

CHAPTER - V

**SIMULACRA,
SIMULATION
AND HYPERREALITY:
JEAN BAUDRILLARD**

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French sociologist, cultural critic, and theorist of postmodernity, Jean Baudrillard was born on July 27, 1929 in the northern town of Reims. The son of civil servants and the grandson of peasant farmers, Jean Baudrillard was the first in his family to attend university. Jean Baudrillard was a university sociology teacher and a leading intellectual figure of his time. His early life was influenced by the Algerian war of the 1950s and 1960s. He taught German in a *lycée* before completing his doctoral thesis in sociology under the tuition of Henri Lefebvre. He then became an Assistant, in September 1966 at Nanterre University of Paris X. He was associated with Roland Barthes, to whose semiotic analysis of culture exercised great influence on his first book, *The Object System* (1968). He was also influenced by Marshall McLuhan, who demonstrated the importance of the mass media in any sociological overview. He is influenced by the student revolt at Nanterre University in 1968. He is cooperated with, *Utopia*, evidently influenced by anarcho-situationism, structural Marxism and media theory. He has published a number of theoretical articles on the atmosphere of capitalist prosperity and the critique of technology. He became Maitre-assistant at the University in 1970 and left in 1987. Jean Baudrillard taught at the European Graduate School from its earliest period until his death on March 6, 2007.

Jean Baudrillard is a thinker who built on what was being thought by others and breaks through via a key reversal of logic to make a fresh analysis. He was influenced by Marcel Mauss, Claude Levi-Strauss in the Durkheim's objectivity and linguistic-sociological interface and Georges Bataille, as well as, the Situationists and Surrealism. Another background

influence on Jean Baudrillard is Sigmund Freud and psychoanalysis, but a far more direct influence is Marxism. Jean Baudrillard's thinking has passed through three phases actually shifts of strategy, tenor, and emphasis rather than content comprising a path from the post Marxist (1968-71), via the socio-linguistic (1972-77), to the techno-prophetic. In recent years he has become best known as a prophet of the implosion of meaning that attends the postmodern condition. There were debates in academic circles in France on the meaning and importance of postmodernism further increased when cultural theorist Jean Baudrillard appeared on the scene in the early 1980s. Although never overtly discussed 'postmodernism' by name, Baudrillard's writings have been no less instrumental in shaping our understanding of postmodernism than Lyotard's.

Jean Baudrillard's philosophy centres on the twin concepts of 'hyperreality' and 'simulation'. These terms refer to the virtual or unreal nature of contemporary culture in an age of mass communication and mass consumption. We live in a world dominated by simulated experiences and feelings. Jean Baudrillard believes and has lost the capacity to comprehend reality as it actually exists. We experience only prepared realities, edited war recording, meaningless acts of terrorism, and the destruction of cultural values and the substitution of referendum. In Jean Baudrillard's words, the hyperreal is entirely in simulation. The real has become possible to give an equivalent reproduction. The real is not only what can be reproduced but it is always already reproduced. Jean Baudrillard defines Simulacra. A simulacrum is a copy of a copy, so far removed from its original, that it can stand on its own and even replace the original. It is the generation by models of a real without origin or reality: a hyperreal.... substituting the signs of the real for the real" (Baudrillard, Jean, 1983). Jean Baudrillard described the period as an

“age of simulations” (Jean Baudrillard 1983, 4). As Erik Davis points out virtual reality is not just a particular technology ‘it is a concept that exceeds mere gadgetry and all its inevitable bugs and breakdowns. The concept is absolute simulation’ (Baudrillard 1999, 247). The ability to simulate, to imagine scenarios and possible outcomes seem to be a fundamental part of human existence. In this regard Richard Dawkins (1989) suggests that consciousness may arise when the brain simulates a world that is so complete that it includes models of consciousness itself.

Baudrillard’s work suggests that simulation is particularly prolific in contemporary culture thereby altering our sense of the hyperreal and the real. According to Baudrillard we cannot imagine how much the virtual as though running ahead of us-has already transformed all the representations we have of the world (Baudrillard, Jean 2002, 108).

Baudrillard focuses on the relationship between symbolic systems of signification and agency for social change. Commodities Differentiation through commodities is based on desire which can never completely fulfill whereas the requirement of food can be satisfied. Baudrillard states that: you never consume the object in itself (in its use value), you are always manipulating objects (in the broadest sense) as signs which distinguish you either by affiliating you to your own group taken as an ideal reference or making you off from your group by reference to a group of higher status (Baudrillard Jean 1998, 09).

Jean Baudrillard always writes in a generally ‘depopulated’ manner about the mass for to discuss social categories is to engage in the details of simulacra: Baudrillard’s is a grand theory, an approach that began with the Situationist critique of Marxism. Jean Baudrillard has produced a theory of economic consumption (production and exchange) that flows from a deconstructed semiotics, rather than finding in semiotics the objective root of a sociological situation as with the structuralisms. The

basic semiotic ideas are signs represent ideas, people or places. For Baudrillard, there is only the surface meaning; there is no longer any 'original' thing for a sign to represent the sign is the meaning. We inhabit a society made up wholly of simulacra, simulations of reality which replace any 'pure' reality. The simulacrum is never that which conceals the truth it is the truth which conceals that there is none. The simulacrum is true. We live in a world full of signs and symbols. (Baudrillard, Jean 1). Pure reality is thus replaced by the hyperreal where any boundary between the real and the imaginary is eroded. Baudrillard's work is an attempt to expose the open secret that this is how we live and make sense of the world in postmodern times. He is considered a pretty controversial philosopher. Baudrillard is Postmodern Philosopher (1929-2007). Baudrillard wrote a philosophical treatise called *Simulacra and Simulation*. *Simulacra and Simulation* is best known for its discussion of images, signs, and how they relate to the present day. Baudrillard claims that modern society has replaced all reality and meaning with symbols and signs, and that the human experience is of a simulation of reality rather than reality itself. Baudrillard refers *Simulacra* to signs of culture and media that create the perceived reality; Baudrillard believed that society has become so dependent on simulacra that it has lost contact with the real world.

Simulacra and Simulation identifies three types of simulacra and identifies each with a historical period: First order is associated with the pre-modern period, where the image is clearly an artificial place marker for the real item, for example, a painting of a famous person or place; Second order is associated with the industrial Revolution, where distinctions between image and reality breaks down due to the proliferation of mass-produced copies. The item's ability to imitate reality threatens to replace the original version. Paintings are printed. Third order

is associated with the postmodern age, where the simulacrum precedes the original and the distinction between reality and representation breaks down. There is only the simulacrum. The original painting is in a museum and most people have not seen it. Their experience of the painting is through a reproduction either print or now digital.

Baudrillard's famous statement highlights Disneyland. Disneyland is there to conceal the fact that it is the 'real' country, all of real America, which is Disneyland (just as prisons are there to conceal the fact that it is the social; in its entirety, its banal omnipresence, which is Carceral). A Carceral state is a state modelled on the idea of a prison. It is like Panopticon in Foucault's work. He states that Disneyland (with its Pirates, Frontier, and Future World fantasy set-ups) is presented as imaginary in order to make us believe that the rest is real, when in fact all of Los Angeles and the America surrounding it are no longer real, but of the order of the hyperreal and of simulation. It is no longer a question of a false representation of reality (ideology), but of concealing the fact that the real is no longer real, and thus of saving the reality principle. The Disneyland imaginary is neither true nor false; it is a deterrence machine set up in order to rejuvenate in reverse the fiction of the real.

Jean Baudrillard's *Simulations* (1983) presents Disneyworld as an experience of a castle. It may be real or fake. There are many examples of texts or products which deliberately set out to explore and play with the state of hyperreality. These passages are intertextual and self-referential. They break the rules of realism to explore the nature of their own status as constructed texts. In other words, they seek not to represent reality, but to present media reality. One of the primary features of postmodernism in aesthetic production is the use of intertextuality, for examples, Televised images of the 9/11 attack on the World Trade Centre, *The Matrix* and *Blade Runner*, The music of DJ Show of an advertisement for Cadbury

on TV are examples of intertextuality. In Postmodern world films are of Michael Winter bottom, TV shows are like as Big Brother; The Mighty Boosh; the television of Ricky Gervais; The Wire and Echo Beach/Moving Wallpaper are treated as intertextuality.

The two books of Jean Baudrillard's post-Marxist phase are *The System of Objects* and *Consumer Society* published in France in 1968 and 1970 respectively. These books examine the psychological imperatives of consumption in an advanced capitalistic economy. The first book argues that meaning is not used but is primarily transferred through consumer objects. The individual buys a group identity and a metaphysical order with each over-determined purchase. The second challenges the individual to the level that the matter at all merely fulfils the needs of the productive system under the illusion.

Jean Baudrillard's irritation with Marx increased into clear distinction in *For a Critique of the Political Economy of the Sign* (1972) and *The Mirror of Production* (1973). Here Jean Baudrillard announces that not only the sign prevails over social and economic activity, but in an improvement over Saussure. All assumed connections between referent (the real thing), and signifier (the sign for the concept of the real thing) have been definitively ruptured, if indeed they were ever obtained. In this schema, signifiers implode to interrelate arbitrarily, in and of themselves, with no necessary correspondence to anything beyond their own chaotic but sovereign permutations.

Marxist perspective in *The System of Objects* offers a cultural critique of the commodity in consumer society. Jean Baudrillard classifies the everyday objects of the 'new technical order' as functional, non-functional and meta-functional. He contrasts 'modern' and 'traditional' functional objects, subjecting home furnishing and interior design to a celebrated semiological analysis. His treatment of non-functional or

‘marginal’ objects focuses on traditional and the psychology of collecting. The meta-functional category extends to the useless, the unusual and even the ‘schizofunctional’. Finally, Jean Baudrillard deals with the implications of credit and advertising for the commodification of everyday life.

