

Literature, Culture and Media
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Lecture – 39
Postmodern Media I

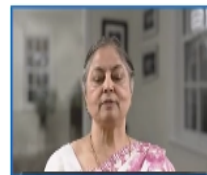
Welcome dear participants. So far in our discussions on media we have looked how the perceptions about the role and influence of media have changed during the 20th century. We have looked at how the Frankfurt School looked at the media developments particularly of the print technology and the rudimentary forms of film and TV. We have also looked at how McLuhan has looked at media as a force, which has the capability to change our culture and perceptions.

With this background, now, we move on to a postmodern media. Media in the post McLuhan world. In this world we find that there is a constant 24/7 immersion in media in a world, which has been saturated by different forms of media.

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Postmodern Media

- Constant 24/7 immersion in media in a media-saturated world. Post broadband media – era of digital creativity. Media reality is the new reality.
- Media permeates every activity – no distinction between media, reality and ourselves. No difference between real experiences and simulations
- Media engagement and critical media literacy, Julian McDougall
- Beyond the global village to understand the role media plays in blending different but simultaneous identities– individual, cultural, national and global. Lose the sense of difference between reality and its representation
- The distinction between truth and reality, real and imaginary, reality and its representation either becomes extremely fuzzy or entirely invisible



This post-modern world is saturated with what is popularly known as post broadband media, this is the era of digitalization of passing on information in a digital manner as well as performing and being creative in a digital era. So media reality is the new reality in today's world. In fact, there is perhaps no distinction now as far as media, reality and our own selves, our understandings about world and our own self is concerned.

There is no difference between the real experiences and the simulations for almost everybody; however, it is also important as Julian McDougall has pointed out to distinguish between simple media engagement and critical media literacy. All of us are immersed continuously in media in a significant and permanent manner and we can comment on the role of media.

But at the same time a critical scholar or a person with a critical perspective and training would be able to look at various critical philosophies and paradigms to understand how the media is taking a shape in a postmodern world. So, it is important for us now to look beyond this idea of the Global Village to understand how media is now blending different identities which also happened to be simultaneously present in us, the individual identity, cultural, national and global.

In this continual media inundation sometimes we find that we lose the difference between reality and the representation of this reality. So the distinction between truth and reality real and imaginary reality and its digital representation either becomes more and more fuzzy or even invisible at moments.

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- Critics link this with historical developments— Modernism and Postmodernism
- Postmodernism: play with the idea of representation, experimentation, stylistics, form and content
- Others contend that postmodernism is simply a new way of looking at media
- Concerned with the collapse of distinction between media and reality
- 'Reality' is defined, structured and mediated by images/symbols/representations – a state of simulacrum.
- Images refer to each other and represent each other
- What was taken once as a broad social reality, is now understood in terms of reflections through media. No reality outside these, concept of distortion is redundant



We find that critics often link this change with historical and cultural developments particularly they point out at the difference between modernism and postmodernism, whereas modernist had certain binaries and could think in terms of rationalities and certainties. We find that the postmodernist era started playing with the very idea of representation, experimentation, stylistics as well as form and content.

So we cannot simply reduce postmodernism as a different perspective or particularly in the context of media a different perspective to look at media. In the postmodern reality one should be concerned with the collapse of distinction between media and the reality it initially purported to portray. Reality can be defined and structured as well as mediated by different images, symbols and representations to an extent that we start living in a continual state of simulacrum.

Images refer to each other and represent each other also and what was taken as a broad social reality once upon a time is now understood in terms of reflections through media only. Sometimes we can see that there is no reality outside these media reflections and therefore the concept of distorting the reality has also become redundant because the reality does not exist outside the media representation.

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Features of postmodernist thought

- Rejection of modernist thought, culture. Questions grand narratives of Truth, meaning, language etc.
- Subversion of linear time, space and narrative--deliberate distortion of narrative structures, storytelling conventions to produce a state of hyper reality
- Use of techniques like bricolage, parody, pastiche, non-linear time and space
- Self-referentiality and Self-reflexivity
- Multiple truths, stories, point of views
- Intertextuality – texts deliberately expose themselves as constructed texts
- Rejection of the idea that one text is superior than the others— Judgment transforms into a matter of taste



We have looked at different representative aspects and features of postmodernist thought. The postmodernist thought had rejected the modernist culture and had questioned the grand narratives of truth, meaning, language, religion in order to understand the nature of reality by the continuous rejection of the preferential binary system. It also resulted in a subversion of linear time, our traditional understanding of space and the way the narratives were built.

