

**HYPERREALITY IN RADIOHEAD'S *THE BENDS*, *OK COMPUTER*, AND
KID A ALBUMS: A SATIRE TO CAPITALISM, CONSUMERISM, AND
MECHANISATION IN POSTMODERN CULTURE**

A Thesis

**Presented as Partial Fulfillment of the Requirements for the Attainment
of the *Sarjana Sastra* Degree in English Language and Literature**



By:

Azzan Wafiq Agnurhasta

08211141012

**STUDY PROGRAM OF ENGLISH LANGUAGE AND LITERATURE
DEPARTMENT OF ENGLISH LANGUAGE EDUCATION
FACULTY OF LANGUAGES AND ARTS
YOGYAKARTA STATE UNIVERSITY**

2014

APPROVAL SHEET

HYPERREALITY IN RADIOHEAD'S *THE BENDS*, *OK COMPUTER*, AND *KID A* ALBUMS: A SATIRE TO CAPITALISM, CONSUMERISM, AND MECHANISATION IN POSTMODERN CULTURE

A THESIS



First Consultant

Sugi Iswalono, M. A.

NIP 19600405 198901 1 001

Second Consultant

Eko Rujito Dwi Atmojo, M. Hum.

NIP 19760622 200801 1 003

RATIFICATION SHEET

HYPERREALITY IN RADIOHEAD'S *THE BENDS*, *OK COMPUTER*, AND *KID A* ALBUMS: A SATIRE TO CAPITALISM, CONSUMERISM, AND MECHANISATION IN POSTMODERN CULTURE

A THESIS

By:

Azzan Wafiq Agnurhasta

08211141012

Accepted by the Board of Examiners of Faculty of Languages and Arts of Yogyakarta State University on 14 July 2014 and declared to have fulfilled the requirements for the attainment of the *Sarjana Sastra* degree in English Language and Literature.

Board of Examiners

Chairperson : Nandy Intan Kurnia, M. Hum.

Secretary : Eko Rujito D. A., M. Hum.

First Examiner : Ari Nurhayati, M. Hum.

Second Examiner : Sugi Iswalono, M. A.

Yogyakarta, 14 July 2014

Faculty of Languages and Arts

Yogyakarta State University

Dean

Prof. Dr. Zamzani

NIP. 19550505 198011 1 001

SURAT PERNYATAAN

Yang bertandatangan di bawah ini, saya:

Nama : Azzan Wafiq Agnurhasta
NIM : 08211141012
Program : Bahasa dan Sastra Inggris
StudiFakultas : Bahasa dan Seni
Judul : HYPERREALITY IN RADIOHEAD'S *THE BENDS*,
OK COMPUTER, AND *KID A* ALBUMS: A SATIRE
TO CAPITALISM, CONSUMERISM, AND
MECHANISATION IN POSTMODERN CULTURE

menyatakan bahwa karya ilmiah ini adalah hasil pekerjaan saya sendiri dan sepanjang pengetahuan saya, karya ini tidak berisi materi yang dipublikasikan/ ditulis oleh orang lain, atau telah digunakan sebagai persyaratan pada penyelesaian studi akhir di perguruan tinggi lain, kecuali pada bagian-bagian tertentu yang saya ambil sebagai acuan dengan mengikuti tata cara dan etika penulisan karya ilmiah yang lazim.

Apabila terbukti bahwa pernyataan ini tidak benar, hal itu sepenuhnya menjadi tanggung jawab saya.

Yogyakarta, 12 Juni 2014

Penulis,

AzzanWafiqAgnurhasta

MOTTOS

“Don’t easily believe in what you see, just see what you believe.”

“We end our life when we stop thinking.”

“Once you are frightened, at that time you will be killed.”

“Don’t complaint; everyone has ‘but’.”

“Patience has no limit, what is limited is human’s power to be patient.”

“Accept who you are and be grateful for what you have. Right there, happiness will follow you.”

(Anestiya F. Rosyada)

“Baik jadi orang penting, tetapi lebih penting jadi orang baik.”

(Hoegeng Iman Santoso)

DEDICATIONS

I dedicate this thesis to:

THE VICTIMS OF GLOBALISATION.

ACKNOWLEDGEMENTS

All beautiful words and praises go to Allah, The God of all mankind. The endless mercies and blessings always enlighten me. Therefore, I could finish this thesis. My sincere gratitude is also delivered to:

1. Sugi Iswalono, M.A., as my first consultant and, Eko Rujito, M. Hum., as my second consultant, who have given me priceless and valuable knowledge, time, guidance, and patience so that I could write this thesis;
2. Dr. Widyastuti Purbani, M.A., as my academic supervisor and my second mother, who has guided me during my study in this university;
3. all my lecturers who have given me valuable knowledge so that I could write my thesis;
4. my parents, Agus Haryadi and Noor Anis Kundari, who always pray the best things for me and who always give every struggle for my best;
5. my grandfather, the toughest person I have ever met, Lasiman B.A. for inspiring me much;
6. my siblings, Yusa, Fahma, and Risa, for the annoyance and noise;
7. Grace, my lovely guitar, for all the notes we have;
8. my only sun, my stars, and my candles, thanks for the light;
9. Thom Yorke, who inspires me much both in music and life;
10. Steven Gerrard and Liverpool, for being my spirit, YNWA!;
11. all my friends in Literature class 2008, Elite FC, Bodreg FC, Happy Tree Friends, KKN 41, and ex-Jewel of Heaven band; and
12. all people, whom I cannot mention by name, who helped me in finishing this thesis.

Writing this thesis would have been impossible without their assistance. I do realise that my thesis has not been perfect yet. Thus, any suggestions and criticism are indeed needed to improve my thesis.