Jean Baudrillard in his book *In the Shadow of the Silent Majorities* (1983) argues that contemporary society has entered into a phase of implosion. He says that the old structures of class have vanished into the invalid masses of soft, referent, difficult but equally transparent reality, and nothingness. The masses no longer make themselves apparent as a class. They have been swamped by so much meaning that they have lost all meaning. They have been so continuously analyzed through data, opinion polls and marketing. They do not respond to enlightened political representation. They have absorbed and neutralized ideology, religion and the transcendental goals that accompany them. The masses have also absorbed all the old, modern categories of liberating force. According to Jean Baudrillard, the ‘Law that is imposed on us is the law of confusion of categories. Everything is sexual. Everything is political. Everything is aesthetic. All at once...Each category is generalized to the greatest possible extent, so that it eventually loses all specificity and is reabsorbed by all other categories’ (Baudrillard, Jean, 1983,).

The ‘massification’ of society has led to the old forms of analyzing society being deserted. Jean Baudrillard presents a new method of analyzing society in his most famous book, *America*, in the form of a travelogue. It provides an account of Jean Baudrillard’s belief of the unreality of American culture. For Jean Baudrillard, America is a desert, a vast cultural empty space where distinctions between the real and the unreal are disappeared in complete way. People’s whole lives are played out as if part of a film or soap opera. Despite appearances to the contrary,

Jean Baudrillard is not making a moral judgment about contemporary culture and not intend to condemn it. For Jean Baudrillard, the logic of good and evil is now so blurred that such an exercise is futile.

In his book *The Perfect Crime* (1996), Jean Baudrillard turned to detective in order to investigate a crime which he hopes may yet be solved: the 'murder' of reality. To solve the crime would be to loosen the social and technological processes by reality has quite simply disappeared under the deadly fury of mediated 'real time'. However, Jean Baudrillard is not merely intending to lament on the disappearance of the real but an incidence as 'the most important event of modern history', or even to meditate upon the paradoxes of reality and illusion, truth and its masks. *The Perfect Crime* is also a penetrating examination of very important aspects of the social, political and cultural life of the 'advanced democracies' in the late 20th century. The alienating consequences of 'the medium' have taken place. Jean Baudrillard exposed the in extreme effects of an oppressive transparency on social lives, of a harsh positivity on the critical faculties, and of a drying up 'high definition' on the very sense of reality.

In his early work, Baudrillard began by examining modernity, the consumer society, and Marxism in a fairly conventional manner. Like the critical theorists, he examined the development of 'the new system of mass consumption bound up with the explosive proliferation of consumer goods and services' which creates a 'new technical order', 'new environment', 'new field of everyday life', 'new morality', and new form of 'hypercivilization' (Baudrillard in Best and D. Kellner, 1991, 112-3).

The mass commodification and expansion of exchange values has vastly expanded in contemporary capitalism. The objects, signs, and exchange value dominate society and the people in society. Like other analysts of modernity, Baudrillard takes a look back to the premodern. It

was symbolic exchange gifts and reciprocity associated with various rituals, spirituality, or other forms of social compulsion. These systems tended to reinforce tradition rather than separating people with commodity exchange.

With capitalism, exchange value comes to dominate the exchange of goods. The markets, quantitative calculation of exchange values, and money become the dominant form. Political economy develops as a mode of analysing the production and the needs of production come to dominate society. For Baudrillard, even Marxian political economy may be part of the system of rationalization and reproduction of the capitalist order. The Marxian political economy argues that capitalism is exploitative and inefficient in production for socialism and communism posits a better form of organization of production and exchange. Marxism does not challenge the logic of the primacy of production in directing society and creating progress. Here Baudrillard begins to develop a different approach. Baudrillard argues that to use and exchange value, there is also 'sign value, whereby commodities are valued by the way that they confer prestige and signify social status and power' (Ibid. 114). Marx argues that use values are given, and exchange value implies the existence of use value. Baudrillards use values are problematic, they are constructed through exchange value and 'a rationalized system of needs and objects that integrate individuals into the capitalist social order' (Ibid. 114).

Baudrillard begins to develop his ideas in a different direction. He emphasizes symbols and symbolic exchange. In his writings and mid 1970s, he argued for a return to symbolic exchange as a means of breaking the logic and the demands of production, commodity exchange, and political economy. Symbolic exchange could be revolutionary. It

‘provides a mode of activity that is more radically rebellious of the values and logic of capitalism than the sort of practices advocated by Marxists.

Simulations and Hyperreality:

Baudrillard regards Marxist thought as part of the Enlightenment and western culture. In the later 1970s and during the 1980s, Baudrillard’s analysis broke with the Marxist approach and extended on the view that symbols, signs, and simulations have become all covering. It is no longer possible to distinguish the real and the symbol. Baudrillard thus argues that we have entered a new era that is beyond the modern, and this constitutes a break with an earlier era much like the break between the premodern and the modern.

In the modern era, the problems of industry, production, use of labour, exploitation, and accumulation dominated the organization of the economy and society. In the current period there is “a new era of simulation in which computerization, information processing, media, cybernetic control systems, and the organization of society according to simulation codes and models replace production as the organizing principle of society” (Ibid. 118). Signs take on a life of their own and constitute a new social order structured by models, codes, and signs.

Semiotics refers to the theory of signs- types, meaning, and relationships among signs. A sign is any information carrying entity from language to road signs. Baudrillard is arguing that the signs, simulations, and codes characterize the current era. This has developed to the structure of society and makes it difficult to distinguish these signs and symbols from social reality. The social reality becomes the signs and simulations in the social world. In developing this analysis, Baudrillard develops several new concepts.

Simulations are processes whereby events or situations in the past are replaced with virtual, electronic, or digitized images and signs. For instance, drama may simulate real life, we generally think of this as representation of some part of the social world, institutions, relationships, and interactions that idealize or characterize aspects of the social world. Television has carried this further. Simulacra denote representations of the real but where the essence of the real may be missing. What Baudrillard argues is that these simulacra are so universal that it is impossible to distinguish the real from simulacra. We live in a society of simulacra. That's why it is no longer possible to distinguish some underlying reality from the simulacra.

Hyperreality is "the blurring of distinctions between the real and the unreal. The prefix 'hyper' signifies more real than real whereby the real is produced as per model" (Ibid. 119). This hyperreal is the "end result of a historical simulation process in which the natural world and all its referents have been gradually replaced with technology and self-referential signs". Video games become more real than other forms of interaction, theme parks which are examples of simulacra become more desirable than the originals (Las Vegas, Disneyworld), and even nature becomes better viewed through national parks and reconstructions. Baudrillard uses the term hyperreal to refer to the process whereby the image or simulation and reality collapse on each other and become the same. This is a process of social entropy leading to a collapse of boundaries. It is the flow of information, entertainment, advertising, and politics.

If Baudrillard is correct, then earlier forms of social theory may be inadequate to analyse this postmodern society. Earlier analysis focussed on signs, symbols, and meaning, fashion, and power of the media. There were subjects or individuals who developed a sense of self through

communication and interaction with others. It develops the patterns, institutions, and structures of the social world. There is a subject and object. Meaning is associated with knowledge and consciousness of others, symbols, and relationships. Baudrillard argues that the subject-object distinction disappears in the contemporary setting. The signs and symbols do not have meaning in the conventional sense. In fact, meaning itself becomes questionable in these circumstances. He argues that there has been a destruction of meaning in the contemporary era. Baudrillard's analysis argues that it is not really possible to do this in the conventional manner. Instead, he proposes various strategies and perspectives.

Fatal Strategies

The postmodern world lacks meaning and is where theories float in a void, unanchored in any secure harbour. He argues that this produces little hope for the future and "melancholy is the quality inherent in the mode of disappearance of meaning, in the mode of volatilization of meaning in operational systems" (Ibid. 127). Despair, sadness, and nostalgia are forms of responses that people have in the current era. Another response is to attempt to bring back those parts of the past that have been destroyed. This may be associated with a revival or earlier forms of spirituality (new age, fundamentalism, original), or a recycling of earlier cultural forms (pop music), or outmoded institutional forms (earlier models of family values). At another level response is, Baudrillard says with playfulness, laughter, hallucinations, ecstasy, seduction, and giddiness. He talks about celebration.

For Baudrillard, the current era is having ideas of progress and production. The modern movements of liberation have taken place and reversed. As a result there is nothing new. There is indefinite reproduction of ideals, or images, or dreams. This failure of modernity to be unable to go further results in a replay of earlier ideas and a recycling

of old ideals. While life goes on, the great ideas of progress and production have disappeared. Baudrillard's *Fatal Strategies* may be considered more inevitable and philosophical rather than fatal as deadly. These processes have certain inevitability to go beyond themselves. They produce a disappearance, end, or finality to the process not a negation in the dialectic sense, but a loss or erasure of meaning. Baudrillard counterposes this to contradiction, arguing that "the universe is not dialectical: it moves toward the extremes, and not towards equilibrium; it is devoted to a radical antagonisms and not to reconciliation or to synthesis" (Baudrillard, Jean 1988, 185).

For example there is more and more production, with faster and faster circulation of production and distribution, but we are producing an end of the idea of production that we have passed beyond production. In post industrial society, production and the ideals of production have been so successful, that a new stage is reached. He argues that this produces a certain banality. The ideal disappears and becomes so commonplace that it does not have meaning associated with it "such is the banal destiny of all great ideals in what could be called postmodernity" (Smart, P. 413.)