So the deliberate distortion of narrative structures, storytelling, conventions et cetera was encouraged to produce a sense of hyper reality, which the postmodernist thinkers believed is necessary for understanding the underlying truth, traditional and dominant structures. And

therefore we find that postmodernist literary figures started using different techniques like bricolage, parody, pastiche, non-linear use of time, and representation of space which was much more advanced than the techniques which were used in the beginning of the 20th century literary figures

So we find that in the post-modernist world a climate of multiple truths and narratives and perspectives was being established gradually which had a certain self-referentiality and self-reflexivity. They also encouraged intertextuality where texts deliberately expose themselves as constructed texts.

And therefore the rejection of the idea that one takes is superior than the others became a natural corollary as the judgement was not in terms of what is true or what is valid, but it was always understood as a matter of taste in the postmodernist world.

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- No 'Pure' reality exists before the image represents it. At the outset hyperreality is a simulated reality.
- Objective reality does not exist any more and has been replaced by a simulated experience. The ideas of 'the truth' are just competing claims – or discourses. As it is pure imagination, it convinces us that objective reality exists. Disneyland
- Media texts can challenge the notion that stories, narratives, images present a neutral, objective or accurate picture of truth or reality
 - But media texts also promote this illusion
- Deconstruction of truth claims to challenge the hegemonic ideas of what is taken as the truth around which grand narratives are constructed.
 - Philosophers: Lyotard, Foucault, Baudrillard

If you look at the post-modernist thought from the perspective of media criticism, we find that in this postmodernist idea there was no pure reality which existed outside the image which purported to represent it and at the outside we can say that hyperreality is in fact is simulated reality. But objective reality does not exist anymore and has been replaced by a simulated experience.

The idea of the truth ultimately became just a competing claim or a competing discourse, it was a product of pure imagination and therefore this hyperreality, this simulated reality, also convinced us that objective reality exist in fact whereas it does not exist. Critics like

Baudrillard have referred to the idea of amusement parks particularly Disneyland to support their ideas and this aspect of their critical thought we would discuss later on.

Media texts can challenge the notion that stories and narratives present a neutral and objective or accurate picture of truth or reality and at the same time, interestingly they can also promote this illusion that their report happens to be a neutral and objective one. So, the deconstruction of truth claims to challenge the hegemonic ideas or what was taken as the truth around which grand narratives were constructed during the modernist era.

The major philosophers of the postmodernist era are Lyotard, Foucault and Baudrillard.

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Simulacra and Simulation

- French Semiotician and cultural theorist Jean Baudrillard (1929-2007)
- Major postmodernist thinker and philosopher. Builds upon Charles Sander Pierce's theory of signs—interpretation plays a key role in understanding the web of reality
- In his later work Baudrillard turned towards theories of mediation and mass communication. Marshall McLuhan
- Moved towards historical contexts of structural semiology
- How interpersonal and other social relations are formed by the forms of media and communication employed by a people



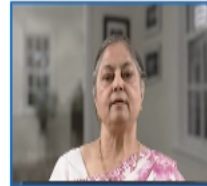
The idea of simulacra and simulation, which has dominated media criticism of late, was given a particular shape by the French semiotician and cultural theorist Jean Baudrillard 1929 to 2007. He is a very contemporary critic. He is a major postmodernist thinker and philosopher who has built upon the theory of science given by Charles Sander Pierce which was about how interpretation plays a key role in understanding the web of reality.

Reality which was not understood as a concrete phenomena, but it was at best understood as a web of different features playing simultaneously and therefore how interpretation plays a key role in understanding this web of reality has been the basic contribution of Baudrillard. In his later work Baudrillard has turned towards the theories of mediation and mass communication. Initially he started to contest the theories presented by Marshall McLuhan. But later on we find that he agrees with the ideas presented by McLuhan. And he has moved in his work

towards a historical contextualization of structural semiology and looks at how interpersonal and other social relations are formed by the forms of media and communication which are employed by the people at any given time.

