

## Hyperreality Found in a Short Story Set of *Cinta Tak Pernah Sia-Sia* by Agus Noor

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### Abstract

The researcher chose the short story set of *Cinta Tak Pernah Sia-Sia* by Agus Noor because the short story had many hyperreality. Hyperreality refers to exaggerated false or new realities from the original ones. Hyperreality does not have any equivalence and looks more real and charming than the original ones. The researchers found these exaggerated realities in the short story set by *Cinta Tak Pernah Sia-Sia* by Agus Noor. This research aimed to determine the realizations of hyper-realities in the short story set of *Cinta Tak Pernah Sia-Sia* by Agus Noor. The applied approach was the post-modernism literature approach. This approach to hyperreality was proposed by Jean Baudrillard. In this research, the researchers found the realizations of hyper-realities, such as the figurations, the plots, and the story backgrounds. The results showed some hyperreality realizations of *Cinta Tak Pernah Sia-Sia* by Agus Noor. They were 1) the cockroach, 2) the cockroach's story plot, 3) the story atmosphere of the cockroach, 4) the cockroach queen, 5) the moon of Otok, 6) the moon, 7) the moon sale by Otok, 8) the famous and rich Otok, 9) the postcard, 10) Beningnya figure, 11) the story plot of the heaven postcard, and 12) the postcard of heaven.

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## INTRODUCTION

A literary work is a miniature of the original reality. On the other hand, literature also brings reality in the form of a community description (Maemunah et al., 2022). The authors do not only mimic but also combine the reality miniatures and their imaginations. A good prose writer, whether it's a short story or a novel, will organize his or her speech into something creative and interesting, so that the reader will be immersed in it (Arifiyanto et al., 2020).

The results of the combinations are interesting literature works (Pahlewi et al., 2020). Thus, reading the works can amuse readers to imagine (Lavinsky, 2022).

In this digital era, literature works are easily accessible, especially poetry and prose. One of these changes is the use of digital platforms that have been used in the production and publication of art/literature, especially short stories (Febriani et al., 2021). The platforms for sharing stories are varied, such as Facebook, Twitter, Instagram, Wattpad, Medium, Tumblr, etc. These accessibilities lead to a term of cyber literature (Nurhidayah & Setiawan, 2019).

This literature refers to literature works produced on social media. Readers can also share their feedback, such as comments, like, or dislike directly. In this case, media become the primary factor in realizing hyperreality (Lazzini et al., 2022).

Postmodernism refers to a reaction of uncertainty against the previous theory, the modern theory (Shaukat & Basharat, 2019).

The digitalization process involves the creation of dangerous illusions from the connection between the data and reality. Thus, the process creates problematic hyperreality (Boyd, 2021). The simulation of communication media and mass reproduction could vastly develop in this digital era and create new and up-to-date contexts (Morris, 2021).

Hyperreality is a phenomenon proposed by Jean Baudrillard (Baudrillard, 1983). Thus, hyperreality does not have any equivalence because it exceeds the reference (Baudrillard, 1994). Hyperreality seems to be more real and

charming than the original reality (Dovydaitis, 2021).

Hyperreality also creates a new and irrelevant reality to the original reality (Rachman et al., 2020). Torkamaneh et al., (2021) explain that hyperreality is a specific reality without reference connection.

The figures or shows become more real on TV, gadget, photo gallery, and video than the real ones (Alirezaei et al., 2021).

Before the invention of advertisements on TV, hyperreality appeared in the form of figure holograms (Isitman, 2018). Hyperreality in a short story is observable in the intrinsic components, such as the plot, the figure, and the background or setting.

Hyperreality is also observable in the short story of *Cinta Tak Pernah Sia-Sia*, CTPS, by Agus Noor.

The short story contains 37 short story titles with definitely hyperreality realizations. For example, the title of *Keco* tells a character named Otok with a lot of weirdness. The short story set also has a story titled *postcard sent by a mother from heaven to his son in this mortal world*. The postcard is a shroud with burned edges. Thus, the shroud looks blackish.

This story is a hyperreality phenomenon of the short story set. Hyperreality does not only occur in the figures but also in the story plots that exceed the original reality.