Baudrillard may not offer a way out; his analysis does provide a certain appropriate description of contemporary trends that seem quite disparate. Baudrillard does not consider this with regret. He argues that we accept this and adopt strategies in the face of this. His writings since the early 1980s are more fragmented, ironic, and fantastical. In fact, his writings may be considered to parallel media and society, and their unexpected turns and science fiction of the cyberpunk sort of J. G. Ballard and William Gibson. Baudrillard suggested a strategy in *Fatal Strategies* (1983): "Individuals should surrender to the world of objects, learning their ruses and strategies, and should give up the project of sovereignty and control" (Baudrillard, Jean 1991, 129).

He appears to base this strategy on two considerations. One there is nothing new, everything has been done, all philosophic and social theoretical issues have been addressed, and all that is left is to recycle, recombine, and play with these in new ways. A second aspect is that the subject has shown it cannot dominate the object. Progress was associated with the domination of nature and directing the natural and social world in a positive direction. This has all imploded and become impossible in the current era where subject cannot be distinguished from object, where reality and image cannot be separated, and society takes on a new dynamic. Baudrillard associates this new society with the victory of the object and he proposes that we become more like things, like objects, and separate from ourselves of the illusion and hubris of subjectivity. Likewise, Baudrillard proposes that “it is useless to change or control the world and that we should give up such subjective strategies and adopt the ‘fatal strategies’ of objects” (Ibid. 131).

It has similar strategy in environmental or ecological issues, but Baudrillard argues for taking things to their extreme and this surpass the limits and challenge the tendencies. Even in consumption he noted that we could consume useless and absurd types of consumption. In some sense we have done this, but it has not undermined the consumer society, but likely has fixed it even more.

The Canadian postmodernist, Arthur Kroker argues that we can change the new technologies by becoming part of them, getting to know them better, and turning them in a more human direction. But this seems somewhat alien to Baudrillard, since he does not emphasize the humanistic view. *Fatal Strategies* is original but strange. French theorist Jean Baudrillard (1929-2007) was one of the foremost intellectual figures of the present age whose work combines philosophy, social theory and an idiosyncratic cultural Meta physics. It reflects the key events, phenomena

of the epoch. Baudrillard is a sharp critic of contemporary society, cultural, and thought. Baudrillard is seen as a major guru of French postmodernism. He includes erasure of the distinction of the gender, race, and class that structured modern society in a new postmodern consumer. In the media high tech society the roles of art and aesthetics are altered. The fundamental changes in politics, culture, and human beings have taken place. There is the impact of new media, information, and cybernetic technologies in the creation of a qualitatively different social order. These are providing fundamental change of human and social life.

Baudrillard moved beyond the postmodern discourse from the early 1980s to the present. He has developed a highly idiosyncratic form of philosophical and cultural analysis. This entry focuses on the Baudrillard's unique modes of thought. He moved from social theory to postmodern to a challenging type of philosophical analysis. In retrospect, Baudrillard as a theorist traced in original ways the life of signs and impact of technology on social life. While developing his own philosophical perspectives he has systematically criticized major modes of modern thought.

He argues that there is end of the real. It's the critique of the post modernism. It is an exaggeration. The postmodernism raises doubts about the relation between reality and representation. There is no simple direct relationship between reality and its supposed expression in words and pictures.

Postmodernism questions the recent development in mass communication and the electronic representation of sound, image and text. Media is to blame for producing post modern conditions. It has single headedly given us a problem with reality. Theories of postmodernism often served as a kind of emblem of the issues. Baudrillard argues that all we see on the TV is not the real. He raises the

question about the relationship between reality and image in contemporary culture. There are two points throughout his studies. First what is reality; second the culture shown by media is consumed by the people. Thus, present society is the society of images. The images are called simulations. And when we consumed the simulation we become a consumer society. In selected writings Jean Baudrillard's the media culture consumed an effect of frantic-self referentiality in exploring the implication of this effect. The media is now operating without having to make any necessary reference to reality. We now face a situation where there is no relation to any reality. It is the pure image of its own and it is called simulacrum. Baudrillard has used the term post modernity in a restricted way. He is considered to be dominant post modern thinker. His works have influenced several writers of his generation.

There are three themes in Baudrillard's work the reality of society, the relationship between reality and representation, and consumer society. It means societal reality, representation (code, sign, and image) and consumerism are the central concerns of Baudrillard's writing. Jean Baudrillard's works include *For a Critique of the Political Economy of the Sign*, 1972; *The Mirror of Production*, 1973; *Symbolic Exchange and Death*, 1973; *Seduction* 1979, *Cool Memories*, 1980; *Simulations*, 1983; *Fatal Strategies*, 1983; *America*, 1986; *The Transparency of Evil: Essays on Extreme Phenomena*, 1990; *The Illusion of the End*, 1992.

Baudrillard was a Marxist in his ideology. The influence of Marx is seen in his earlier works. Latter there is a radical break with Marx. He criticized Marx and the Marxists. He argues that Marx in his theory of capitalism had created a mirror image of theories of production in capitalist society. Baudrillard accuses Marx for not making a sufficiently radical break with capitalism. Marx was busy throughout his life with the analysis of production and its relations. Baudrillard took up the issues of

consumption. Marx discussed the capitalism with the reference to the production while Baudrillard took it up in terms of consumption to images or representation of media Society.

Influenced by the linguistic Structuralism of Ferdinand de Saussure, Baudrillard took historical approach to language. He argued that language is essentially a naming process attaching words to things. The words may be imaginary, may not be. But some kind of link is established between the think and the word. Historically particular name is given to a particular object or idea. According to Saussure language is essentially a nomenclature of collection of names for objects or ideas.

Saussure's analysis of linguistics creates an impression on Baudrillard. Baudrillard's signs and images that is simulations draw there source from Saussure. According to Saussure's language is a system of sings and each sings is composed of two parts: a signifier and a signified. "In contrast to the tradition within which he was brought up there for Saussure does not accept that the essential bond in language is between word and thing. Instead Saussure concept of the sign points to the relative autonomy of language in a relation to a reality. Saussure in his linguistic theory propounds that the relationship between signifier and signified is arbitrary" (Saussure, Ferdinand de, 1974).

In Baudrillard civilization of society there is nothing real in the society. The words are not related to the reality. Words are related to other words but never to reality. Pictures, Posters, News Papers, Magazines, Cinema, Computers and Video Games etc. are sources of imagery. For Baudrillard, this apparent of session with images has fundamentally altered our world. Representation has saturated reality to such an extent that experience can only take place at a remote. We can only have experience by the floating images. Everywhere the reality is lost in the advertisement and on the web display of imageries. The sign,

code and images are the representation of reality. All these are called simulations.

SIMULATIONS

The meaning of Simulations in Baudrillard's work is copy of the reality. For example Fashion, Environmental Design, Opinion Polls, Theme Park, Telecommunication and Cybernetics are the part of simulations. Baudrillard uses simulation in the bewildering variety of ways, but often seems to mean by it little more than a generalized reproduction, images, and models. This concept of simulation is elaborated in his book *Simulations* (1983). He gives the example of simulations as Disneyland, Psychosomatic illness, America's Water Gate Scandal, and Highjack. According to Glen Ward the dictionary has linked simulation to the fake, the counterfeit, and the inauthentic (Ward, Glenn 1997).

Simulation can no longer be seen clearly as the opposite of truth, it duplicates or imitates by a pre-given real. Simulation and reality have a necessary attachment to each other. For Baudrillard this connection has long since shattered, so that simulation can no longer be taken as either an imitation or distortion of reality or as a copy of an original. There is no firm pure reality left against which we can measure the truth or falsity of a representation and electronic reproduction. It has gone so far that the notion of originality is irrelevant.

Baudrillard analysed linguistic or symbolic codes purely in terms of their internal relationship without reference to some objects that they might be supposed to represent. He has argued that words have relationship with words and not the real object. From this perspective theory of commodity culture removes any distinction between object and representation. He pictures social worlds constructed out of models or

simulations which have no foundation in any reality except their own. In fiction the characters and events are purely imaginary but the story represents the reality. The stories are their own creation. Date, Year and Places given in the novel are creations of their imagery. It represents the reality of society. In 1988 Mark Poster explained the meaning of simulation with above reference that it is the real piece of imagery. It has no relationship with any reality. Baudrillard writes the four phases of order of simulacra.

A simulation is different from a fiction or lie that it only presents an absence as a presence, the imaginary as the real. It also undermines any contrast to real, absorbing the 'real within itself'. Baudrillard now discerns only a hyperreality, a world of self-referential signs. He has moved from the TV which however never completely erases the Commodity it solicits to the TV News cast which creates the news if only to be able to narrate it on the soap Opera whose daily events are both referent and reality for many viewers. We have a number of examples of it. For Example any soap advertises on the TV or any objects advertise on TV.

Baudrillard's favourite example of simulation is his Disneyland. It is presented as imaginary in order to make us believe that the rest is real; in fact reality is no longer real. It is no longer a question of a false representation of reality, but of concealing the fact that the real is no longer real. As a matter of fact, Baudrillard's postmodern message is that the media images do not merely represent reality; they are reality, because their meaning derives from their position within a system of signs, not from some referent in a real world outside that system. Simulation is a generation by models or events; situation placed by electronic, virtuality and media is placed in code, sign and images. It never represents its reality but only the codes, signs and images.