Yogyakarta, 12 June 2014

Azzan Wafiq Agnurhasta

TABLE OF CONTENTS

| | |
|---|------|
| TITLE | i |
| APPROVAL SHEET | ii |
| RATIFICATION SHEET | iii |
| <i>SURAT PERNYATAAN</i> | iv |
| MOTTOS | v |
| DEDICATIONS | vi |
| ACKNOWLEDGEMENTS | vii |
| TABLE OF CONTENTS | viii |
| LIST OF FIGURES | xi |
| LIST OF APPENDICES | xii |
| ABSTRACT | xii |
| CHAPTER I INTRODUCTION | 1 |
| A. Background of the Study | 1 |
| B. Research Focus | 5 |
| C. Research Objectives | 6 |
| D. Research Significance | 7 |
| CHAPTER II LITERATURE REVIEW | 8 |
| A. Theoretical Review | 8 |
| 1. Jean Baudrillard's Theory of Postmodernism | 8 |
| a. The Orders of Simulacra | 10 |
| 1) Counterfeit | 10 |
| 2) Production | 10 |
| 3) Simulation | 11 |
| b. The Causes of Hyperreality | 13 |
| 1) Media Power | 13 |
| 2) Technological Advancement | 16 |
| 3) Hegemonic Capitalism | 17 |
| 4) Commercialism and Consumerism | 18 |
| c. The Impacts of Hyperreality | 19 |

| | |
|---|----|
| 1) Automatism..... | 19 |
| 2) Terrorism | 20 |
| 3) Pessimism | 20 |
| 4) Consumer Society | 21 |
| 5) Fantasy over Reality | 21 |
| 2. Postmodern Culture..... | 22 |
| a. Capitalism..... | 23 |
| b. Mechanisation | 27 |
| c. Consumerism..... | 29 |
| 3. Radiohead..... | 31 |
| a. <i>The Bends</i> | 33 |
| b. <i>OK Computer</i> | 35 |
| c. <i>Kid A</i> | 37 |
| B. Previous Research Findings | 39 |
| C. Conceptual Framework | 39 |
| CHAPTER III RESEARCH METHOD | 42 |
| A. Type of the Research..... | 42 |
| B. Data and Source of Data | 43 |
| C. Research Instrument..... | 43 |
| D. Data Collecting Technique..... | 44 |
| E. Data Analysis Technique | 45 |
| F. Data Trustworthiness | 45 |
| CHAPTER IV FINDINGS AND DISCUSSION | 47 |
| A. Hyperreality in Radiohead's <i>The Bends</i> , <i>OK Computer</i> , and <i>Kid A</i> Albums | 47 |
| 1. "Street Spirit (Fade Out)"..... | 47 |
| 2. "Paranoid Android" | 50 |
| 3. "(Nice Dream)" | 52 |
| 4. "Fake Plastic Trees" | 53 |
| 5. "High and Dry" | 57 |
| 6. "Airbag" | 60 |

| | |
|--|-----|
| 7. “Climbing Up the Walls” | 63 |
| 8. “Fitter Happier” | 65 |
| 9. “Motion Picture Soundtrack” | 69 |
| 10. “In Limbo” | 71 |
| B. The Causes of Hyperreality in Radiohead’s <i>The Bends</i> , <i>OK Computer</i> , and <i>Kid A</i> Albums | 72 |
| 1. Media Power | 72 |
| 2. Technological Advancement | 77 |
| 3. Hegemonic Capitalism | 80 |
| 4. Commercialism and Consumerism | 83 |
| C. The Impacts of Hyperreality in Radiohead’s <i>The Bends</i> , <i>OK Computer</i> , and <i>Kid A</i> Albums | 85 |
| 1. Automatism | 85 |
| 2. Terrorism | 86 |
| 3. Pessimism | 87 |
| 4. Consumer Society | 89 |
| 5. Fantasy over Reality | 91 |
| CHAPTER V CONCLUSIONS | 94 |
| REFERENCES | 98 |
| APPENDICES | 101 |
| <i>SURAT PERNYATAAN TRIANGULASI</i> | 143 |

LIST OF FIGURES

| | |
|--|----|
| Figure 1: Analytical Construct | 41 |
| Figure 2: The Illustration of Jackknifed Juggernaut..... | 63 |

LIST OF APPENDICES

| | |
|---|-----|
| Appendix I. A. Hyperreality in Radiohead's <i>The Bends</i> , <i>OK Computer</i> , and <i>Kid A</i> Albums..... | 104 |
| B. The Causes of Hyperreality in Radiohead's <i>The Bends</i> , <i>OK Computer</i> , and <i>Kid A</i> Albums..... | 107 |
| C. The Impacts of Hyperreality in Radiohead's <i>The Bends</i> , <i>OK Computer</i> , and <i>Kid A</i> Albums..... | 111 |
| Appendix II. Radiohead's <i>The Bends</i> , <i>OK Computer</i> , and <i>Kid A</i> Selected Lyrics and The Paraphrase..... | 114 |

HYPERREALITY IN RADIOHEAD'S *THE BENDS*, *OK COMPUTER*, AND *KID A* ALBUMS: A SATIRE TO CAPITALISM, CONSUMERISM, AND MECHANISATION IN POSTMODERN CULTURE

**By Azzan Wafiq Agnuhasta
08211141012**

ABSTRACT

This research aims to identify the phenomena of hyperreality in Radiohead's three albums, *The Bends*, *OK Computer*, and *Kid A*, and to explain the causes and the impacts of hyperreality in relation with capitalism, consumerism, and mechanisation in postmodern culture. To answer the objectives, this research employed the theory of postmodernism by Jean Baudrillard.

The research is qualitative in nature. The main source of this research is three albums of Radiohead entitled *The Bends* (1995), *OK Computer* (1997), and *Kid A* (2000). The data are some phrases, clauses, and sentences related to the orders, the causes, and the impacts of simulacra in relation with capitalism, consumerism, and mechanisation in postmodern culture. The data analysis was conducted through five steps: listening to the albums, scrutinising the lyrics, comparing the lyrics to Baudrillard's theory of simulacra and hyperreality, making a data sheet, and analysing and interpreting, making the interrelation between the description of the data and the theory. To obtain trustworthiness, the researcher used peer debriefing method. To gain more credibility, the researcher used source triangulation techniques by collecting data from some particular books related to postmodern culture and Radiohead's *The Bends*, *OK Computer*, and *Kid A* albums.

The findings of this research show that there are ten songs that represent the third order of simulacra in the form of hyperreality: (1) "Street Spirit (Fade Out)", (2) "Paranoid Android", (3) "(Nice Dream)", (4) "Fake Plastic Trees", (5) "High and Dry", (6) "Airbag", (7) "Climbing Up the Walls", (8) "Fitter Happier", (9) "Motion Picture Soundtrack", and (10) "In Limbo". From the analysis, it can be concluded that there are four causes of hyperreality: (1) media power, (2) technological advancement, (3) hegemonic capitalism, and (4) commercialism and consumerism. Meanwhile, there are five impacts of hyperreality: (1) automatism, (2) terrorism, (3) pessimism, (4) consumer society, and (5) fantasy over reality.