Many scientific articles discuss hyperreality phenomena, such as Harijanti et al. (2020) titled "Hyperreality in the Novel of *Di Kaki Bukit Cibalak* by Ahmad Tohari." The research described the author's background to create hyperreality. In the descriptive analysis novel, the researchers found a few hyperreality or pseudo-reality realizations.

Bezrukov & Bohovyk (2022) conducted research titled "On the Verge of Moral and Spiritual Collapse: Challenges of a Post-truth World and Hyperreality in Salman Rushdie's *Quichotte*". This research found hyperreality in the novel *Quichotte* by Salman Rushdie. The novel is a post-modern literature text that brings a pluralistic situation with free interpretation and post-truth concepts within a fiction discourse.

In the current research, the researchers analyzed the short story set of *Cinta Tak Pernah Sia-Sia* by Agus Noor with hyperreality proposed by Jean Baudrillard. Hyperreality realizations are observable in all stories of the short story set. In general, hyperreality realizations are observable in the plots, settings, and figures of the short stories. However, those matters have inseparable connections because they support each other. The uniqueness and hyperreality of the short story set, *Cinta Tak Pernah Sia-Sia*, became the research object. On the other hand, the research aimed to determine the hyperreality realizations of the short-story set, *Cinta Tak Pernah Sia-Sia*.

## METHODOLOGY

This research applied a post-modernism literature approach with a qualitative design to produce descriptive data. The research focus was the short-story set of *Cinta Tak Pernah Sia-Sia* by Agus Noor.

The researchers assumed that the words, phrases, clauses, sentence excerpts, and discourse excerpts as the data. Thus, the realized data included sentence excerpts, paragraphs, and discourse of the short-story set, *Cinta Tak Pernah Sia-Sia* by Agus Noor. The data source of this research was the short-story set, *Cinta Tak Pernah Sia-Sia* by Agus Noor.

The applied data collection technique was the first-level semiotic reading, the heuristic reading technique. On the other hand, the data analysis method was the hermeneutic method (Supriyanto, 2021: 75-80).

The steps in this research are as follows. Reading the book of CPTS short story collection by Agus Noor as a whole. Then, while reading, the researcher also notes the important things contained in the the short story set of CPTS by Agus Noor, such as characters and characterizations, plot, and setting.

After that, the researcher relates the phenomena in the text to the phenomena of simulation-simulacra, hyperreality, and the social impacts of hyperreality studied by the researcher in the short story set of CPTS by Agus Noor.

## RESULTS AND DISCUSSION

This part provides the excerpts of the short-story set, *Cinta Tak Pernah Sia-Sia* by Agus Noor. The excerpts contained hyperreality based on Jean Baudrillard's perception and explanations of the findings.

### 1. Hyperreality in the short story titled *Kecoa*.

In this short story, titled *Kecoa*, the hyperreality included the figure's appearances, the characters, the plots, and the setting. Here are the complete explanations.

- a. The obtained hyperreality in the form of figurines was a cockroach, *Kecoa*.

The hyperreality in this short story was an insect, a cockroach. In the short story, the cockroach is not common. The cockroach terrorizes the main character. In fact, in the story, there are many cockroaches spread everywhere even on the main character's vomit. The following excerpt shows hyperreality.

*"Otok melompat kaget. Ia seperti dihantam kenyataan buruk yang tak pernah diduga datangnya ketika menyadari di kamarnya berkeliaran banyak sekali kecoa. perutnya terasa mual."* (Noor, 2017: 1)

The excerpt shows that the cockroaches, kecoa, are everywhere and terrorizing the main character, Otok. This excerpt explains that cockroaches become a hyperreality phenomenon that exceeds the original reality.

- b. This hyperreality phenomenon realization is a story plot.

This hyperreality is confirmed by an observed accident on Otok - when Otok is vomiting cockroaches. The following excerpt shows hyperreality.

*Otok muntah. Dan Ia terbelalak ketika menyadari bahwa muntahannya kecoa. Binatang-binatang coklat itu terasa berlendir ketika tanpa sadar Otok menyentuhnya."* (Noor, 2017: 2)

The excerpt describes the hyperreality realizations that are also observable in the story plot that supports the hyperreality realization of the cockroach vomit, muntahan kecoa. This

matter exceeds the original reality because there is no cockroach vomit in the original reality.

c. The hyperreality is the short-story background.