Baudrillard in his various writing has made it established that there is no distinction between the real and the imagery. For Baudrillard, the true and the real have ceased to exist. Since there is no longer any truth or reality, signs no longer stand for anything. We live in “gigantic simulation” “not real”. This simulation is sometimes used conterminously with hyperreality. The meaning of hyperreality is entirely within simulation. The hyper is not produced but is reproduced. More specifically simulation is more real than real, more beautiful than beautiful, truer than true. In a hyper world there is no way of getting at the source, the original reality. Baudrillard gives a good example of pornography. He views it as ‘more sexual than sex’... hypersexuality (Baudrillard, Jean 1988). In other words, Baudrillard says that today, reality itself is hyperreality. There is no more reality; all we are left with is hyperreality. Baudrillard gives another interesting example of hyperreality of America. In his book *America* first published in France in 1986. He says that in a postmodern society such as America, everything is simulation, everything is hyperreality. He further writes that everything is destined to reappear as simulation. It includes landscapes as photography, women as the sexual scenario, thoughts as writing, and terrorism as fashion. Things seem only to exist by virtue of this strange destiny. You wonder whether the world itself is not just here to serve as advertising copy in some other world (Baudrillard, Jean 1988).

For conceptual clarity, hyperreality is more real than real. When the real is no longer real what it used to be, nostalgia assumes its full meaning. All sorts of myths and strange stories, which can never be believed or verified, are associated with the authenticity and objectivity of the simulation. Baudrillard argues that the hyperreality created by simulations increases the feeling of reality. Their authenticity creates a special effect. They are hyperreal rather than really real.

Orders of simulations:

There are three orders of simulacra parallel to the successive mutation of law of value since the Renaissance: i) The Counterfeit is the dominant schema in the “Classical” period from the Renaissance to the Industrial Revolution. ii) Production is the dominant schema in the Industrial era. Iii) Simulation is the dominant schema in the current code governed phase (Baudrillard, Jean 1994, 95). The first order simulacrum rests on the natural of value, the second order simulacrum on the market law of value and the third order simulacrum on the structural law of value (Julie Rivkin and Michael Ryan 1998, 492).

Baudrillard looks at the postmodern society with the perspective of simulation which denies the existence of reality. Baudrillard says that postmodern society has moved from a capitalist-productivity society to a neo-capitalist cybernetic order that aims at total control. Like Lyotard Baudrillard is against metanarratives. He creates and constructs his own postmodern metanarratives of the phases of images or simulations. These orders of simulations have perfect historical depth. He gives phases or stages of simulations and hyperreality. These are in historical succession. Baudrillard moves on from Borges’ fable of the map to present what he terms the successive phases of the image:

it is the reflection of a profound reality,

it masks and de-natures a profound reality,

it masks the absence of a profound reality,

it has no relation to any reality whatever : it is its own pure simulacrum (Baudrillard, Jean 1983,11).

The first order: The image is the reflection of reality

In the beginning, from enlightenment to the emergence of industrial revolutions, there were simulations. Northrop Fry, Freud, Lacan

talked about collective representations, consisted of collective conscience and repressive laws. These were found in the society which had mechanical unity. Such societies were primitive ones. Baudrillard says that in their evolution of first phase or order, the simulations represented the reality of society. There was no gap between reality and image. The images represented originality in an authentic form. If there was portrait of a man, all fleshy curves were depicted. In India, the Sanskrit poet Kalidas described the image of Shakuntala with all reality of the body of a woman. Wole Soyinka's in *A Dance of the Forest* depicted the folk drama of the tribal's of South Africans through pictures of Tree and their discourse. Reality is never locked behind these imageries. At the first order of simulations, images were not supposed to control the society. There were only piece of art, aesthetics and recreation.

The second order: The image disguises or conceals reality

At this stage, industrial society gets mature. It is characterized by production of the scale of Fordism. Baudrillard says that simulations during their second phase of development reproduce identical objects. There is reproduction of a motor car, a refrigerator. The reproduction at this stage is the repetition of the same object. Furthermore, there is no need to counterfeit in the industrial era since the products are made on a massive scale and there is no issue of their origin or specificity. The simulations in this order misuse or corrupt the reality. There is always a place to play corrupt to the basic reality. It is the period of late modernity.

The third order: There is total absence of reality

At this stage of society, postmodernity emerges. The society is dominated by codes, signs and images. It is the society actually controlled and dominated by simulations. In the contemporary simulation society demonstrable examples to show that the line between simulation and reality has been erased. For example, the role of any character in the film

or advertisement on the TV show is really questionable. Baudrillard says that there is no way of identifying a real which exists outside of simulations, because the simulation society is structured according to all sorts of beliefs, ideals and blueprints. In short, reality is structured according to codes. Some codes are manifested indirectly in political ways; some are in the drafting of bills, the creation and enforcing of law, and so on. Some are inscribed into concrete intuitional-education, industry and prisons. The others appear in less obvious ways such as entertainment media, consumer goods, architecture and designed environments. Still more show themselves in the constant surveys, polls and questionnaires which classify the population according to their consumption patterns, income brackets, sexual orientations, and so forth.

In his book *America* (1986), Baudrillard says that simulations in this country are considered more than reality. They are, in fact, hyperreal. Simulations for American society precede the real in the sense that they produce the real social order in which all the Americans participate. And all can be said to feel the sense that they affect real people. Baudrillard's *America* gives the information about the America: "The only physical beauty is created by plastic surgery, and only urban beauty by landscape surgery, the only opinion by poll surgery... and now, with genetic engineering, plastic surgery for the whole human species" (Baudrillard, Jean 1988). In addition to it, it is impossible to isolate the processes of the real or to prove the real. All are like simulations. It is decorated in forward in the decoding and orchestration rituals of the media.

Baudrillard says that even our day-to-day needs are structured by signs and images. In India also few parts of the country are near postmodernity. When we go for food shopping, we choose between designer foods, health foods, exotic foods, saline-link foods, luxury foods, natural foods, traditional foods, convenience foods and ethic foods.

Others are 'fast foods' and 'junk foods'. Out of these foods, we choose the ones, which suit to our image. Perhaps, our image is about a particular film actor/actress or the model/cricketer. Recently, a cosmetic manufacturing company has come out with a variety of cosmetic items. These are favourites for any film actress. These items are sold for anything through media. The products are ranging from biscuit to motor tyre, car, motor bikes, cold drinks, tooth paste and even gutkha. These are sold on their brand ambassador's name and fame. The high prices products are consumed on the label of codes and images. All these examples focus on images thrown by the media.

In the third order simulations, there is total absence of reality. In the industrial society, production was dominant. It was the production which controlled the society. This has changed the neo-cybernetic capitalist society. Now, instead of production, reproduction controls the society. Baudrillard observed that it is on the level of reproduction fashion, media, publicity, information and communication networks as the level which Marx negligently called the sphere of simulacra and of the code that are the non-essential sectors of capital. Here is the global process of capital is founded.

Baudrillard very strongly argues that the third order simulations are the strongest means of social control in the contemporary postmodern society. He cites the examples of referendums, political polls and public opinions. In referendum, the answers are designed in advance by the questions. All the alternatives in the answers are reduced to a binary code with DNA serving as the sample of this.

The genuine discourse, the public opinion emerges from such referenda is a simulation and hyperreal. It is more real than people's beliefs. Polls represent nothing because as we have seen, the masses respond with simulated replies. Baudrillard interprets that we record

everything, but we don't believe it, because we have become screens ourselves, and we can ask a screen to believe what it records. To simulation we reply by simulation, we have ourselves become systems of simulation... it is this that makes good, old, critical and ironical judgment no longer possible... there is no longer a universe of reference ...polls will never represent anything. The distortions associated with polls are part of a broader set of distortions, which means that even with non-stop polling total uncertainty will never be lifted. Quite like lead respondents to reproduce what the pollsters are seeking; respondent do not produce opinions of their own. Baudrillard says that it is impossible to obtain a non-simulated response to a direct question, apart from merely reproducing the question. There is total circularity in every case; those questioned always behave as the questioner, imaginer imagines. It's like to ask for just hot air. Concluding his comments on the role of simulations as methods of social control, Baudrillard says that referents, polls and elections are examples of soft technological control.

The fourth order: There is no relation to any reality

Baudrillard argues that today the American and European societies have reached at a stage, which is “fractal, viral, or cancerous”. There is an endless proliferation. Everything, from DNA to AIDS to television images, follows this pattern. He declares the death of meaning, the Death of Reality, the Death of history, Death of Social, the Death of political and the Death of sexuality in postmodern society.

The speciality about this pattern of postmodern culture is that there is end of difference. Baudrillard labels it as a “culture characterized by transpolitical, transsexual, and transaesthetic attributes. In other words, everything is political, sexual and aesthetic, and as a result, nothing is political, sexual and aesthetic”. It is worse because the media are interpreted all these aspects of culture. Baudrillard presents the situation

of postmodern culture. Art is developed but in the process it loses its distinctive qualities, especially its capacity to counteract and be in opposition to reality. Thus, there is intertextuality as well as Transsexuality involving the elimination of sexual difference, our new model of sexuality. Transsexuality can be achieved surgically, but more importantly it can be achieved semiotically.

Baudrillard says that the culture makes all efforts to remove the differentiation between genders. In fact, negativity has been banished by this culture. In our country day in and day out the TV serials present their image of women deprived of many of the differences in gender in the realm of food habits, dress pattern, mannerism and lifestyle. There is abundance of positivity. Baudrillard says that the lack of differentiation in sexuality and lifestyle leaves us in a world resembling the smile of a corpse in a funeral home.