Keywords: hyperreality, Radiohead's *The Bends*, *OK Computer*, and *Kid A* albums, capitalism, consumerism, mechanisation, postmodern culture

CHAPTER I

INTRODUCTION

A. Background of the Study

Music is often judged as a simple thing to entertain people with its enjoyable sound, but many people do not realise the power of music itself. It is known that music can influence people in some ways, not only in mind and emotion, but it also affects people mentally and spiritually (Sirait, 2006: 1). Many scientific studies also show how music affects human's body, for example classical music from the baroque period causes the heart beat and pulse rate to relax to the beat of the music, so the mind is able to concentrate more easily (O'Donnel, 1999: 1). In fact, it has more power to people rather than laws as people are more interested in it, like what Napoleon (in O'Donnel, 1999: 7) said, "Give me control over he who shapes the music of a nation, and I care not who makes the laws."

However, people are more interested in the sound of music. They often forget that music also has another important parts, the lyrics, as they usually only talk about love. So, the lyrics are often underestimated. But, as the world is developed, music is also developed because one of its key characteristics is dynamic. So, it can adjust itself to what happens or what is popular at a particular time as music will never be old. It also reflects cultural and political phenomena (Carroll, 2003: 8). As an example, the emergence of reggae, rap, and hip-hop genre was initially used to show the existence and the identity of African-Americans. In other words, music has a greater relationship with culture, identity, and ideology.

Music and culture are inseparable because music at a certain point is a representation of culture. This is well represented in the lyrics as they usually contain ideology. For instance, Hector Belioz's overture *Le carnaval romain* (1844) and Richard Strauss's *Don Juan* (1889) show a resistance to totalitarian doctrine (Carroll, 2003: 10). Also, in the middle of the 20th century British folk songs were used intentionally for a political purpose as Wall (2003: 31) mentions:

a whole range of political and musical activity – from the collection of working-class songs in the 1940s, the BBC's broadcast of radio ballads in the 1950s and the folk clubs of the 1960s - can be understood as a rather crude attempt by the British Communist Party (CP) to dominate radical politics.

Since then, the lyrics had been tending to be more political and containing more social, economic, or environmental issues, which were started in 1960s by musicians like The Beatles, Sting, and Bob Geldof. Then, the issues were further developed in 1970s by some bands, such as Pink Floyd and Led Zeppelin. Both of the bands mostly criticise the early postmodern world which is controlled by money and capital power through their songs. Inspired mostly by those two bands (Footman, 2007: 31), Radiohead have continued their idea since the 1990s. The band exactly inherits what their predecessors have done in the past, especially The Beatles whose *White Album* becomes their major influence.

Radiohead are an English alternative rock band from Abingdon, Oxfordshire formed in 1985. The band consists of Thom Yorke (lead vocals, rhythm guitar, piano, beats), Jonny Greenwood (lead guitar, keyboard, other instruments), Ed O'Brien (guitar, backing vocals), Colin Greenwood (bass guitar, synthesisers) and Phil Selway (drums, percussion). They have made eight albums: *Pablo Honey*

(1993), *The Bends* (1995), *OK Computer* (1997), *Kid A* (2000), *Amnesiac* (2001), *Hail to the Thief* (2003), *In Rainbows* (2007), and *The King of Limbs* (2011). Among those eight albums made by Radiohead, the researcher focuses on music in maintaining ideology in Radiohead's three albums, *The Bends*, *OK Computer*, and *Kid A*.

Radiohead exactly develop what their predecessors have done in the past and do more works to satirise the postmodern world by using enigmatic philosophy through their albums. The targets they attack are the consumerism, capitalism, and mechanisation in the postmodern world, especially in the British postmodern culture. Thom Yorke, the main songwriter in the band, often puts some unique words and metaphors to represent the social phenomena happening in the society, especially in those three albums which are closely related to Jean Baudrillard's concept of postmodern culture.

In *The Bends* album released in 1995, Radiohead firstly used Baudrillard's concept of postmodern culture. The phrase 'the bends' as the title is a metaphor of comparing the early success of the band to the disease that occurs from rapidly changing pressure (Randall, 2000: 98). Although the music sounds mainstream in Brit Pop genre, the lyrics are beyond what people imagine. For example, in their second single, "Fake Plastic Trees", with a lovely and smooth sound people will imagine that it is only a usual love song, but it is not about a usual love because it talks about a love for 'gold' or can be defined as consumerism which is one of Baudrillard's key concepts in postmodern culture.

Next, in *OK Computer* album released in 1997, Radiohead focused not only on consumerism like in the previous album, but also on the effects of capitalism and mechanisation to people's life. Consumerism, capitalism, and mechanisation are the evil products of modernisation that have powerful effects in human's life until now. What the band tries to criticise in the album are the human's dependence to technology or machine and the effects of capitalism that create desperation to 'innocent' people. The first track of the album, "Airbag", perfectly shows their opinion on how machine or technology is designed not only to help people, but also to harm or maybe to kill people. Another song, "No Surprises", shows how a person is entrapped in a great desperation because of the evil capitalism. The person finally decides to commit suicide rather than keep living in a capitalist world, although it seems a bit controversial as it talks about the beauty of suicide. What is drawn in the song is the representation of Baudrillard's statement that the power of capitalism is too strong as it is hegemonic and the victims are weak people who can only be entrapped in desperation with no way out to escape from the power of it.

The next album, *Kid A*, is the most successful album of Radiohead as it led them to Grammy glory by winning the best alternative album of 2001. Also, it debuted to be the king in Billboard chart, a rare success for a British band in US music world. Beside its commercial success, the album perfectly captures the social changes in the 20th century that refer to what Baudrillard calls as simulacra and hyperreality. The seventh track, "In Limbo", with the chorus which is repeated in a number of times, "You're living in a fantasy world," gives a perfect

example that what people face is not real as it is only a fantasy. Therefore, it is in line with Baudrillard's concept of simulation where capitalist society is saturated by fantasies and, specifically, representations (Kaye in Reisch and Forbes, 2009: 122).

Overall, Radiohead's albums are a real representation of what Baudrillard calls as simulacra and hyperreality. Then, the research focuses on how Radiohead's *The Bends*, *OK Computer*, and *Kid A* albums satirise consumerism, mechanisation, and capitalism in postmodern culture by relating them to Baudrillard's concept of postmodernism: simulacra and hyperreality.

B. Research Focus

Consumerism, capitalism, and mechanisation are some key issues in postmodern culture. Since the emergence of modernisation, they become a part of the greatest globalisation problems. Radiohead, an alternative rock band from England, try to speak how dangerous the problems are throughout their three albums, *The Bends*, *OK Computer*, and *Kid A*. They use music media to satirise the globalisation problems. Enriched with so many philosophical values, they use their album to increase people's awareness on the topics and to show how the evil effects of globalisation influence culture and society.