The other hyperreality is - the situational setting, the tumultuous and worrying atmospheres. In the short story, the cockroaches invade the inhabited cities by a human. People that thought Otok was crazy began to believe once they saw the cockroach invasion of the cities. The following excerpt shows hyperreality.

“*deng-drundeng, deng-drundeng, drundeng-drundeng- drundeng ... Anak-anak itu berbaris mengikuti Otok. Mereka berjalan, berteriak. Anak-anak kecil bertambah banyak yang ikut di belakang Otok. Orang-orang yang melihat barisan itu tersenyum.*” (Noor, 2017: 5)

From the excerpt, the described situation seems to side with Otok. The joyful and crowded atmosphere likely seems to occur. Then, the atmosphere turned tumultuous and frightening as shown in this excerpt.

“*SATU pemandangan yang mengerikan tergelar di hadapan mata semua orang. Mereka melihat banyak sekali kecoa merayap di jalanan. Dari bis kota. Sedan-sedan, Gedung-gedung, sekolahan, pabrik-pabrik, bermunculan kecoa-kecoa. Mendadak langit gelap karena munculnya beribu-ribu kecoa yang memenuhi udara.*” (Noor, 2017: 6)

From the excerpt, the atmospheres in the city are chaotic, riotous, and gripping. This hyperreality does not have any equivalence but only happens in the novel titled *Kecoa*, cockroaches.

d. The other hyperreality realization is the character of Otok's wife that becomes the cockroach queen.

Here is the excerpt showing the hyper-realization of Otok's wife along with her greatness and beauty.

“*SEMENTARA itu jauh di luar kota Otok bersiul-siul sembari berlari-lari kecil. Tertawa terkekeh-kekeh ketika dari balik cakrawala muncul istrinya sebagai ratu kecoa.*” (Noor, 2017: 7)

Based on the excerpt, the hyperreality is the cockroach queen, *ratu kecoa*, or Otok's wife. The hyperreality matter is about a human becoming a queen or cockroach. This human is Otok's wife. Her beauty and greatness are observable from the pearl ornaments of cockroaches. This cockroach queen is a new reality without any equivalence.

e. The arrangement of the hyperreality order only occurs in this short story titled, *Kecoa*.

The hyperreality phenomenon cannot directly occur without any arranged stages. These stages begin with the imitation of a reality, a reality bend, a disconnected reality from the reference, and a new reality without reference (Baudrillard dalam Himmah, 2020).

The character, the cockroach, imitates the original cockroach in the reality. Then, the author bends reality by reproducing the numbers of cockroaches into thousands of cockroaches that terrorize humans. In this stage, the author identified the cockroaches are uncommon.

The final stage is the disconnection of the cockroach from the equivalent reality. In this case, the cockroaches overwhelm the cities, buses, cars, and factories. This situation becomes a new reality, hyperreality. Hyperreality in the form of cockroaches has a dominant and extraordinary character.

## 2. Hyperreality in the short story titled *Bulan, the Moon*

In the short story titled *Bulan*, hyperreality realization includes the main character, Otok; the property as the ornament of the story, *Bulan* (the moon); and the exaggerated story plot than the original reality. Here are the complete explanations.

a. The hyperreality of the main character, Otok.

The hyperreality in the short story is observable in the main character, Otok. Soon before Otok wakes up, he sees the moon. The moon, *bulan*, in the story is the shining moon for the Earth's evening side. Here is the evidence.

“*BEGITU bangun tidur, Otok mendapati bulan yang semalam meloncat dari mimpinya. Benda bulat bercahaya sebesar bola kaki itu tergeletak di antara tumpukan pakaian kotor yang berserakan di lantai.*” (Noor, 2017: 16)

The hyper-reality of the excerpt is observable in the main character, Otok. He gets an impossible object to get, the moon or *bulan*. This action is something impossible because the moon or *bulan* is a space matter. Thus, the heat would be very high if the moon was held by humans. In this case, a human cannot hold the moon.

- b. The hyperreality in this excerpt is the moon or *bulan*.

The second hyperreality of the short story is the moon or *bulan* as the sky object reflecting the light of the sun. The moon or *bulan* is also the satellite of the Earth. This hyperreality phenomenon is observable in the excerpt that tells Otok jumping out of his dream and leaping toward the Moon. Here is the excerpt.