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- Concept of simulacra discussed widely in the 70s and 80s
- Simulation is the current stage of simulacrum
- Real as a point of reference in the process of simulation
- Different stages of human development have had a particular dominant simulacrum
 - Renaissance – referents like nobility, holiness etc.,
 - Industrial revolution – the product, the ceaseless production line
 - Modern times – the model, which can be always reproduced
- Copies and reproductions maintain a reference to the original—comparison and contrast
- Hyperreality –no reality, only images/signs, no original



The concept of simulacra was discussed widely during the 1970s and 80s and simulation is the current stage of simulacrum. Real as a point of reference in the process of simulation is in idea which has developed through different stages. At the same time, we can see that the different stages of Human Development have had a particular dominant simulacrum. For example, during the times of renaissance the reference points were ideas like nobility or what constitutes holiness et cetera.

During the times of industrial revolution, we find that it was the product and later on the ceaseless production line, the chain line production which became the referring point. During the modern times, we find that it is not the reality, but the model of reality which can always be reproduced and reworked. So copies earlier used to maintain a reference to the original so that they could be compared and contrasted with the original.

But now we find that during this age of postmodernist hyperreality there is no original, no reality and we have to look at only the images and science and thereby construct our understanding of the world around us.

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- Simulacra are copies that depict things that either had no original, or the original no longer exists
- Our age has replaced reality by symbols and signs. These simulacra are not a mediation of reality. They hide that nothing like reality is relevant to our current understandings of our lives. It is the symbolism of culture and media that construct the perceived reality
- Meanings have become interminably mutable and thus empty and purposeless
- Simulation is the imitation of the operation of a real-world process or system over time



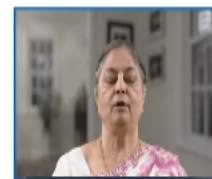
Simulacra are copies that depict things that either had no original or the original for which does not exist anymore. The postmodernist idea suggest that our age has replaced reality by symbols and signs and these simulacra are not a mediation of reality anymore. They hide the fact that nothing like reality is relevant overcurrent understandings of lives. It is the symbolism of culture and media that constructs the reality, as we perceive it today.

And therefore because of this very nature of simulacra dominating our culture meanings are becoming interminably mutable and therefore they become also empty and purposeless and simulation is the imitation of the operation of a real-world process or system over time.

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Simulation, Simulacrum

- Baudrillard is intensely concerned with the term and suggests that is essential to comprehend how we view media
- The notion of simulation in its interaction with our perception of the real and the original reveals media's identity not as a means of communication, but as a means of representation (the work of art as a replication of some essential reality).
- At an advance stage, media is fully integrated in the real experience of the people. It is thus difficult to distinguish the unmediated sensation from the mediated and one easily confuses the simulation with its source
- The simulation differs from the image and the icon
- What is forged/represented is not a likeness of static entity, but instead the processes of feeling and experiencing it



Baudrillard is intensely concerned with the term and suggest that this term is essential to comprehend how we look at media and its impact on our culture. The notion of simulation in

its interaction with our perception of the real and the original reveals the identity of media not only as a means of communication, but more dominantly as a means of representation how for example a work of art is ultimately a replication of some reality which existed essentially and objectivity outside it.

At an advanced stage of its development, we find that media is integrated with the real experiences of the people and therefore it becomes difficult for them to distinguish the unmediated sensation from the mediated one and therefore one can easily confuse the simulation with its source. The simulation is also different from the image or the icon and what is being forged and represented through media now is not a likeness of a static entity.

But instead only the process of feeling it and experiencing it and representing something which perhaps does not exist outside the representation.

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- Concept of simulacrum gained critical attention in the 70s and 80s
 - Saturation of the public imagination with the spread of electronic media and communication
 - Technological digital cycles
 - Telematic networks
 - Growth of personal media and mass media
- The idea of the 'spectacle of the real' and 'pseudo-event'—Daniel Boorstin and Guy Debord
- Purpose of the event is only reproduction through advertisements or similar media
- Constructed nature of media representation
- Foreshadows Baudrillard



The concept of simulacrum as we have discussed had gained critical attention during the 1970s and 80s. It also gained impeaches because of certain contemporary changes which were taking place in our society as well as in the area of technological advancements. There was a situation of the public imagination with the spread of electronic media and communication.