The theory used to analyse the topic is Jean Baudrillard's concept of postmodernism, taken from his book *Simulacra and Simulation*. Baudrillard is one of writers who speak about the world's postmodern condition. His point is that people are lost contact with realities. The reason is because people are controlled

by a strong capitalist power and its hegemony (Baudrillard, 1994: 105). As stated by Kaye (in Reisch and Forbes, 2009: 122), capitalist society is saturated by fantasies and, specifically, representations. The representations are too strong to break as they have a very great power so that people cannot distinguish the reality and the representation and it is known as what Baudrillard calls as simulacra and hyperreality.

Then, the object of analysis of the study is the satire of consumerism, capitalism, and mechanisation in postmodern culture found in the landmarks of the 1990's recording, *The Bends* and *OK Computer*, and also an album which brought postmodernism in music culture, *Kid A*. The research identifies how the idea of postmodernism can be developed in the albums and how they satirise the issues through some unique symbolism.

C. Research Objectives

Based on the research focus above, the objectives of this research are as follows:

1. to reveal how the phenomena of hyperreality as theorised by Jean Baudrillard is enacted in Radiohead's *The Bends*, *OK Computer*, and *Kid A* albums.
2. to analyse the causes of hyperreality employed in Radiohead's *The Bends*, *OK Computer*, and *Kid A* albums in relation with capitalism, consumerism, and mechanisation in postmodern culture.

3. to explain the impacts of hyperreality employed in Radiohead's *The Bends*, *OK Computer*, and *Kid A* albums in relation with capitalism, consumerism, and mechanisation in postmodern culture.

D. Research Significance

The study is expected to give some contributions to the following parties:

1. Theoretically

It is expected that this research will give more information about postmodernism, especially in the British modern music. For this research carries out the forms, functions, and the significance of the Baudrillard's concept of postmodernism used in British modern music's song, this research is expected to give contribution as a valuable source or reference to related study.

2. Practically

It is expected that the research gives a better understanding of postmodernism that it teaches the readers about the song making technique of a great band and gives the readers the way how to represent their idea in a song by a specific ideology.

CHAPTER II

LITERATURE REVIEW

This chapter, which deals with literature review, is divided into four parts. The first part is the theoretical review which consists of Jean Baudrillard's theory of postmodernism and postmodern culture (including consumerism, capitalism, and mechanisation). The second part is the background of Radiohead's *The Bends*, *OK Computer*, and *Kid A* albums. The third part is the review of previous research findings. The last part is conceptual framework which shows the mindmap of how this research is conducted.

A. Theoretical Review

1. Jean Baudrillard's Theory of Postmodernism

Jean Baudrillard is a French philosopher who was born in Reims on 27 July 1929. He is influenced by German romantics and philosophers, such as Arthur Schopenhauer, Friedrich Nietzsche, and Martin Heidegger (Gane in Lane, 2000: 3). Like Nietzsche and Heidegger, he also comments on Marxism, but in a different perspective. He focuses himself to attack consumerism by combining the concept of the 'old' Marxism with structuralism and semiotics. He then infers that the individual subject is preceded by the social system (Lane, 2000: 76). Furthermore, he argues that people are only ever given their identities by the social systems that precede them. For instance, people who access internet often and spend their time updating themselves in social media are considered some

degrees higher than those who do not, or a man is considered as a 'real' man when he rides a sports car and dates a beautiful woman. Overall, it is the social system that determines individuals' identity.

Another criticism written by Baudrillard is the criticism of technology. He is interested in criticising gadget and automatism as he thinks that the technological object becomes designed according to human fantasy and desire (Lane, 2000:27). He connects the development of technology to the emergence of consumer society. He takes the huge American cars of the 1950s as his example, with massive 'tail fins' that only became the illusion of speed as the tail fins could not make the car run faster. He sees this phenomenon as representative of a fantasy of aerodynamics. Further, Baudrillard (in Lane, 2000: 29-30) mentions:

Tail fins were not a sign of *real* speed but a sublime, measureless speed. They suggested a miraculous automatism, a sort of grace. It was the presence of these fins that in our imagination propelled the car, which, thanks to them, seemed to fly along of its own accord...

That phenomenon is closely similar to today's sports car that is used in a public road. The car actually will go at the same speed with other cars, even old cars, or it maybe slower when there is a heavy traffic jam. The person who uses the car is only attracted by the representation of fastness or speed in the sports car, not by the real performance in the real road. That is what Baudrillard tries to attack that now people are more interested in the representations or the symbols while the representations do not represent the reality. He calls this phenomenon as a simulacrum (plural: simulacra).

a. The Orders of Simulacra

1) Counterfeit

It is the first order of simulacra which is the dominant scheme of the “classical” or pre-modern period, from the Renaissance to the Industrial Revolution. It is based on the natural law of value in which the value is still considered as a value, not as a reality, so that it is based on the natural law of value. It is an obvious copy of reality, e.g. novel, painting, or map. In other words, it does not precede the reality as it is only an obvious copy of reality. For instance, a painting of a war is only considered as an art work, not as a reality. Another best example is a map of country which only shows the territory of the country and all inside it and it is based on a scientific study that will not include any fictional place as it is usually used to study about geographical condition of the country.

2) Production

It is the dominant scheme of the industrial era. Also, it is based on the commercial law of value in which the simulacra are productive and its materialisation is created by the machine and in the whole system of production. This second order of simulacra is aimed to reach continuous globalisation and expansion. It is a very good copy of reality, so it blurs the boundaries between the representation and the reality. Baudrillard (1994: 2) uses Borges fable to represent this second order of simulacra. In his story entitled *On Exactitude in Science*, Borges draws a story about an Empire that makes a fictional map in which the cartographers of the Empire draw up a map so detailed that it ends up covering the territory precisely. In other words, the map and reality are no longer discernible as

the map has become as real as the reality (Lane 2000: 86). Another example that is going to be developed today is robot because it has mimetic capabilities of being human as it can do what human can do, including reproduction of the species (Lane, 2000: 35) which is a key characteristic of human being. So, it blurs the boundaries between the real (human) and the representation (robot).