Baudrillard furthers his point of view and writes about the fourth order of simulation. There is no relation to any reality. It is its own pure simulation. Here is perfect hyperreality. In this fourth order all efforts are made to cancel the differences. There is jogging, weight training, aerobics, body piercing and adventure holidays for all, regardless of sex. The fourth order is characterized by private life going public in talk shows, digital special effects, songs, ads and self-help manuals. These implore to find yourself, do it our own way, express yourself, unlock the real you, and find your inner child. Glen Ward (1997) has abridged the fourth order of simulation in a very effective way. Baudrillard claims that when the real is no longer what it used to be, longing is its full meaning. The real is produced because of simulation. So once again the real is not so much given as produced which basically means that we cannot win.

Baudrillard has discussed the simulation society with all details: “At this fourth stage of the development of simulations we are at a point

where we suffer from cancer and viruses. These viruses are of social nature. Our efforts to remove all negativity have left us with a failing ability to defend ourselves. Like the AIDS' patient, we are all becoming immune deficient. Because our defences have disappeared, we are coming to be destroyed by our own antibodies, by the leukaemia of the organism". Thus, to Baudrillard, "our total prophylaxis is lethal" (Baudrillard, Jean 1994, 91).

Consumer society:

In the beginning of his academic career Baudrillard was heavily influenced by Marxian perspective. It is in his later part of life that he disagreed with him. In fact, he has tried to pick up the areas, which Marx had left out. For instance, Marx developed his theory on production relation. He talked about to the dialectical materialism, class war and alienation. He did not consider cultural factors as vital to economic organism. Baudrillard took up the issue of consumption for the analysis. What is particular about Baudrillard is that he focuses on cultural, emerging from simulations, TV and other sources of media through the Marxian Perspective of economic and material processes. He argues that postmodern culture is basically rooted in economic organization. Baudrillard concludes the postmodern simulation society is ultimately a consumer society focusing on mainly two observations. The postmodern society is simulation society, that is, run and controlled by code, sign and image, and the postmodern society is consumer society. According to Mike Gane (1991) Baudrillard's approach to culture remains in many senses on the ground of Marxian theory, giving more way to economic and material processes in cultural analysis than other Marxists of this period.

Marx's analysis of industrialization and capitalism has influenced many social scientists throughout the 20th century. It is noted that large

numbers of postmodernists have been influenced by Marx and his ideas. Baudrillard has been picked up some of the Marx's ideas and developed his own theory in his writing. With the arrival of industrialism, there was a search for labour, raw material and new markets. Marx looked at this, but recognized in it a potential for improving material comforts for people's lives. Modern period had a great capacity for improving people's standards of living. Marx also recognized that, the innovations of modernity were boosted by the capitalist economic system, and he was deeply critical of this capitalist economic system.

Marx was historical materialist. He believed that all society in history could be understood through the organized peoples' labour. In all society people's lives are defined by labour. Marx believed that labouring under capitalism in a particularly immoral way was useless. The basis of his analysis was under capitalism. All aspects of culture were determined by economic forces. This was dehumanization and economic failure of creativity. Marx believed that in order to buy what they need to live, people have to sell their power for wages. Their labour is bought and sold as commodity; a price tag is attached to everybody. Everything is just a means of making profit. Marx argued that labour for exchange never been a fair deal. The employers need workers to create wealth far in excess of their basic requirements. So only a part of the working week is spent replacing the value of wages. The rest is extra amount of work which generates wealth for the capitalist. This is exploitation. In a capitalist society, the goods produced by the labour have their use value taken away from them and replaced with exchange value. Under the dominance of the market, it is not what things mean or what real purpose they served, how much they are worth. Everything is equal to money. Money and not face to face communication, now acts as the vital social bond.

Marx in his analysis of exchange value argues that there is clash between the needs of the workers and the capitalist system. The result of this clash is the class struggle. This will lead to revolution. Baudrillard analyzes Marx's theory of capitalist society at two levels. The economic level consists of production and distribution of goods. The cultural superstructure level consists of arts, religion, shopping, entertainment, language and party politics.

Simulations and consumerism is major thrust of Baudrillard's thought. Baudrillard developed his theory of a simulations and consumerism out of his dialogue with Marxism. Marx was critical of modernity and its product capitalism. He was optimistic about the victory of working class. But, painfully, it did not happen. Baudrillard, along with other left oriented thinkers of his generation thought that the west was not willing to overthrow the capitalist system. In such a situation it seemed to him that Marx had to be made up to date. Marx had to account to contemporary developments in information technology, consumerism, growth of the leisure industry and multinational corporations. He argued that we are now in a period of super modernity, hypermodernity, late modernity and post modernity. Marx needs to be improved accordingly.

Baudrillard was very much impressed and agreed with Marx at the earlier periods of his academic life. Among the simple societies-primitives, there was occurrence of theoretical value that they had a system of symbolic exchange. The system of gift giving at religious, rituals and festivals were marked among the tribals by symbolic exchange. This was characteristic of pre-capitalist society. But, this changed and symbolic exchange was replaced by economic exchange. Marx considered it to be the replacement of abstract value by real values. Baudrillard, in the beginning, agreed with Marx that development of capitalism had brought about fundamental social changes. While

advocating consumerism, Baudrillard in his later day works, postpones from Marx on the basis of a transition from a society, a production to reproduction. Images and information are now more important than solid commodities. The cultural superstructure has power of its own. It is not a just passive reflection of whatever happens in the economic base. Consumerism might be more important than Marx's modes and relations of production.

Baudrillard's disagreement with Marx has given a new turn to Marx's theory. Now it has become clear that factors of political oppression are not located in any one specific group, place or action. Nor oppression comes only through economic organization. Power is present everywhere. It saturates into everything. No wonder, we cannot rely on the workers to rapidly unite in revolt.

Consumer Society:

At the base of consumer society, there is a substantial communication system. It is through this system that the media float a large number of signs and images. These signs and images constitute simulations. Baudrillard's thesis is that commodities of market are nothing in themselves, they are known by the signs and therefore the consumers actually purchase these signs. We have signs for milk, shirting, refrigerator, TV, two wheelers, cars and what not. We purchase these object for consumption through the images. These object images carry brand or sign value. They are status- loaded characterized by a particular brand. Those models through whom these signs are communicated also enjoy a celebrity status. Film stars, national leaders and experts of various walks of life are also used to create images. The signs, therefore, do not have use value. They only indicate exchange value. What is important in this kind of marketing is that there is a great increase in consumerism.

Consumption leads to production. Baudrillard has departed from traditional Marxism by focusing on consumption instead of production; he ultimately returns to production. His argument is that if America's model of consumption is accepted as a dominant pattern by Europe, it will lead to the complete union of production. Baudrillard thus, argues at length that an increasing in consumption will end up in enhancing production.

Signs and images build up social stratification. Marx explained social stratification on the basis of production. He writes that the root cause of class war was the class antagonism. Production relations decided the class structure. Baudrillard, in his theory of consumerism, says that signs and images create classes of commodities of consumption. From this perspective, a social stratification of a society is secondary to the consumption of signs and images. Baudrillard's thesis of social stratification is about consumption. When we consume object we are consuming signs and images and in the process, we are defining ourselves. Thus, categories of objects are seen as producing categories of persons. Through object a stratified society speaks in order to keep everyone in a certain place.

Baudrillard argues that people are what they consume and are differentiated from other types of people on the basis of consumed objects. Actually, what we consume is not so much objects, but signs. Consumption is a systematic act of the manipulation of signs. In order to become object of consumption, the object must become sign. It is the code that controls what we do, and do not, consume.

Man ceases to be rational in choosing consumption articles to the lay person; the world of consumption seems, on the surface, to be quite free. He is rational man, and if there is money in his pocket he may pick up whatever he wants. There is nobody between his wisdom and the

object. But, Baudrillard has something else to say. He argues that though the individual is free to market at his bill, he can only marginally exercise his personal choice. Further in consumption, we all feel quite unique, but in fact, we closely resemble everyone else in our social group, members of that group consume much the same thing. It is clear that we are not nearly as rational as we think we are. All are subordinate to the pressure of sign and image.

Consumption does not satisfy the requirements. In the postmodern society, it is the code which controls the consumption behaviour. In such a situation, consumption does not satisfy our needs. The needs are, in fact, not real; they are created by simulations. Baudrillard writes that the idea of needs is derived from the false separation of subject and object, the idea of needs is created to connect them. The end result is a tautology with subjects and objects defined in terms of each other (subjects need objects; objects are what subjects need). Baudrillard deconstructs the subject-object dichotomy and, generally, the notion of needs. We do not buy what we need, but rather what code tells us we should buy. Further, needs themselves are determined in code so that, we end up needing what the code tells us we need: there are only needs because the system needs them. Codes, simulacra, simulation and hyperreal have unpacked in more detail in order to gain an understanding of how they operate. Virtual reality is an impoverished substitute for reality. The virtual is regarded as secondary or weakened derivative of reality. Representation suggests the virtual is deceptive or even dangerous because it attempts to usurp or challenge notions of reality. The virtual reality is a perfection of the real, more real than reality, and the hyperreal.

Baudrillard's central theme is 'Manipulation of Code' in the analysis of simulation. The object or consumption items are given signs whose value is determined by a disciplinary code. Code is the controlling

system of sign. It consists of rules, which guide and control the signs. The items of consumption are part of these sign system. The items of consumption are purchased on the basis of signs and images. But these signs are ultimately subjected to the control of code. We do not buy what we need, but it is the code, which tells us to buy. Hence, code is the dominant controller.

Consumption has nothing to do with reality. Representation relates no reality. In a simulation society, there is nothing like reality. Baudrillard believes that in consumption society we do not have anything what we usually think as reality. According to Baudrillard, consumption in fact is about the systematic and indefinite possession of object-signs of consumption. These object-signs and the code are part not real. From this point of view, when we purchase a BMW Car, we are not purchasing a car; rather we are acquiring what BMW Car signifies. We are a mobile society and we cannot afford to go for an old model Car. Car is not reality. Reality is floating sign and image.