The technological digital cycles were taking a definite shape and grip over our imagination and psyche, telematic networks started and there was a growth of personal media as well as mass media and critics felt that the purpose of an event which was being represented by the

media was only the continuous reproduction through advertisements or similar media attempts.

So media representation delinked from the representation of a reality rather the representation of media in itself started to have a constructed nature and this idea has foreshadowed the opinion of Baudrillard as far as the role of media in our postmodern world is concerned.

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- Idea of pseudo-event is associated with the dominance of mass media communication and the mediation of reality and relations through circulation of media images
- Baudrillard was also influenced by Walter Benjamin's essay, "The Work of Art in the Age of Mechanical Reproduction (1936)". Contemporary understanding of simulation had developed out of the work of Benjamin, and later reworked by Boorstin and Debord in the 1960s.
- Simulation has to do with the disjunction between
 - reality and its image/representation
 - sign and its referent
 - presentation and representation



The idea of pseudo-event as suggested by Boorstin and Debord is associated with the dominance of mass media communication and the mediation of reality and relations through circulation of images with the help of media. Baudrillard was also influenced by the work of Walter Benjamin particularly his essay, *The Work of Art in the Age of Mechanical Reproduction*, published in 1936.

And contemporary understandings of simulation have also developed out of this work of Benjamin, which was later reworked by Boorstin and Debord in the 1960s, but as we understand this phenomena today has been shaped by the thinking of Baudrillard. Simulation according to these critics has to do with the disjunction between the reality and its representation or the image which is being circulated by the media.

It also has to do with the disjunction between sign and its referent as well as the disjunction between presentation and representation, Baudrillard has based his understanding of this feature of simulacra on a particular court from a Greek philosopher.

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- It attained its present form during the 1970s and 80s— Jean Baudrillard
- Baudrillard's text, *Simulacra and Simulation* begins with a quote (?) from the Greek philosopher Ecclesiastes, "The simulacrum is never what hides the truth-it is the truth that hides the fact that there is none. The simulacrum is true" (Ecclesiastes in Baudrillard, 1994:1)
- He draws on this as the basis of his understanding of simulacra
- Jorge Luis Borges in his "On Exactitude in Science" narrates a short story of the exactitude of imperial cartographers, which is also often used to explain the 'Ludic Fallacy' - the fallacy of mistaking the model/map for the reality/territory.
- Baudrillard takes up the Borges fable as a starting point to suggest that in contemporary abstraction, it is the map that precedes the territory, and not the territory which precedes the map.



I have put a question mark (?) after this word 'quote' because some critics feel that this quote itself which has been quoted by Baudrillard is in fact an interpolation. In any ways the quote reads the simulacrum is never what heights of the truth. It is a truth that hides a fact that there is none the simulacrum is true. Borges, a particular philosopher, Jorge Luis Borges in his work on *Exactitude in Science* has narrated a short story of the exact nature of representation of a territory by imperial cartographers.

This short story or fabulist often used to explain what is known as the Ludic Fallacy. The Fallacy of mistaking the model or the map for the reality or territory. The Ludic Fallacy is one which we would take up later on in detail when we would be discussing the latest developments in media particularly the video games et cetera. But we find that Baudrillard has also taken up this same fable given by Borges as a starting point to suggest that in contemporary abstraction of things it is the map now which precedes the territory and it is not the territory which precedes the map, thereby reverting the traditional order of things.

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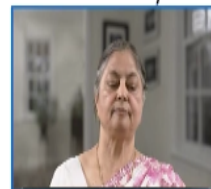
- As he writes: 'Today abstraction is no longer that of the map, the double, the mirror, or the concept. Simulation is no longer that of territory, a referential being, or substance. It is the generation by models of a real without origin or reality: a hyperreal.' (1994:1)
- In "Simulacra and Science Fiction", Baudrillard develops the notion of the order of simulacra, which was first introduced in "Symbolic Exchange and Death" in 1976.
- He suggests that the 'precession of simulacra' develops in four different stages.