3) Simulation

It is the reigning scheme of the current phase that is controlled by the code. Simulation is based on the structural law of value. Baudrillard associates it with postmodern age when the representation precedes and determines the real. This third order of simulacra is when the copy precedes the constructed world or it does not belong to the reality as it is pure simulation. It creates a phenomenon called hyperreality in which it is identified by the appearance of mass media in the forms of televisions and computers. The concept of hyperreality brings three of Baudrillard's thematicstogether (Smith, 2010: 95-96).The first is that hyperreality is born with the third order of simulacra, a stage in which the real absorbs the image.The second is the way in which modern cultures implode, in whichthey wipe out age- old boundaries or transgress boundaries (towards the'transpolitical'). In this second identification of hyperreality, Baudrillard examines the modern art world in which the image absorbs the real, so that it is not only the phase when the image is more real than the real, but also the disappearance ofillusion in abstractionism and simulationism. The third is the emergence of a popular culture which breaks downthe difference between the real and the artifice. Baudrillard puts Disneyland as a perfect example of the third. For

him, Disneyland exists in order to hide the fact that it is the 'real' country, all of 'real' America that is Disneyland (Baudrillard, 1994: 9). He further mentions that Disneyland makes people believe that all inside it are real, whereas all of Los Angeles and America are no longer real, but belong to hyperreality.

The third order of simulacra and hyperreality become the key in this postmodern world as now media blur the notion of authenticity with capitalist point of views fulfilling the world. Baudrillard (1994: 10) then compares the concept of hyperreality to politics. He takes the Watergate scandal as the example. As it is known, Watergate is a scandal involving Richard Nixon, the US president at that time. He and his men were accused for breaking in the 'Watergate' building on 17 June 1972 in Washington, DC. The scandal led him to resign from the government, thus the first US president who chooses to resign, rather than to face impeachment (Lane, 2000: 83-84). Baudrillard (1994: 11) points out:

Watergate is not a scandal, this is what must be said to all costs, because it is what everyone is busy concealing, this dissimulation masking a strengthening of morality, of a moral panic as one approaches the primitive (*mise en*) scene of capital: its instantaneous cruelty, its incomprehensible ferocity, its fundamental immorality – that is what is scandalous...

Baudrillard suggests that what is scandalous is not the scandal itself or the corruption involving Nixon, but the fact that what Watergate reveals about government is then considered as the constitutive truth or reality; it is a real example of a simulation when the representation precedes the reality. For Baudrillard (1983: 23), Watergate is in the same scenario as Disneyland as both are imaginary effects concealing that reality no more exists outside than inside the bounds of the artificial perimeter. Watergate is one of the scandals showing how

the world has been controlled by political interest with capitalist mind control that rules over the world, especially through media as people believe that what are presented in news program or newspaper are true. What is true is that media successfully create hyperrealities. Baudrillard (in Lane, 2000: 90) then points out this fact by criticising two *Washington Post* journalists, Bob Woodward and Carl Bernstein, who were manipulated by the capital to get rid of Nixon.

b. The Causes of Hyperreality

As Baudrillard (1994: 19-106) says, the distinction between reality and the representation or the simulation has been blurred. He mentions some points that bring about the phenomenon:

1) Media Power

Watergate is only a small example about the power of media in creating simulacra, or even hyperrealities. Further, Baudrillard (1994: 19) tries to use a TV documentary show as his model, the *Loud Family* TV show. This TV show, which was broadcasted in 1971, was created in seven months of uninterrupted shooting and three hundreds hours of nonstop broadcasting. Also, it was created without any script or screenplay to show a 'pure' drama of a usual family which successfully attracted about twenty million viewers. What makes it is more interesting is the illusion of filming the Louds as if TV were not there as the producer said, "They lived as if we were not there". For Baudrillard (1994: 19), the producer's statement is so absurd as the statement "as if we were not there" is equal to "as if you were there". The TV show can be categorised as a hyperreality, the third order of simulacra, because it creates a typical ideal American family,

while the characteristics of an ideal family are still relative. In the show, a typical ideal American family is characterised by California home, three garages, five children, achieved social and professional status, decorative housewife, and upper-middle class standing. Then, Baudrillard (1994: 20) infers the phenomenon by saying, “The Louds: simply a family who agreed to deliver themselves into the hands of television, and to die by it.”

The fact that the *Loud Family* TV show successfully fascinated twenty million viewers proves that today’s society love fantasies, especially utopian fantasies. The show is only a symbol that media can stereotype the society, which is known as the society of the image or the society of the spectacle. The society of the image emerges when a society try to imitate the quality of images presented in media (television, magazine, film, billboard, etc); it is no longer stereotyping, but hyperrealising as Baudrillard (1994: 20) says, “You no longer watch TV, it is TV that watches you”. He then mentions that TV is not only watching people, but also alienating and manipulating people.

Another example of media power can be found in Francis Ford Coppola’s Vietnam War film, *Apocalypse Now* (1979). Baudrillard believes that the film is a perfect example of the third order of simulacra as it successfully creates a hyperreality. He is convinced that the war becomes film even before being filmed. For him, both the war and film are only categorised as tests of American technology since the use of special effects in the film offers a psychedelic and technological fantasy. Baudrillard (1994: 40) then mentions:

Coppola does nothing but that: test cinema’s power of intervention, test the impact of a cinema that has become an immeasurable machinery of

special effects. In this sense, his film is really the extension of war through other means, the pinnacle of this failed war, and its apotheosis. The war became film, the film becomes war, the two are joined by their common hemorrhage into technology.

The film successfully hyperrealises the war itself through the use of special effects and explosion as if it is true. Also, the war has been called as the first ‘television war’, referring to the way in which images of its death and destruction permeated the West via the dominating technology (Lane, 2000:91). America creates an image as if they won the war in Vietnam through Coppola’s film and a legendary film, *Rambo I* and *Rambo II*. In this case, America tries to cover the reality that is finally preceded the representation itself; it is a true example of hyperreality.

The hyperreality through media is mostly developed by America as most postmodernists consider it as the centre of postmodernism. The target is not only adults, but also children with their pure imagination. For instance, *Barbie* which creates an ‘ideal’ image of girls is a clear example of this phenomenon. It is in the same case with the Louds Family Show as it presents an image that an ideal girl is a girl with blonde hair, blue eyes, white skin, and a slim body as her physical characteristics. Then, the girl uses blink jewelleries and fashionable clothes to specify that she is beautiful. Many girls are entrapped in this hyperrealisation, so that they choose to imitate the quality of Barbie, although they must harm themselves through extra hard diet or maybe plastic surgery. Baudrillard (1994: 35) then states, “...it is necessary to speak of the cold light of television, why it is harmless to the imagination (including that of children) because it no longer carries any imaginary and this for the simple reason that it is no longer an image”.