There is a relationship with the Objects in the Consumption. Postmodernism declares the end of reality. Baudrillard was basically a poststructuralist. His guide Ferdinand de Saussure argued that word assumes meaning not with its relation to object but with other word. It means that the word is not related to reality. For instance, the word, 'night' becomes meaningful with the word 'day'. The simple linguistic norm is: the words are meaningful with the words and not the object's (real things). In such a situation, the meaning of the word does not come with its relationship to people. Instead, the meaning is derived from the relationship of word with other words.

Baudrillard says that the consumer society is controlled by the code. Human relationships have been transformed into relationship with objects, especially; the consumption of those objects. We are living in the

period of objects. These objects have no longer meaning because of their usefulness, their utility. They do not even acquire meaning from concrete relationship or disparity from other objects. This collection or networks of objects come to have a meaning and logic of its own. The objects are signs (they have sign value rather than use or exchange value), and the consumption of those object-signs constitutes a language to understand. Commodities are purchased as an expression and mark of style, status, luxury, power and so on.

Marx argued that business transactions in the market are done on the utility of a commodity. If the price is high, it is assumed that it carries greater utility. Marx's basis of it is the use value of commodity. Baudrillard challenges it. He says that it is the sign value of the object, which carries the price tag. In a capital society what we want is difference in consumption. The capitalist society has a very strange social formation. We try to associate and align ourselves with our class people, and on the other, we also wish to differentiate ourselves from others. The process of differentiation is a lifelong process. In our city, there are hundreds of thousands of people who own high value sign motor car. That is not a cause of worry for us. But, when our next door neighbour goes for high value sign motor car, it disturbs us much. Obviously, the neighbour has tried to differentiate himself from us, now he enjoys better status and cherished higher social meaning compared to us. In fact, our neighbour does not go for this car to fulfil his needs, as fulfilling consumer needs is not his objective. It was already fulfilled by his old car or two wheelers. He just wanted to show that he is different from us. Baudrillard makes a point in this respect that in a capitalist society, people seek difference so that they can acquire higher status compared to others. Consumption does not give satisfaction, instead it gives pleasure. Needs cannot be satisfied; our need, therefore, is to differentiate ourselves from others.

Baudrillard's concept of difference is observed in consumption in modern capitalist society not pleasure, not the pleasure of obtaining and using an object that we seek, but rather difference. This leads to the view that when they are defined in this way, needs can never be satisfied; we have a continuing, lifelong need to differentiate ourselves from those who occupy other positions in society.

Baudrillard's analysis of consumer society is basically borrowed from Marx production relation. Whereas Marx focuses on production, Baudrillard takes up the problem of consumption. Consumption increases through the floating of signs, images and code. And Baudrillard proves, with the increase in consumption, there is corresponding increase in production. The ultimate result is extension of capitalism. In a consumer society people do not have social relationship with other people. They interact with the objects through signs. Therefore, in practice, they purchase signs and consume signs. There is yet another characteristic of consumer society. Signs have status value and not use value.

Baudrillard uses structuralism to analyze consumer society. His argument is that there are objects or say items of commodity. These items are sold in the name of signs and images that is simulations. Thus, in practice, simulations are sold. Simulations have nothing to do with the items for objects. Thus, items are not real. They are signs and hyperreality. In linguistics the meaning of the word is always understood with reference to other words. Words are not concerned with the object that is their reality. In the same way, according to structuralism, signs are related to signs and not to objects or reality. In a consumer society, things are consumed on the basis of signs. Thus, items of consumption are exchanged on the basis of sign value and use value which Marx stressed. According to Poster (1988), consumption is a system of meaning like language, or like the kinship system in primitive society; marketing,

purchasing, sales, the acquisition of differentiated commodities, and objects/signs all of these presently constitute our language, a code with which our entire society communicates and speaks of and to it. Such is the present day structure of communication: a language (langue) in opposition to which individual needs and pleasures are but the effects of speech (Parole).

Baudrillard has developed the theory of consumer society through the system of signs and images and code. He ends up the consumer society by saying that consumptions are a system which assures the regulation of signs and the intergradations of groups. It is simultaneously a morality and a system of communication; a structure of exchange. This Structural organization by far transcends individuals and is imposed on them.

Consumers are capitalism exploitable class. For Karl Marx the labour class is exploited. Marx hypothesized a day would come when the exploited class would mix and carry out a revolution. Baudrillard has different interpretation. He says that consumption has a social labour. This social labour is transformed into consuming Mass. This mass of people is controlled by the code of science and images. This code prevents the consumer to do any revolution because they have relationship not with sellers or manufacture but with code. The fact is that the structure of code is not autonomous. It is subordinate to privileged class. This class will never promote the consumer class to carry out revolution.

The system of consumption controls the kind of collective revolutionary action. Consumers are a signed collectively to place in relationship to code. Thus, it is difficult to picture a social revolution under taken by those busy who try to acquire the money needed to the consumer high sign commodities. Baudrillard has launched a critical

analysis of an assault. Consumer society is without having a revolutionary subject like Marx.

Jean Baudrillard illustrates “the simulacra” of postmodern life. This has taken the place of “real” objects. For example, video games or music compact discs are the simulacra of postmodern society. There is no original in the way that reproductions are made of original paintings or statues. Virtual reality games add another dimension to the artificiality of postmodern life. Perhaps postmodernism is best compared to the emergence of computer technology. In the future, anything not digitalizable may cease to be knowledge. For Baudrillard, postmodernism develops a culture composed of uneven fragmentary experiences and images that constantly bombard the individual in music, video, television, advertising and other forms of electronic media. The speed and ease of reproduction of these images mean that they exist only as image, devoid of depth, concerned, or originality.

Thus, Postmodernism reflects the energy and multiplicity of contemporary life as well as its frequent lack of coherence and depth. The lines between reality and deception can become so blurred that reality TV is now hard to distinguish from reality and from television entertainment.

The sociologist Jean Baudrillard was high priest prophet of postmodernism. Baudrillard was teaching at the University of Paris at Nanterre in 1968. His early work, such as *The System of Object* (1968) and *The Consumer Society* (1970) was broadly Marxist in orientation. However, his next work *The Mirror of Production* (1973) is highly critical of Marx. It views his analysis of capital as insufficiently radical and trapped within the very categories of capitalism such as production itself. This continued in Baudrillard’s own assessment of capitalist economics in *Symbolic Exchange and Death* (1976), and subsequent collections such as *Simulations* (1983).

In *Simulations* “reality” theme is running throughout Baudrillard’s analysis of modern culture and society. Reality has been replaced due late capitalist era by codes of signification. In *Simulations* Baudrillard argues that today reality has been replaced by simulation, by images, which purport or pretend to be the real thing. At one time, images would claim to represent a reality that was already there. In contrast it’s “Precession of Simulacra, a series of images which do not even claim to represent reality but offer themselves in its place”: “simulation is the generation by models of a real without origin or reality: a hyperreal”, “It is the desert of the real itself” (Baudrillard, 1983, 2).

Present-day simulators try to make reality coincide with their simulation models. What has disappeared is the notion of the “representational imaginary”, the difference between reality and simulation with this entire subject matter of metaphysics, has gone in its quest to define reality” (Ibid. 3). The age of simulation liquidates all referents, there is no longer a question of imitating or even parodying reality: “it is rather a question of substituting signs of the real for the real itself” (Ibid. 4) According to Baudrillard, one of the motivations of religious iconoclasts who objected to the representation of the divine in images was their fear that simulacra might evoke in people the “destructive truth... that ultimately there has never been any God, that only simulacrum exists, indeed that God himself has only ever been his own simulacrum” (Ibid. 8). And if God himself can be simulated, then the whole system is merely “a gigantic simulacrum... never again exchanging for what is real, but exchanging in itself, in an uninterrupted circuit without reference or circumference” (Ibid.11). A perfect model of all the orders of simulation is Disneyland. This can be traced the profile of America whose value “are exalted here, in miniature and comic strip form” (Ibid. 23-24). Disneyland exists to conceal the fact that it is the real

America which is Disneyland: It “is presented as imaginary in order to make us believe that the rest is real”, when in fact America itself is “no longer real, but of order of the hyperreal and of simulation. It is no longer a question of a false representation of reality (ideology) but of concealing the fact that the real is no longer real, and thus of saving the reality principle” (Ibid. 25).

The pointless imaginary world of Disneyland elicits our belief that the adults are elsewhere in the real world, and to conceal the fact that real childishness is everywhere. There are many sites with the same function as Disneyland (Enchanted Village Magic Mountain) surrounding Los Angeles which itself is “a network of endless, unreal circulation... an immense script and a perpetual motion picture” (Ibid. 26).

Here Baudrillard describes hyperreality in day today life. For example cartoons, movies, KBC, quizzes, IQ type questions, audiences are just as much adults as children; and indeed, the manufacture of entire political and social visions through the news media, in their coverage of war, other nations, education Ex. Video Games, TV channels, Sports, apartments in media, all technical information are the hyperreals.

In “The Order of Simulacra” first published in *Symbolic Exchange and Death*, Baudrillard traces the emergence of three orders of Simulation since the Renaissance: the counterfeit in the early modern period; production in the industrial era; and simulation in the current code-governed society. Then there comes a market law of value followed by a structural law of value. The modern sign, as first manifested in the counterfeit, arose when the feudal order was undermined by the bourgeois order. Signs were clear and prohibitive, their circulation restricted in a brutal hierarchy. In the early modern era, the arbitrariness of the sign was inaugurated with the sign being emancipated, and every

class is able to participate in a competitive democracy. The sign exists as a simulacrum of a “Natural” Value (Baudrillard, Jean 1993, 50-51).