He writes "Today abstraction is no longer that of the map the double, the mirror or the concept. Simulation is no longer that of territory, a referential being or substance, it is the generation by models of a real without origin or reality: a hyperreal". So, in his work simulacra and science fiction, Baudrillard has developed the notion of the order of simulacra which was first introduced in symbolic exchange and death and he suggest that the precession of simulacra develops in four different stages.

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- These phases point to the evolution of a new theory of signification of the system of signs introduced by Saussure.
- In the traditional system: the signified or the referent precedes the signifier
- Baudrillard's interpretation is a reversal of this order: in his opinion now the signifier/symbol/image/icon precedes the signified.
- Masses are so dependent on simulacra – signs of culture and media that create the perceived reality - that they have lost contact with the reality on which these signs were initially based
- Marks a separation between signs and meaning, nature and culture, truth and reality.



These phases or stages point to the evolution of a new theory of signification of the system of science, which was initially introduced by Saussure. In the traditional system as the modernist philosophy understood the signified or the referent always preceded the signifier. Baudrillard's interpretation has reversed this order and in his opinion now it is the image or the signifier or the symbol which precedes the signified.

In fact, masses in his opinion are so dependent now on simulacra which is basically a sign of culture and media that creates the perceived reality that they have lost contact with the reality on which these signs were initially based and therefore he makes a separation between science and meaning, nature and culture, truth and reality.

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Four stages of the precession of simulacra:

1. The 'image is the reflection of a profound reality'. A faithful image/copy
 2. The image 'masks and denatures a profound reality'. It is believed that the sign is an unfaithful copy
 3. 'It masks the absence of a profound reality'. The sign pretends to be a faithful copy but it does not have an original any more
 4. The image 'has no relation to any reality whatsoever: it is its own pure simulacrum'. Signs merely reflect other signs. Cultural products do not even pretend to have an original/real source.
- Experiences of consumers' lives are so overwhelmingly artificial that even affectations of reality are perceived as mawkish and oversentimental



In the first stage, which has been suggested as the beginning point of the precision of simulacra we find that the real and a faithful image or copy coexist and the images only the reflection of a profound external reality which actually exist in an objective manner. In the second stage we find that it is a normal belief that sign is an unfaithful copy and the image mask and denatures a profound reality.

So already we find that the perception of people has changed when we reach the second stage of the precision of simulacra. In the third stage the sign pretends to be a faithful copy, but it does not have the original anymore for comparison. So in the third stage the sign masks the absence of a profound reality. So the sign pretends that it is a faithful copy, but the people have already lost an understanding of the objective reality.

In the fourth stage we find that even this pretends has withered away and the signs merely reflect other signs. The image has no relation to any reality whatsoever, it is its own pure simulacrum. Cultural products at this stage do not even pretend to have an original or a real source anymore. In fact Baudrillard suggest that the experiences of consumers lives are so

overwhelmingly artificial in this stage that even affectations and pretensions towards reality are perceived as over sentimental and mawkish.

And therefore the reality does not exist anymore and it is only stage of simulacra in which people have to live.

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- In connection with the four phases of the imagery, Baudrillard's definition of 'three order of simulacra' is essential to understand his concept of hyperreality.
- Baudrillard associates each type of simulacra with a particular historical period.
 1. Natural Simulacra
 2. Productive Simulacra
 3. Simulations



In connection with the four phases of this imagery Baudrillard has also defined a 3 order of simulacra which is essential to understand, to make sense of his concept of hyperreality, Baudrillard has also associated each type of simulacra with a particular historical period. The three types of simulacra rather the three order of simulacra which he has described are the natural, the productive and the third stage is the simulations.

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1. Natural Simulacra:

- Begins during Renaissance, pre-industrial, pre-modern era
- Mere copies of the original
- Distinction between copies and original is very clear, though even the copies have a creative originality
- genre of utopia—creation of alternative worlds, contrast between the real and the imaginary, critical impulse inherent in such imaginary creations



According to Baudrillard natural simulacra begins during the renaissance period, the pre-industrial, the pre-modern era in which the original was there, but there were always more copies than the original. So the idea is that one original inspired several copies, but the distinction between the original and the copy was very clear though at the same time we can perceive now that even the copies had certain creativity and certain instances of originality.