Barbie is only a small example of 'artificial' beauty as today's examples have been widespread around the world, especially in South Korea as most girls and women in the country have decided to deal with 'plastic beauty'. They choose to 'repair' their face and body to fulfil their obsession of being beautiful or the key characteristic of an ideal girl or woman. They try to imitate the quality of their idols, especially girlbands, who can get an instant beauty by doing plastic surgery. It shows the fact that today the concept of beauty itself has been blurred by the image offered in TV shows. Overall, the facts about beauty show that media is so powerful in hyperrealising society, leading to a society called as the society of the image or the society of the spectacle.

2) Technological Advancement

The advancement in technology can be beneficial, but it can also be harmful if the technology is misused. Today, technology which is symbolised by gadgets, or 'gizmo' in Baudrillard term (in Lane, 2000: 33), becomes a representation of someone's personality. It is no more used to help or to ease people's life, but now it is used as a symbol of wealth, smartness, or elegance, leading to the disorientation of technology. The disorientation of technology itself leads people to commercialism and consumerism as people choose to use technology to show their power and existence. One of the results of the advancement in technology is robots. Baudrillard (in Lane, 2000: 35) also puts his interest in robot as he classifies them as the second order of simulacra because they have copied the quality of human being or they have been 'humanised'. They can do what people can do and the aim is to replace human in working, especially in the factory as

they are programmed to work without tears or sweats and easy to control rather than human workers who can be tired in doing their job or can protest to the owner if they do not get what they want as Baudrillard (1983: 73) argues:

...the very law of the second type; and from that law proceeds still the hegemony of the robot, of the machine, and of dead work over living labor. This hegemony is necessary for the cycle of production and reproduction...

Robots and their machinery are really needed in industrialisation. It is what Baudrillard suggests as they will replace the labours with their 'cool smile'. What is true is that they have become 'capitals'toys' in maintaining their hegemony. What makes them become the second order of simulation is their mimetic capability and what endangers people is that machines and robots are going to be 'humanised', while human beings are going to be 'dehumanised'.

3) Hegemonic Capitalism

Industrialisation, mechanisation, commercialism, and consumerism are true products of capitalism. The capital controls all over the postmodern world through media as having been stated earlier about Vietnam War. The capital saturates the society through fantasies offered in media, especially visual media like TV. Watergate is one of the examples how the hegemonic capital controls people's world by manipulating two famous journalist of *Washington Post* newspaper. Baudrillard (1994: 16) comments on how the capital controls and manipulates people:

Capital was the first to play at deterrence, abstraction, disconnection, deterritorialization, etc., and if it is the one that fostered reality, the reality principle, it was also the first to liquidate it by exterminating all use value, all real equivalence of production and wealth, in the very

sense we have of the unreality of the stakes and the omnipotence of manipulation.

The capital loves playing simulation to keep the hegemony as it has a very great power not only to manipulate media, but also to create media. Baudrillard (1994: 17) then infers that people have faced the era of murder by simulation. He takes the death of J.F. Kennedy as an example, while Johnson and Ford were safe from their assassination attempts. For this, Baudrillard (1994: 17) infers, “The Kennedys died because they incarnated something: the political, political substance, whereas the new presidents are nothing but caricatures and fake film...”. For him, American presidents seem like the puppets of power who are controlled by the ‘puppeteer’ or they can be called as ‘the living marionettes’. They are controlled by a strong political interest and they who are not in the same interest will be blown away like Kennedy and Nixon whose scandals are still alive. The fact about Kennedy and Nixon shows that it is possible for the capital to realise its desire by using their power through media and representation.

4) Commercialism and Consumerism

As the society has been so dependent on model or representation, commercialism and consumerism successfully control people’s mind. People now are more interested in the labels rather than the products, for example people tend to buy the ‘swoosh’ or ‘three stripes’ rather than sport shoes. This happens because of the degradation of use-value and the arousal of exchange-value as the effect of the hegemonic capitalism. The best example to describe the phenomenon is how gadgets become so important in people’s daily life today. People no longer think whether what they buy is useful or not, they only think to get the latest model of

gadgets although they cannot operate the gadgets appropriately. For instance, smartphones which become a booming phenomenon nowadays are hunted by many people with ‘machinery fruits’ like Apple and Blackberry as the main targets. What is unique from the fact is that the phones are often ‘smarter’ than the users. It is no longer the users that control the gadgets, but the gadgets that control the user with their futuristic and digitalised world. Baudrillard (in Lane, 2000: 76) emphasises the problem of value by distinguishing wedding ring and ordinary ring: wedding ring is bought not for being changed periodically because of the reason of fashion because it symbolises the wedding, while ordinary ring can be periodically changed in the reason of fashion as it does not symbolise anything. Unfortunately, today everything seems like the ordinary ring that must be changed periodically in the reason of fashion as people are not interested in functionality; they are more interested in the fashion or the model.

c. The Impacts of Hyperreality

Knowing the causes of hyperreality, it can be inferred that there are some impacts of hyperreality on people’s life:

1) Automatism

The technological advancement creates a new phenomenon called automatism. Automatism is a phenomenon when machine can control itself, the environment around, even humans. The first object of automatism is remote control, but it still needs human’s power to operate. Today’s best example can be driverless cars and automatic air conditioner. Both do not need human’s helping hands to work as they can control themselves with sensors attached in the

machine. Overall, Lane (2000: 32) states that the phenomenon creates 'a new anthropomorphism' (like a human being).

2) Terrorism

The hegemonic capitalism creates terrorism. It can be by those who resist to the capital or by the capital power itself, the murder of J.F. Kennedy as the example of the second one. It is very possible to conduct terrorism everywhere, creating an agoraphobic scene over the society as Baudrillard (in Lane, 2000: 124) says:

We speak of "terrorist space": airports, embassies, fractile zones, non-territorial zones. The embassy is the infinitesimal space in which a whole country can be taken hostage. The plane, with its passengers, is a parcel of land, a wandering molecule of enemy territory, and therefore almost no longer a territory, therefore almost a hostage already, since to take something hostage is to tear it from its territory and revert it to the equilibrium of terror. Today this terror is our normal, silent condition everywhere...

According to him, what makes terrorism no longer marginal is the hyperreality of postmodernism itself which is beyond good and evil and the some groups of irresponsible people choose to have the evil quality.

3) Pessimism

As the capitals are too hegemonic, many innocent people become the victims. They have been entrapped in pessimism and hopelessness, some of them even decided to commit suicide because they cannot survive in the capitalist society. Baudrillard (1994: 105) calls this phenomenon as 'melancholia' which means the brutal disaffection that characterises people's saturated systems and the system is too strong: hegemonic. That is why many innocent persons are entrapped in pessimism, hopelessness, and melancholia, because they do not have enough power to 'rebel' or to fight against the systems.