In postmodernism, reality is collapsed into hyperrealism or the meticulous reduplication of the real. It is exercised by an objective gaze or perspective which has attained, neutrality finally farce of the object” (Ibid. 71-72).

In this situation, reality is defined by its very reproducibility. “We are now living entirely within the ‘aesthetic’ hallucination of reality... This is the end of metaphysics and the beginning of the era (Reality has passed completely into the game of reality) of hyperreality” (Ibid. 74). Art can no longer imitate or parody, distance itself from reality: “art is everywhere, since artifice lies at the heart of reality” (Ibid. 75). Reality, then, is manufactured, and passed off as itself.

In his *System of Object* Baudrillard attempts to analysis how in the contemporary world objects are experienced, their function, their relation to metal structures, their cultural underpinnings, and, in general, the system of meanings that objects institute. He considers objects from what he calls the “technological plane”, which reveals the rationality of objects, whereby they can be understood in relation to production, consumption, possession, and personalization. He argues that it is no longer material needs that generate the circuits of production; rather, those circuits are driven by a semiotic code of equivalences. Both the identity of consumers and the commodities they acquire, it is the latter that determines the former. Baudrillard argues that “the ideology of competition has shifted from the sphere of production to the sphere of consumption. It has created, through the Psychological monopolization of all needs, a class of “normal” consumers who, paradoxically, which to feel unique while resembling everyone else in their possessions” (Baudrillard, Jean 1996, 183).

In fact, the ideology of competition gives way to a philosophy of self-fulfilment whereby individuals actualize themselves, their identities, and personality in consumption. The philosophers of consumption such as American advertisers Ditcher and Martineau, claim that “this new humanism of consumption offers individuals an opportunity for fulfilment and liberation; the underlying premise is to offer consumers the ability to feel moral even as they indulge in a hedonistic morality founded purely on satisfaction even as they regress to childlike and irrational behaviour being free to be oneself effectively means being free to project ones desires into produced goods thereby drives that were blocked by guilt, superego or taboo. But this freedom does not extend into any substantive or critical function (Ibid. 185).

This consumerist philosophy substitutes personalized relation to objects for lived human relations, based on a “force integration of the system of needs into the system of products” (Ibid. 188). In industrial society it is the system of objects which imposes its own coherence and structures an entire society. The object system comprises not a language but a code, a code of “status” or social standing which in universal is as much as advertising converts us all to it; other forms of recognition or valuation are giving way to this. This code is totalitarian: notwithstanding our individual revolts. We participate daily in “its collective development” (Ibid. 193-194).

The code emancipates social relations in that it renders outmoded rituals of class and caste and preceding social discriminations. In history, the code establishes a universal system of signs. All individuals are defined in terms of their objects; here the price of regression is obtained to the language of value. This valuation worsens the desire for discrimination and hierarchy.

Finally, the code offers the image of a false. The transparency of social relations masks the real structures of production (Ibid. 195-196). Consumption is not defined by the particular objects we acquire but in their signification: to be consumed, the object must become a sign (Ibid. 200). Consumption is the virtual totality of all objects and message presently constitute in a more or less coherent discourse.

Baudrillard emphasized on the power of the symbolic system or code because this has a tendency to deny agency. According to Baudrillard, the consumer experiences his distinctive behaviour as freedom, as aspiration, as choice. His experience is not one of being forced to be different, of obeying a code' (Baudrillard, Jean 1998, 61).

The issue of the computer code is important for a number of reasons. First, the pattern and sequence of the code may not be intrinsically meaningful to the use-participant it creates the conditions that make meaning possible through enabling the use-participants to engage with virtual reality environment, second, code raises questions about the production of meaning via signifiers and signified. Code includes on-off, provides the mechanisms for the construction of signifiers such as text, colour, line, or shade within virtual environments. The real image is an approximation to reality which is created possible via a particular medium, style and technique. It is on the ground of media, manner, and music like Aristotle's defense to Plato's idea of God (real/truth). For Oliver Grau remarks it is not possible for any art to reproduce reality in its entirety and we must retain awareness that there is no objective appropriation of reality (Grau, Oliver 2003, 17).

Baudrillard states that simulacra are not manipulative because it is not a case of masking or hiding the truth. Simulacra are subversive because they challenge the notion of truth or reality. The concept of simulacrum concerns the relationships between images and reality. For

Plato the simulacrum was a false likeness which leaves the real/unreal binary intact. William Merrin points out that in Western culture: The image has always been conceived of as powerful, as possessing a remarkable hold over the hearts and minds of humanity- as having the capacity to assume for us the that which force of that which it represents, threatening in the process the very distinction of original and image (Merrin, William 2001, 88).

Baudrillard thinks that the simulacrum attempts to absorb the real by becoming equivalent to it in contemporary culture. He says ‘the image cannot imagine the real any longer, because it has the real. It can no longer transcend reality, transfigure it, nor dream it, because it has become its own virtual reality’ (Baudrillard, Jean 1999, 41).

These insights concerning the semiotic code reach into the nature of capitalist production itself. In *Symbolic Exchange and Death* Baudrillard displaces the Marxist terminology of use-value and exchange-value with his own terminology of symbolic exchange and commodity exchange; capitalism, he argues, is not a mode of production but a system of codes premised on the “law of value” (the equivalence between the value of a commodity and the amount of labour power necessary to produce it). Baudrillard insights it as capitalism proceeds, it undermines the very oppositions between economic base and superstructure, as well as between capital and labour. The law of value extends beyond economic sphere into all realms of culture. It is the realm of significations economic and ideological spheres: as Mike Gane points out, in Baudrillard’s assessment, the symbolic order in the capitalist system (the order of language and signs) “almost appears as a replacement for the notion of a social infrastructure” (Baudrillard, Jean 1993, xi-xii)

For Baudrillard, emphasis on the notion of symbolic exchange effectively displaces a Marxist emphasis on the economic sphere into all

realms of culture. And it is the realm of signification which apports their place to the economic and ideological spheres: as Mike Gane points out, in Baudrillard's assessment the symbolic order in the capitalist system (the order of language and signs)" almost appears as a replacement for the notion of a social in as in ultimately determining force of social and political change; the notion of symbolic exchange opposes cultural and human values to the bourgeois values of utilitarianism and profit. It is taken from Batail's view that capitalism's value of production and accumulation are contrary to our basic human impulses of expenditure, sacrifice, and destruction. In the notion of symbolic exchange Baudrillard sees a richness of human activity beyond the reductive ethic of capitalism (Gane, Mike 1991). Baudrillard draws on the notion of "gift" articulated in relation to primitive societies. When a gift is given, it bears something of the identity and status of the giver, imposing an obligation to reciprocate on the part of the receiver. Baudrillard also draws on Saussure's research on anagrams, which he saw as a foundation for a theory of poetry. Baudrillard sees the basic principle of reversibility: the reversibility of the gift via a encounter gift, of the terms in an anagram, of life in death (Baudrillard, Jean 1993, 2). Death is the form in which determinacy is lost through the demand for reversibility: reversibility is fatal to any coherence, any identity: This, is "Symbolic exchange" (Ibid. 5). In a chapter "The End of Production" this principle of reversibility is given in its broader significance.

Baudrillard describes the structural revolution of value. Saussure saw a signifier as related to a specific signified and as possessing a structural value in relation to all other signifiers in a system. Baudrillard claims that this situation is analogous to Marx's analysis of the value of a commodity in terms of use and exchange, as expressed by the commodity law. The value of commodity has its own specific use of reference; but it

can be exchanged for any number of other items or for money. But Baudrillard says that a revolution has put an end to this classical economics of value: now, the referential value of the sign or commodity is annihilated, and its structural value-its position in the system of signs or other commodities is autonomous (Baudrillard, Jean 1998, 488). The value of the commodity is not based on its use as the value of the sign is not based on the signified to that it refers but merely its place in the sign system (Ibid. 489)

In this new phase, value is a product of simulation: signs are exchanged against each other, not against the real: signs became free of any “determinant equivalence” with reality. A similar change occurs at the level of labour power and production: the annihilation of any goal of production allows production to function as a code in this new stage, money signs, needs, labour all float in an endless mutual commutability or exchangeability (Baudrillard, Jean 1993, 7). Here real is moved from the commodity law of value to the structural law of value where reality is “absorbed by the hyperreality of the code and simulation” (Baudrillard, Jean 1993, 2).

The age of simulation of reality is announced by this absolute mutual commutability: “All the great humanist criteria of a value, the whole civilization of moral, aesthetic and practical judgment are destroyed in our system of images and signs. Everything becomes the characteristics effect of the domination of the code. This indeterminacy extends even to the realm of the economic infrastructure, which no longer be regarded as determining all other realms, such as culture, art and politics” (Ibid. 9).

In this new rule, capitalism is no longer a mode of domination: but the structural law of value is the purest form of domination, no longer locatable within a class or a relation of forces, but “entirely reabsorbed...

into the signs which surrounds, operative everywhere in the code in which capital finally holds its purest discourses” (Ibid. 10). The fundamental law of this society is not the law of exploitation but the code of normality (Ibid. 29).

The foundation of control is social classes and code. Marx explained exploitation with references to class antagonism. The owners, the means of production exploit the working class. The class situation is different in a consumer society. Elites in this society are defined not by objects or consumption but by their economic and political powers and in their ability to manipulate signs and people. The middle and lower classes lack these powers with the result that they are left to dwell on objects and consumption.