And we could still look at them as being different from the real. So this was also a creation of an alternative world and the contrast between the real and imaginary was very clear at the same time.

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2. Productive Simulacra

- Begins with the industrial era
- Boundaries between the real and simulation begin to get fuzzy
- Mass production of the copies turns real into a commodity
- Easy availability threatens the real: copy seems just as authentic
- Exploration of new possibilities, different worlds outside of the real
- Science fiction. Robot (similar to humans, yet very different) replaces the automaton



During the second age that is the productive simulacra, we find that in Baudrillard's opinion it simultaneously occurs with the industrial era. During the industrial era, we find that the boundaries between the real and the simulation and the real and the representation begin to get fuzzy. Mass production of the copies of a particular original has turned the real into a commodity.

For example, the original painting cannot be afforded by everybody, it can be kept perhaps only in a single museum, but it is immense number of copies can always be available at a very cheap rate. This easy availability of the alternate product of the copy threatens the real and sometimes we find that because of technological refinements and industrial circulation the copy starts to look more authentic than the real one.

This particular stage opens up new possibilities and the different worlds become accessible to human beings which are outside of the real. This is also a time when the robots, which were very similar to humans at least in the concept yet very different, started to replace the automaton and we also have the beginning of a different stage in terms of science fiction.

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3. Simulations

- Late capitalism and post modernity
- The line between the real and imaginary disappears completely
- Simulacra precedes the original. Originality becomes a redundant notion, impossible to differentiate between what is real and what is imaginary
- Beginning of the era of Hyper reality
- Fiction is all pervasive. Absorbs reality and reality transforms into a perfect simulacrum of itself
- Hyperreal: android, clone, duplicate—hyper real versions of man
- We only have simulacrum at this stage



Third stage of simulation coincides with late capitalism and postmodernity and the line between the real and the imaginary which had started to become blurred during the second stage now disappears completely and simulacra in this stage precedes the original. Originality now at this stage has become a redundant notion and it is impossible to differentiate between what is real and what is imaginary.

This is also the beginning of the era of hyperreality in this era. Fiction is all pervasive. It absorbs reality and reality transforms in to a perfect simulacra of itself. So it is during this stage that we start looking at the hyperreality from different perspectives. In terms of creativity, in terms of a cultural artifact, it is also there but in terms of scientific investigations, we find that people have also started to think in these directions in the context of android, cloning, duplicacy.

We have already started to think in terms of hyperreal versions of man and at this stage as Baudrillard has pointed out, we only have simulacrum.

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- Disneyland—explains the concept of hyperreality.
- Simulated world of the amusement park represents the third order of simulacra.
- The park(characters, buildings, rides) masks the loss of a real space outside Disneyland, '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 hyper real and of simulation' (Baudrillard, 1994:172).
- Amusement parks mask the existence of hyper real societies—refer to themselves



We have referred to this idea of the Disneyland, which has been employed by Baudrillard to explain his concept of hyper-reality. In his opinion a simulated world of the amusement park represents the third order of simulacra. The park, the characters it has, the buildings it has, the rides and the fun games it has mask the loss of a real space outside Disneyland 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 hyper real and of simulation.

So, amusement parks mask the existence of hyper real societies and they refer only to themselves.

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- In the third order of simulacra, there is no real or original—the simulation precedes and determines the real.
- As Baudrillard writes further: 'When the real is no longer what it used to be [and] nostalgia assumes its full meaning. There is a proliferation of myths of origin and signs of reality; of second-hand truth, objectivity and authenticity...This is how simulation appears in the phase that concerns us: a strategy of the real, neo-real and hyperreal, whose universal double is a strategy of deterrence' (1994:6/7)



In this third order of simulacra there is no real or original, the simulation proceeds and determines the real as becomes evident in this quote by Baudrillard.

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Recent developments in the way we understand Hyperreality

- Concepts of changes in the third millennium by Nobuyoshi Terashima where connectivity among factors of change in a networked global society will be further impacted by new combinations of media and technology
- Human friendly communication environment
- Hyper reality is also under transformation
- 'The technological capability to intermix virtual reality (VR) with physical reality (PR) and artificial intelligence (AI) with human intelligence (HI)' shall form new building blocks of hyper reality . Result of dramatic growth of technologies nanotechnology, genetic engineering, AI and human cloning.