4) Consumer Society

Commercialism and consumerism make the phenomenon of consumer society appear as people are more interested in the consumption rather than the function. It is no longer people who buy the commodity, but people become the commodity itself. The reason is that people have been 'labelled' now. As an example, people tend to buy the logo of a bitten apple rather than the phones or notebooks. What happens is the result of the loss of functionality inside today's commodity as something is created to be changed with the new model in the next month. Above all, people are more interested in the model rather than the function.

5) Fantasy over Reality

It is the power of media that successfully blurs the boundaries between the reality and the representation. Nowadays, people are more fascinated in fantasy rather than reality as fantasy with its exaggeration is full of attractiveness, while reality does not offer exaggeration and attractiveness; this is why people are more interested in watching an infotainment rather than reading a newspaper. In addition, what causes this phenomenon is advertisements with their hyperrealisation. For instance, herbal or organic products are believed as healthy products while in fact the products still use some chemical ingredients, such as preservatives to keep the products from decaying. Another evidence can be found in the phenomenon of PowerBalance. In their commercial, the holographic bracelet is shown to have some effects in improving the user's balance, health, and flexibility. The company also used the players from Barcelona Football Club who were in glorious days at that time as the role model to make people believe

that the bracelet's positive effects towards human's body are real. The fantasy shown in the commercial then successfully mesmerised people to buy the products. Many people believed that they would be as great as famous football players who wore the bracelet like Cristiano Ronaldo and Lionel Messi while actually the bracelet is totally a scam after one of the consumers in Australia questioned the real effect of PowerBalance. Therefore, he asked for some scientists to examine the effect of the bracelet towards human's health and the result explained that the bracelet does not give any impact to human's health. Afterwards, many complaints came from other consumers to get their money back as they felt that they have been tricked by the company. Overall, the phenomenon shows the placebo effect caused by the media in creating fantasies to be as real as reality or to be the new believed reality since the consumers believed in the magical effects of the bracelet which are actually very illogical how a simple holographic bracelet could improve human's health, balance, and flexibility.

2. Postmodern Culture

Postmodernity or postmodern era is usually referred as the era after modernity because of its prefix, "post-", which means "after". Its beginning is still debatable, but many scholars, led by Arnold Toynbee, believe that postmodern era began after World War II (Willette, 2013: p.7). The term postmodern, postmodernity, or postmodernism itself is often related to French philosophers as the theorists are mostly French thinkers, such as Jean-Francois Lyotard, Michael Foucault, and Jean Baudrillard (Lane, 2000: 85-94). Postmodernism itself is a direct opposition

to modernism, which rejected the past to build a new, enclosed style of its own (Lane, 2000: 85). It is characterised by globalisation and computer-based technology that create changes in social and cultural condition. However, there is still a difference between the terms postmodernism and postmodernity. While postmodernism refers to a form of contemporary culture, postmodernity mentions a specific historical period after modernity (Eagleton, 1996: vii). If the emergence of postmodernity can be determined after the collapse of dictatorship and colonisation, the beginning of postmodernism is still blurred as it refers to the change in culture and lifestyle which is difficult to see clearly. On the other hand, Eagleton (1996: vii) clarifies his point of view in characterising postmodernism as follows:

...it springs from an historic shift in the West to a new form of capitalism - to the ephemeral, decentralized world of technology, consumerism and the culture industry, in which the service, finance and information industries triumph over traditional manufacture, and classical class politics yield ground to a diffuse range of 'identity politics'.

From Eagleton's statement above, it can be inferred that there are some things that become the key characteristics in postmodernism which are called as postmodern culture: a new form of capitalism, temporary and decentralised world of technology or mechanisation, and consumerism.

a. Capitalism

As Eagleton says that postmodernism is characterised by a new form of capitalism, Jameson (1991: xviii) calls this phenomenon as 'late capitalism', inspired by the title of Ernest Mandel's book. The phrase 'late capitalism' itself originated with the Frankfurt School (Theodore Adorno and Max Horkheimer)

and stressed on two essential features: (1) a tendential web of bureaucratic control and (2) the interpenetration of government and big business ("state capitalism"). What differs it from the previous stage of capitalism happening in the modern era is the fact that there is no more capitalism with imperial control or colonisation as it is ended by the end of World War II. On the other hand, what 'rules' the world today is a new form of business organisations that monopolises the economic system including the commodities all around the world as it goes beyond the boundary between one nation and another nation, creating what Jameson (1991: xviii-xix) calls as 'multinational or transnational capitalism'. Besides multinational or transnational capitalism made by a new form of business organisations, Jameson (1991: xix) classifies other features of late capitalism:

1. the new international division of labour,
2. a vertiginous new dynamic in international banking and the stock exchanges (including the enormous Second and Third World debt),
3. new forms of media interrelationship (very much including transportation systems such as containerisation),
4. computers and automation, and
5. the flight of production to advanced Third World areas, along with all the more familiar social consequences, including the crisis of traditional labour, the emergence of yuppies, and gentrification on a now-global scale.

The new form of capitalism or late capitalism then creates another feature of postmodernism: mechanisation and consumerism. Starting from the 1950s, new technologies and consumer goods were developed after the wartime. The

development made the new age of demands which rose in the 1960s that, in turn, led to the new age of demands created enormous social and psychological transformation during the decade. One of the transformations is called ‘Americanocentrism’ as the era between 1945-1973 is called the ‘American century’ that constituted the hothouse, or forcing ground, of the new system, while the development of the cultural forms of postmodernism may be said to be the first specifically North American global style (Jameson, 1991: xx). Over three decades, ‘Americanocentrism’ tried to awake after the crisis in 1973. It is often symbolized by the terms ‘McDonaldisation’ and ‘Disneyisation’ (Butler, 2002: 114). Since then, both the two have been starting to conquer the postmodern world, creating ‘New Americas’ around the world as most people believe that America is the centre of everything. McDonald has spread beyond the national boundaries. While American people consider its food as a bundle of junk, people in developing country like Indonesia still believe that eating in that ‘restaurant’ is very prestigious as it is labelled by the name of America. Disneyisation is also a famous concept in postmodernism which is a comparison to the attractiveness Disneyland in America. Since the appearance of Disneyland, theme parks become so popular around the world, with Disneyland as the central model. Most countries, especially in their big cities, try to adapt the concept of Disneyland as a media of promotion. They build great and attractive theme parks rather than to maintain their natural beauty as it is more attractive for people today, e.g. Legoland in Malaysia and Trans Studio in Indonesia. The phenomena of McDonaldisation and Disneyisation in fact create some serious problems,

especially in environment. While McDonaldisation creates a huge wave of plastic and polystyrene waste, Disneyisation degrades natural guard as it ‘eats’ the land and earth’s commodities like trees around it. In summary, both phenomena are perfect examples of what Jameson calls as ‘multinational capitalism’.

