonder estate. The blurring of boundaries between simulation and reality creates an unsettling atmosphere, challenging the characters' understanding of the world around them and reinforcing the film's commentary on the consequences of living within a hyperreal and simulated environment.

Parenthood as characters' hyperreality

In *Vivarium* (2019), parenthood is portrayed as a hyperreal construct within the confines of the Yonder estate, offering a thought-provoking exploration that aligns with Jean Baudrillard's theories of simulacra and hyperreality. The film introduces the theme of parenthood in an unconventional and artificial manner, with Gemma and Tom being unexpectedly thrust into a parental role through the mysterious arrival of a rapidly growing child, as seen in figure x. This portrayal of parenthood reflects the hyperreal nature of the Yonder environment. Instead of a natural, organic process, parenthood becomes a simulated experience, detached from the usual contexts and conditions of family life.

In line with Baudrillard's (1981) simulacra theory, hyperreality involves crafting a reality that surpasses the authenticity of the real. In the portrayal of parenthood within "Vivarium," the simulation of familial roles in the Yonder estate goes beyond imitation; it actively constructs an alternative version of family life, detached from any original referent. The child's rapid growth and the predetermined familial roles imposed on Gemma and Tom highlight the artificiality of their parental experience. In line with, Paraskevopoulos (2021), the intentional departure from authentic human experiences serves as a critique of hyperreality, urging viewers to reflect on the consequences of living within a reality divorced from genuine referents.

Furthermore, the movie *Vivarium* confronts established ideas of parenthood by underscoring the constructed and performative dimensions of Gemma and Tom's roles. The child, existing as a second-order simulacrum, embodies an idealized and hyperreal version of a child rather than an authentic representation. In this portrayal, parenthood becomes a scripted performance, compelling Gemma and Tom to enact predefined roles that lack the organic evolution and genuine emotional connections commonly associated with traditional parenthood. The film, through this lens, delves into the repercussions of conforming to hyperreal expectations, prompting viewers to consider the complexities of navigating familial roles within an artificially constructed reality.

Figure 5. *Gemma and the kid spend time together as mother and son*

The moment when Gemma is drawn into playing the role of the mother for the mysterious child, as seen in figure 5, vivarium is an enclosed space, usually a glass tank or an artificial habitat, that houses and supports plants, animals, or ecosystems for observation, research, or decoration. Vivariums are commonly employed for scientific study, teaching, and as exhibitions in zoos and botanical gardens. They can range from modest enclosures for individual pets to large-scale habitats that mimic certain environments. The name "vivarium" comes from the Latin word "vivarius," which means "pertaining to live animals.", is a significant scene that delves into the psychological impact of hyperreality on the characters, aligning with Jean Baudrillard's (1981) theories of simulacra and hyperreality. This transformative moment not only underscores the psychological consequences of living within a hyperreal environment but also accentuates the characters' struggle to navigate the blurred boundaries between authenticity and simulation. As Gemma immerses herself in this simulated motherhood, the scene becomes a poignant illustration of the disconcerting challenges posed by hyperreality, inviting viewers to ponder the intricacies of identity and connection within a world shaped by manufactured ideals.

The child, existing as a hyperreal entity, embodies an idealized and magnified conception of childhood rather than an authentic representation. Gemma's interaction with the child deviates from the organic and emotionally resonant experiences associated with traditional motherhood, instead adhering to the performative and preordained expectations dictated by the Yonder estate. This scenario underscores the artificial construction of relationships within the hyperreal environment, where familial roles are imposed rather than evolving organically. In line with Pranata (2022), the film, through this portrayal, invites contemplation on the implications of a world where even fundamental human connections are subject to deliberate manipulation and simulation.

The hyperreal child emerges as a significant source of psychological strain for Gemma, who finds herself grappling with the stark incongruities between her expectations of motherhood and the distorted reality within the Yonder estate. In line with Sobotka (2010), the absence of genuine emotional connections and the artificial nature of familial roles compound Gemma's sense of alienation and disorientation. Her psychological well-being bears the brunt of this internal conflict, as she endeavors to reconcile the idealized motherhood role imposed on her with the palpable absence of authentic emotional fulfillment. This poignant portrayal underscores the profound toll that hyperreality can exact on an individual's mental and emotional equilibrium, prompting viewers to reflect on the intricate dynamics between societal expectations and personal well-being in the face of a simulated reality.

Moreover, the film uses Gemma's experience to comment on the broader societal implications of hyperreality. The hyperreal child serves as a symbol of societal expectations and idealized roles that individuals are compelled to play, leading to a psychological toll on those navigating a reality constructed more by simulation than by authentic experiences. Consequently, the scene where Gemma plays the role of the mother to the hyperreal child in "Vivarium" encapsulates the psychological impact of hyperreality on individual identity and relationships. It emphasizes the dissonance between simulated expectations and genuine emotional connections, illustrating the destabilizing effects of living within a constructed reality where the boundaries between the real and the hyperreal become increasingly blurred.

CONCLUSION

The Yonder estate in the film "Vivarium" serves as simulacra and simulation. The discoveries revealed a triad of simulacra, converting the Yonder estate into a simulated reality. Jean Baudrillard (1981)'s concept of triad of simulacra is a theoretical framework that categorizes different levels or orders of simulation. First-order simulacra in the film *Vivarium* (2019) is illustrated by the eerie resemblances between the 'real' world and the Yonder estate and its surroundings. Second-order simulacra embroil a scenario in which the simulated or

replicated version gains more influence than the original, as evidenced in the film where the protagonists adapt to the food and witness the mysterious child's growth. The third-order simulacra represent the ultimate manifestation, portrays the simulated as even more hyperreal, detached, and divorced from any tangible reality. In the film, third-order simulacra are depicted when the protagonists recognize the simulated environment of both themselves and the child.

The child in *Vivarium* (2019) is an enticing representation of Jean Baudrillard's notions of simulacra and hyperreality. The child not only encapsulates the essence of Jean Baudrillard's simulacra and hyperreality but also becomes a captivating manifestation of the film's broader societal commentary. As a hyperreal entity, the child challenges traditional notions of authenticity, casting doubt on the very fabric of reality by existing as an idealized and exaggerated representation. This distortion of reality raises thought-provoking questions about the nature of authenticity in a world increasingly dominated by hyperreal constructs.

The researcher concludes that the study's findings are highly significant for future research in the realm of simulacra and hyperreality in literature. These results can serve as a fundamental basis for upcoming studies, providing insights into the analysis of simulacra and hyperreality in literary works. Drawing from Jean Baudrillard's theory, which suggests that simulacra represent progress and hyperreality is the outcome of simulacra, the study offers examples of three orders of simulacra and the manifestation of hyperreality. These examples can help uncover simulacra in various literary pieces. Therefore, this research has the potential to greatly assist future researchers in this field.

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