“*Mula-mula Otok tak percaya karena sisa alkohol yang semalam masih mengerak dalam batok kepalanya. Tetapi ketika bulan itu berloncatan mendekati kakinya, Otok merasakan kegairahan yang meyakinkan bahwa benda itu memang bulan yang semalam loncat dari mimpinya.*” (Noor, 2017: 16)

From the excerpt, the described hyperreality is the main character, Otok. In the beginning, he did not believe it because he was drunk. However, he was sure that the Moon or *bulan* got closer to him. The other hyperreality is - Otok saw the Moon as if the Moon got closer to him like a pet.

- c. The hyperreality of the story plot occurs when the Moon or *bulan* will be sold by the main character.

The hyperreality is also observable in the story plot. The story plot shows exaggerated matter from the original reality. In the story, Otok who lives poorly suddenly gets rich. Thus, he is so happy. He thought that if he could sell the Moon, he would have gotten rich because many

people wanted the Moon. He thought he could get billions of Rupiah. Here is the excerpt.

“*Bulan, ya, bulan telah menjadi miliknya. Berapa juta saya akan menerima kalau bulan itu saya jual? Lima belas juta? Sembilan puluh juta? Lima miliar?*” (Noor, 2017: 17)

From the excerpt, the story plot demands the main character to think of selling the Moon, *bulan*, at a high price so that he can live luxuriously.

- d. The hyperreality in the form of a story plot is part of Otok's fame and richness.

The following hyperreality is a story plot that tells the main character, the famous and well-known Otok. Otok could also heal various diseases by only touching the body parts with the taken Moon, *bulan*, on body. Hal tersebut dapat dibuktikan dengan kutipan berikut.

“*Orang-orang terus saja berdatangan. Otok tertawa senang dan ia lihat istrinya begitu sibuk melayani para tamu. Beberapa wartawan mewawancarai Otok, memuatnya menjadi berita di halaman pertama.*” (Noor, 2017: 18)

The last hyperreality phenomenon in the short story titled *Bulan* is the story of Otok becoming rich because every guest visiting him always presents him with money. Otok is not only rich but also luxurious. He has many luxurious things to support his life. The following excerpt shows hyperreality.

“*Cukup dengan ‘ongkang-ongkang’, duduk santai, Otok memperoleh segalanya. Anak-anak sekolah dengan lancar. Perhiasan di leher, tangan istrinya, belum lagi yang tersimpan di kotak. Pindah ke rumah yang megah. Mobil tiga. Deposito dan saham-saham.*” (Noor, 2017)

From the excerpt, the story emphasizes that the Moon can jump and leap to a person's hand. For this person, the Moon becomes a fortune in his life. This hyperreality only occurs for Otok. This matter becomes an example of hyperreality without any equivalence in the original reality.

- e. The hyperreality process in the short story novel titled *Bulan* by Agus Noor

The researchers also found some hyperreality realizations of the short story, *Bulan* by Agus Noor, such as the main character, Otok. Then, the Moon, as the property, becomes the focus of the short story. After that, the last hyperreality is the exaggerated plot from the original reality.

For example, the hyperreality of Otok, the main character, is the initial imitation of a poor human. Then, the author bent and combined his fate by telling that Otok got the Moon, bulan, the satellite of Earth. Then, the hyperreality disconnects the new reality and the referred original reality.

The evidence is observable in Otok, the main character, a lucky man because he gets the Moon. This matter can only happen in Otok's story. Then, the final phase is realizing hyperreality. In this case, the hyperreality of the poor and lucky main character, Otok, is because his fate obtains the Moon.

Secondly, the hyperreality takes the form of the Moon. The Moon, in this story, refers to the natural satellite of the Earth that reflects the sunlight. The hyperreality process begins with the imitation of the Moon, bulan. Then, the author bent the reality of the Moon into a soccer-ball-sized object with a very shiny light. The Moon, in this hyperreality, seems to be capable of jumping like a pet.

The third phase is the fading reality. In this reality, the Moon of the sky cannot be taken and fall into Otok's hand. Then, the final stage is the creation of a new reality. The Moon, held by Otok, is a soccer-ball-sized object. The Moon, in the story, could also heal ill persons by only touching the Moon on the body.