According to Baudrillard, the elites constitute a dominant status in the consumer society and being dominant they have the power to exploit the middle and lower-middle classes. The whole class structure in the postmodern society is thus subordinate to signs, images, code and simulations. If production relations are a key to analyze class antagonism, code constitutes a dominant factor to explain postmodern society. Revolution in production would not end culture and code. Baudrillard’s analysis of simulation society takes a radical departure from Marxism.

In Marxism, there is no place for culture. It is subordinate to economic organization. But, in the postmodern society, consumption and production are interdependent. If place of production is revolutionized, it would not be in the case mean the downfall of culture and code. In other words, more there is a production; greater would be the development of culture. Traditional Marxism accounts for the means of production. It identifies certain areas of economic life, which serve as sources of increase in production. Automation is one of them. Quite like means of production, Baudrillard also talks about means of consumption. He

identifies certain areas of cultural life which serve to boost drugstore. In the analysis of drugstore, Baudrillard argues that the role of sign value increases much. Marketing is indifferent to time and space. In a capitalist society, competition is a constant companion. The functioning of market is not restricted to time and space. One need not be the slave of time. The mall, like every city street, is accessible seven days a week-day or night.

Baudrillard says that quite like, the market has no restriction of time. Things of consumption are available at any place round the world. He comments that at the heart of consumption as the total organization of everyday life as a complete homogenization are perpetual shopping, the super shopping centre, over new pantheon, our pandemonium, brings together all the gods or demons of consumptions. System of credit card develops consumption. Baudrillard recognizes the importance of the credit card to the shopping mall and more generally to the consumer society. He says that the card frees us from checks, cash, and even from financial difficulties at the end of the month. From the purchase of a car, a house, a TV and even a dining car we came to know that this has facilitated consumption.

Symbolic exchange does not distinguish whether things are good or bad. Baudrillard cites the primitive practice of symbolic exchange. In this custom there was no use-value economic exchange. It was an exchange of gifts. Gifts were never considered in terms of money. Gifts are gifts only a token of good wishes. This theme of symbolic exchange seems to be very dear to Baudrillard. He says that in the postmodern society, the importance of sign value is equivalent to symbolic exchange. The consumer hardly analyzes the 'good' or 'bad' aspects of a commodity. What are important for him are the sign, image and code.

According to Mike Gane (1991) all of Baudrillard's work is based on his ideas on symbolic exchange that is value exchange. He observes:

Symbolic Exchange is adopted as a basic universal, a kind of sub-structural necessity, and therefore as a position from which a new challenge can be made to contemporary society. His project must be regarded as an attack on the 'disenchanted' world from the point of a militant of the symbolic cultures (Gane, Mike 1991). Baudrillard's total contribution to the analysis of postmodern society is struggling against the dominance of signs, images and codes in the name of symbolic exchange. The postmodern consumer society is the creation of the interplay of signs. In fact, for Baudrillard, consumption is nothing but a form of communication.

Baudrillard condemns the contemporary postmodern society as a simulation society, a consumer society. For such an attitude towards postmodern capitalist society, Baudrillard is labelled as a pessimistic visionary. He is fact discouraged by the failures of revolutionary movement. He is conscious of the pangs of simulation society. He is worried about the loss of reality. Once he raged about the signs must burn. In the face of the pessimism of present-day postmodern society, Ritzer (1997) expresses the helplessness of Baudrillard in the words: 'Baudrillard not only rejects social revolutions but comes to believe that we can no longer fix the way things are going. Thus, even social reform seems to be out of question. Not only that, the reader gets the clear sense that the efforts to respond to contemporary problems are as should not be rationally planned and organized' as Baudrillard puts it 'we should entertain no illusion about the effectiveness of kind of rational intervention' (Ritzer, George 1997).

Baudrillard is very much pessimistic. The postmodern society has been worsened to such an extent that there seems to be no hope for any reform. The society seems to be beyond any repairs. The problems of simulation and consumer society are gigantic indeed. However,

Baudrillard's pessimism is not weak. He cannot offer any response to the challenges of postmodern society. Baudrillard is very much hopeful to reform the present postmodern society. He has every hope to come out of the dark tunnel. He says: set ablaze the sign, the image and the code. Beyond that, there seems to be sunshine.

Seduction is the solutions to the evils of simulation and consumer society. Consumerism is linked with simulations. He comes to the conclusion that consumerism gives a class formation to masses of people who in their turn commit revolution before the weapon of alternating consumers. He uses the term 'seduction'. Seduction is the allurements and an attraction of the kind of pornography; the consumers are made victims of consumption. Thus Jean Baudrillard presents the end of history as a miserable failure of the modern aspiration of reconciling reason and the world. He argues that history has 'gone into reverse' (Baudrillard, Jean 1994, 10) as the critical distance between rationality and reality that is necessary for us to understand or change the way things are vanishing in contemporary hyperreality.

All through his work, Baudrillard talks about symbolic exchange. In pre-modern, pre-industrial society, there was a wide prevalence of symbolic exchange among the simple people. In India, Even today, there is a practice of symbolic exchange. Baudrillard reinterprets symbolic exchange in simple societies as a solution to the problems of postmodern society. Ritzer George lays down the role of seduction in Baudrillard's theory: while symbolic exchange plays these roles in Baudrillard's theory, seduction can be seen, at least in part, as a way of responding to the problems associated with that world. Seduction means enticement to sexual intercourse. It is the power of attraction. But, Baudrillard rejects the idea of complete clarity arguing that it would mean obscenity. Therefore, he prefers the scene or situation to be devoid of clarity. The

situation should involve absence of clarity and an input of illusion. Baudrillard puts his appeal. “For something to be meaningful, there has to be a scene, and for there is to be a scene, there has to be an illusion, a minimum of illusion, of imaginary moment, of defiance to the real, which carries you off, seduces or revolts you” (Baudrillard, Jean 1990). Baudrillard further enhances the importance of seduction. He argues that while scenes may be visible, the obscene is hyper visible, pornography in general is a good example of the obscene. A more specific instance is the characteristic of scene but it disappears in the obscene, which is cool, white. In this postmodern capitalist society, the people are seduced in all walks of life. Simulations are easily available. Baudrillard says that we are subjected to the rampant obscenity (seduction) of uninterrupted social community. And then, with everything over signified, meaning itself becomes impossible to grasp. The social world has become promiscuous: social prostitution is uncontrolled. Polls, talk shows, and the media more generally force us to tell our secrets, even when there are none to tell. There is the pornography of information and communication. We have become over informed, buried alive under information.

Baudrillard analyzes the structure of seduction of postmodern society. In the seduction used by the market there is “play and power of illusion”. Illusion lies at the base of seduction and the choice is between seduction and terror that is no longer duplication. Baudrillard uses seduction with reference to the games and signs. Generally seduction is associated with women. But Baudrillard interprets this kind of seduction in terms of games of signs. He is likely to think of seduction and illusion as false and therefore to be rejected search for the ‘truth’. As in his work *Illusion of the End of History* he presents the same illusion of a common man. It’s a kind of widening gyre and gyre of W. B. Yeats’s “Things Fall Apart, Centre cannot hold”. However, the illusions are not false and do

not involve false signs, rather it is senseless, involving senseless signs. There is no real, there was never a real. Seduction knows this, and preserves its vagueness.

Baudrillard is much scared of seduction through signs in the market. Sexual seduction may be tolerated but the terror of social seduction is much damaging. It will bring ruin for the people. In the postmodern society, our fundamental destiny is not to exist and survive, as we think; it is to appear and disappear. That alone seduces and fascinates us.

Baudrillard takes the postmodern society very seriously. He thinks himself as a highly fractured man. In this world of simulations, no one seems to care for the weakest of the weak. Thus, death exists when society discriminates against the dead. Only symbolic disorder can bring about an interruption in the code. Baudrillard makes an echo-making statement about the vulgarity of signs, images and code when he says that as a system of symbols, the code can only be combated by symbols, specially the reversed symbols of death. Thus, symbolic death is in generally poses a threat to the system. Earlier there were death of human being is called the lost of everything but it's once in their life. But in postmodern era it's the death facing situation in the form of code, sticky label, and brand. It's an illusionary era of departure. Here everything is temporary not eternal.

In his conclusion, Baudrillard pleads for the end of simulations, what is required in the present postmodern world is to care for the weak. It is the weaker sections of society, which have the strength to save the world. No one can do this job. Truly the weaker have the ability to change the existed system/force of the simulation. Jean Baudrillard is regarded as one of the pioneers of postmodernism. The ideas presented in his book seems quite detached from empirical experience. The

importance of Baudrillard attributes to cultural expressions is attractive for people working within the cultural sphere. The Matrix is more or less based on Baudrillard's *Simulacra and Simulation*. The writing is great and provocative, persuasive and enlightening. Especially world is full of reality, TV and other similar crap things. *Simulacra and Simulation* is first full-length translation in English of an essential work of postmodernism. The publication of *Simulacra and Simulation* in 1981 marked Jean Baudrillard's first important step toward theorizing the postmodernism. Moving away from the Marxist/Freudian approaches that had concerned him earlier, Baudrillard developed in this book a theory of contemporary culture that relies on displacing economic notions of cultural production with notions of cultural expenditure. Baudrillard uses the concepts of the simulacra, the copy without an original and simulation. These terms are crucial to an understanding of the postmodern, to the extent that they address the concept of mass reproduction and reproduceability that characterizes our electronic media culture. Baudrillard's writing represents a unique and original effort to rethink cultural premise from the perspective of a new concept of cultural materialism, one that radically redefines postmodern formulations of the body. His concepts of simulacra, simulation and hyperreality is reminiscent to think with reference to Plato's idea of truth in God's imagination, idea is only real and all are only imitation. This understanding is found in Jean Baudrillard's writing.