In the recent developments, which have been suggested by Nobuyoshi Terashima, we can also understand the continuously changing nature of hyperreality. In the third millennium as suggested by Nobuyoshi Terashima connectivity among factors of change in our network global society will be further impacted by newer combinations of media and technology. Hyperreality according to him is also under transformation.

And, we find that Terashima has already started to talk about a concept of human friendly communication environment as it to suggest that the communication environment is not necessarily human friendly as if it is already an entity which can be a nonhuman friendly one. So hyperreality according to him is under transformation.

The technological capability to intermix the virtual reality with physical reality, the artificial intelligence with human intelligence shall form new building blocks of hyperreality and the results of dramatic growth of technology such as nanotechnology, genetic engineering, artificial intelligence and human cloning would also change our understanding of how hyperreality acts.

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- Through the synergy of PR and VR –rendering 2D images in a 3D virtual reality ecosystem will be an achievable function
- Allow for the conception of an ecosystem in which 3D images are integrated with concrete reality in such a seamless way that physical objects will co-exist with virtual objects, creating an environment called the Hyperworld (Terashima, 2001).

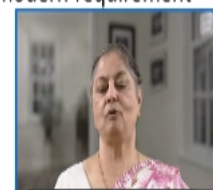


In the latest media forms, we find that it is also represented. So, through the synergy of PR and VR rendering of a 2D image in a 3D virtual reality ecosystem will be a function which would be achievable very soon. So if we allow further conception of an ecosystem in which 3D images are integrated with concrete reality in a way which is so seamless that physical objects can coexist with virtual objects, we would create an environment which perhaps can be called a hyper world.

So from the idea of hyperreality proposed by Baudrillard we are perhaps soon entering a world where the possibility of the hyper world is perhaps not very far off.

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- Postmodern media itself has become the new reality. No particular media has authenticity and judgements are only preferences
- Difference between reality and its depiction in media has shrunk and we live in a state of simulacrum
- There is no absolute truth, competing narratives are there always in abundance
- Deconstruction of what was claimed as truth is a postmodern requirement to be able to challenge the metanarratives
- Baudrillard: surface reality, as pure reality is replaced by hyper reality



So we find that the postmodern media itself has now become the new reality. There is no particular media authenticity and our judgements can perhaps at best be understood as our

preferences. So the difference between the reality and its depiction in media as it was understood during the modernist era has now shrunk and we live in a state of simulacrum, where there is no absolute truth and competing narratives are there already in abundance.

The deconstruction of what was claimed as truth by the modernist had to be challenged in order to understand the postmodern requirement and therefore we find that there is a distrust in the postmodern environment about the metanarratives. So Baudrillard has coined the term of surface reality as pure reality is being replaced by hyperreality.

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- Media, particularly mass media are businesses governing information, entertainment and cultural artifacts
- Based on technologies that are constructed within historically specific relations of production and social systems.
- Cannot analyze media without internet and related changes in the capital market which affect every domain of life
- Global economic shifts, internet revolutions, AI, corporate downsizing, and internet culture and media are restructuring the global culture
- Social Media



So media in particular mass media as we have looked at it up till now is a business which governs information, entertainment as well as the production of cultural artefacts. These aspects of our experience of our life are based on technologies but they are based on technologies which are constructed within historically specific relations of production and social systems.

These two cannot be easily dissociated. In this context, we find that media cannot be understood without internet and also by isolating itself from the changes which the technology has brought in the capital market and we find that the combination of these three forces, media, technology and the capital market is affecting every domain of our life.

Now more importantly in comparison to any other point in the given human history, we find that the interconnections of these forces are creating an acute sense of hyperreality for us on a daily basis. There are global economic shifts which are related with internet revolutions and

artificial intelligence. There are corporate downsizing which are also affecting the internet culture and media and together we find that these forces are restructuring the global culture as well as they are restructuring the social media.

In turn they are also influenced by how we look at social media. So we stop at this point and in our next module we would discuss what exactly is the influence of social media on our psyche and what is the role which media can play particularly the social media can play in the formation of public opinion. Thank you.