Thirdly, hyperreality takes form in the story plot. The short-story plot of *Bulan* has exaggerated reality. The process of hyperreality begins by imitating the story plot. The main characters get the object rarely and miraculously. Then, the author bent the story by telling Otok got the Moon. In this case, reality is the obtained object. However, the bent reality refers to the

Moon on Otok's hand. This bent reality is impossible in the original reality.

Then, the third hyperreality phase is the fading reality. The reality describes the reference descriptions of the reality so that the reality fades away. An example is the intention of Otok to sell the Moon so that he can be rich; the lost Moon in the night because it went down to Otok's hand, and Otok's fame because of the Moon and the ability to heal and grant wishes.

### 3. Hyperreality in the short story titled *Kartu Post dari Surga*, the Postcard from the Heaven

In this short story, *Kartu Post dari Surga*, the Postcard from Heaven, the hyperreality includes the main character, Beningnya; the story plot; and the postcard from heaven. Here are the complete explanations.

- a. The first hyperreality, in the form of a postcard, has more beautiful figures than the original postcard.

This hyperreality of the short story titled *Kartu Post dari Surga*, the postcard from heaven, contains various beautiful sceneries, historical places, and iconic places of every city in each country. The figures on the postcards are more beautiful than the original figures. The evidence is in this excerpt.

*"Ia mencoba menarik perhatian Beningnya dengan memutar DVD Pokoyo, kartun kesukaannya. Tapi beningnya terus sibuk memandangi gambar-gambar kartu pos itu. Sudut kota tua. Siluet menara dengan burung-burung melintas langit jernih.... Semua itu menjadi tampak lebih indah dalam kartu pos."* (Noor, 2017: 172)

Based on the excerpt, the hyperreality of the postcard figures looks more beautiful, real, and charming than the original postcards. The figures of the postcards catch the moment for Beningnya and her mother to remember. Postcards are the new reality without equivalent in the real world but except the postcards in the story.

- b. The short story hyperreality is the main character, Beningnya.

Beningnya, the main character in the short story *Kartu Pos dari Surga* or the Postcard from Heaven, is a little and lucky girl because she has a very nice mother. Her mother always takes care of her. Beningnya is the main character who lives happily because she always receives postcards from her mother. Her mother likes to send postcards and letters each time she visits new cities around the world. Then, while at home, her mother always tells her stories beyond the figures.

However, all happiness fades away because her mother does not send any postcards. In the story, when the mother flew on a plane, the plane fell into the sea. Then, her dead body was missing. At that time, Beningnya was younger than 6 years old. Her father was confused, to tell the truth. After that, Beningnya became the saddest girl in the world because he lost the only happiness, the postcards. Here is the evidence.

*“Mobil jemputan sekolah belum lagi berhenti, Beningnya langsung meloncat menghambur. ‘hati-hati!’ teriak sopir. Tapi gadis kecil itu malah mempercepat larinya. Seperti capung ia melintas halaman. Ia ingin segera membuka kotak pos itu. Pasti kartu pos dari mama telah tiba.”* (Noor, 2017: 169)

From the excerpt, Beningnya is waiting for the postcard's arrival from her mother. This long waiting makes her lose her focus at school. This matter shows that Beningnya is different from the ordinary girls her age who like to play with dolls. Beningnya is the realization of hyperreality.

- c. The hyperreality of the story plot tells about Beningnya receiving the postcard from heaven.

The hyperreality of the short story begins with the long-waiting time for Beningnya to get the postcards from her mother, Ren. She is a worker who is employed around the world Ren always sent Beningnya postcards and letters each time she visited the city around the world. Every time she went home, she told the events beyond the figures on the postcards. This memory made Beningnya miss her mother. Therefore, each time her mother left, Beningnya always waited for her postcards.

One day, her mother would move to another country by plan. Unfortunately, her plane fell into the sea and her body was missing. Ren passed away but Beningnya did not know about it. She was still waiting for the postcards from her mother.

One day, because of the long-waiting time, Beningnya wanted to visit the post office and ask for the postcards sent by her mother. However, Beningnya's father was confused by Beningnya's actions. Thus, he faked the postcards and the letters for Beningnya. Unfortunately, Beningnya learned it. She knew that it was not her mother's writing. Beningnya got angry. She cried and locked herself in the bedroom.

Soon after that, her bedroom shone. Her aunty, Sari, found Beningnya laughing joyfully as if she was talking to someone. Her father got up and stormed the door of Beningnya's bedroom. He hugged Beningnya. Nothing happened at that time, but her father found many postcards from Beningnya's mother on the floor. Then, Beningnya explained that her mother came to send the postcard by herself because the postman was sick. Beningnya gave the postcards to her father. When the father looked at the postcards, here is the evidence.

*“Ada cahaya terang keluar dari celah pintu yang bukan cahaya lampu. Cahaya yang terang keperakan. Dan ia mendengar Beningnya cekikikan riang, seperti tengah bercakap-cakap dengan seseorang. Hawa dingin bagai merembes dari dinding. Bau wangi yang ganjil mengambang. Dan cahaya itu makin menggenangi lantai. Rasanya ia hendak terserap ambles ke dalam kamar.”* (Noor, 2017)

Based on the short story excerpt, the researchers found the story plot of Beningnya receiving the postcard from heaven as hyperreality. The story plot exceeds the original reality and only happens in the short story titled *Kartu Pos dari Surga*, the Postcards from Heaven, without any equivalence.

- d. The hyperreality is in the form of postcards from heaven.

The next hyperreality is the postcards from heaven sent by the late Ren, Beningnya's mother

because the postman was sick. This finding indicates hyperreality because there is no postcard from heaven except only in the short story. Here is the excerpt.

*"Tadi Mama datang," pelan Beningnya bicara. "Kata Mama tukang posnya emang sakit, jadi Mama mesti nganter Kartu posnya sendiri..."*

*Beningnya mengulurkan tangan. Marwan mendapati sepotong kain serupa kartu pos dipegangi anaknya. Marwan menerima dan mendapati kain itu. Kain kafan yang tepiannya kecoklatan bagai bekas terbakar." (Noor, 2017: 174)*

From the excerpt, the sender of the postcard is the mother from heaven because the postman is sick. This excerpt has a hyperreality phenomenon because the postcard from heaven does not have any equivalence in the original world. and is exaggerating.

- e. The hyperreality process of the short story, *Kartu Post dari Surga*, a postcard from heaven includes the postcard.

The postcard contains more beautiful and charming figures than the original scenery. The hyperreality begins from the imitations of the sceneries. Then, the author bends the reality and puts the figures in the postcard. After that, the author disconnects the reality of the postcard figures and the reality. Then, the hyperreality realization is the postcard.

The character, Beningnya, is the second realization of hyperreality. The process begins by imitating a little girl, Beningnya. Then, the author bends the reality of the character into a sad character because her mother passes away. After that, the author disconnects the reality because no girl is as unlucky as Beningnya. The hyperreality is Beningnya with her life story.

The third hyperreality is the story plot. The process begins by taking the story of imitating a little girl story. Then, the author bends the story about the little girl whose mother passes away. However, the father seems confused to tell the truth about the mother. After that, the author disconnects from reality. Beningnya who waits for her mother's postcards never receives them. Then, she asks a postman if he knows about the

mother's postcards. On the other hand, her father attempts to false the letters and the postcards, but Beningnya learns it. The hyperreality of the short story, *Kartu Post dari Surga*, the postcard from heaven, is the postcard for Beningnya from the mother in heaven.

The fourth hyperreality is the postcard from heaven. The process begins with the imitated postcard. Then, the author bends the reality that the postcards are from the late mother and were sent to Beningnya. The author disconnects reality in the form of the postcards sent by the mother from heaven because the postman is sick. The final hyperreality is the shroud the size of a postcard with burned edges.

## CONCLUSION

This research reviewed the hyperreality of a short story set titled CTPS by Agus Noor with Jean Baudrillard's perception of hyperreality phenomena, starting from the characters, plots, and settings. The researchers also found hyperreality in the forms of the property told by the characters. Based on the analyses, the researchers concluded that the short story set of CTPS by Agus Noor met the hyperreality phenomenon aspect of Jean Baudrillard's perception. The hyperreality begins with imitating reality, bending, and modifying reality, disconnecting reality, and creating hyperreality. The results showed some hyperreality realizations of CTPS by Agus Noor. They were the cockroach, the story atmosphere of the cockroach, the cockroach queen, the moon, the famous and rich Otok, the postcard, Beningnya figures, and the postcard of heaven.

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