However, capitalism in the postmodern world exists not only in economy, but also in politics. Referring to Baudrillard’s comment on Watergate, it can be inferred that media today has become a political commodity. The capitals can use media to tackle their political enemies or to cover their sins with angelic scenarios in media like film and TV news program. For instance, Oliver Stone’s film entitled *JFK* which offers a ‘true’ story behind the assassination of John F. Kennedy. The film successfully makes people believe that what is represented in the film is the real truth, although the assassination itself is still scandalous until today (Butler, 2002: 112). The film fruitfully covers the sin of the capital and creates what Baudrillard calls as hyperreality since it does not tell the true story. The director said that it is not a history, but a movie-making. Another example, but a bit different, is the video of Neil Armstrong in the moon. The video picturing Armstrong’s activity in the moon during his space journey finally makes people believe that he is the first man who successfully steps in the moon’s land. However, the video is lack of reliability and credibility as many experts doubt the authenticity of the video. They believe that America has manipulated the video to show their superiority to the world, especially to Uni Soviet that also had the same project with America in reaching the moon at that time with the cosmonot, Yuri Gagarin. The fact shows that it was the Soviet’s cosmonot who first landed on the

moon. By showing the superiority to the world, it is easier for America to rule the world through what Jameson calls as ‘Americanocentrism’. Above all, the phenomena happening in America symbolise the fact that media is not impartial anymore as it is full of manipulation. The capitals manipulate the media to maintain their hegemony and superiority by creating hyperrealities.

b. Mechanisation

Technology is one of major components that constructs the postmodern world as stages in human history are usually defined by the technology used, e.g. stone age or computer age (Lane, 2000: 27). Talking about technology, something must be discussed: machines. Machines are the product of technology that comes from human’s imagination and obsession. The aim is to ease human’s life as they can be programmed to provide assistance. What makes the use of technology become higher and more important is industrialisation. The chief technology used in industrial society is computer technology. When computers were first invented in the 1930s, they were used for military purpose (Connor, 2004: 138). Next, in 1950 they started to be used for business purpose. Since then, the use of computers has been growing rapidly that may endanger human’s life as Connor (2004: 139) points out:

Their enormous size, their ability to perform complex calculations very rapidly, and their control by a small group of highly trained specialists inspired popular fears about scenarios of totalitarian surveillance and control, either through the power of a technocratic elite or through the possibility of a “reign of machines” in which computers’ intelligence would outpace that of humans and allow them to dominate their creators.

What Connor concerns is the anxiety that human employment will be replaced by computers and the like. As computers and machines are programmed to make no mistakes or to deal with perfection in working, the positions of human employees with their lack of perfection will be taken over by the machines.

In the 1980s, computers became more personalised with the emergence of personal computer or PC (Connor, 2004: 140). With its practical uses, PC could attract new consumers that led it as one of the most wanted goods at that time. Furthermore, Connor (2004: 140) states that PC becomes more popular after the public use of internet which was initially used for military purpose in the 1990s. As it develops in 1980s, internet created a virtual space which was also known as cyberpunk in which virtual space became more interesting than the real space. Internet and its virtual world have affected people psychologically and physically. People consider it more credible than books, although what are presented in the virtual world are not a hundred percent credible since anyone can access it and then submit his or her ideas there with no questions of credibility. Connor then (2004: 140) states that the rise of digital technology was accompanied by utopian hopes for the transformation of social structures. People believe that those who have more access in information and virtual space are higher in social status than those who do not have enough access to the internet. In other words, internet is thought as able to carry more prestige for the users.

Another phenomenon caused by the arousal of mechanisation and computerisation is robot. Robot is a machine used to perform some jobs automatically with computer as the brain that controls the robot. At first, robot

was still in a machine look and its aim was to help humans to do particular jobs. However, with human's imagination, robot is going to be more 'human'. It is human's fantasy that leads robots to be humanised (Connor, 2004: 140). Robots are no longer metal-skinned as the creators give them 'real' skin made of silicon. They also copy human's emotions like sadness, happiness, or anger, so there are no longer clear boundaries between human and robot (Lane, 2000: 35). What truly endangers human's life is the fact that robots are going to be humanised while human beings are being 'dehumanised'. Who humanise the robots are the creators or human beings themselves and what dehumanises human beings is technology. It is true that robots copy human's quality, but humans also start to copy robot's quality because of the effect of technology; a clear contradiction that later can lead human beings to lose their humanity and become 'robot'. In other words, humans start to be living androids while robots are going to be heartless humans.

c. Consumerism

Consumerism is referred as one of the key points in postmodernism as in postmodernism consumption is the main focus, different from what happened in modernism when production was the main focus. Kellner and Richter (in McGregor, 2003: 8) argue that the invention of global telecommunication, mass media, information technology and transportation has made the corporations gain power while the states lost the power. This makes citizens become consumers and economies are organised around consumption. Media are the centre of manipulation in consumerism as they continually advertise products to people every day. With their attractiveness, advertisements successfully mesmerise

people's mind to buy the offered products although people may not really need the products.

Because of the technological development today, people tend to buy products for their prestige rather than their function. This is why people become more fascinated in buying the latest or newest products. It is what characterises postmodern consumer culture: novelty. Oord (in McGregor, 2003: 7) mentions that "...postmodernism is defined as being preoccupied with the idea of *novelty* and is fascinated with the current (latest, most recent), with contemporary innovations, and with whatever happens to be in vogue". The statement shows that today's people are more interested in the model or representation as they no longer care whether the products they buy are useful or not for them; what they need is only prestige of having the newest one. Jameson (1991: x) classifies this phenomenon as 'fetishism' when people worship their 'idol', gadgets for example. People wait patiently in front of Apple store a day before the launch of the newest iPhone, iPod, or iPad, although they know that on the following days there will be the next upgraded model and they will do the same thing repeatedly, just for having their idol in their hands because they believe that the products represent prestige and satisfaction of 'magical power'. Jameson then compares the phenomenon with the concept of animism which believes that something has 'magical' power influencing human events. The two have a same point as both believe in the power inside a thing. Thus, it can be said that the people who are interested in novelty can be compared to primitives in the past.

Another serious problem is that most people force themselves to ‘update’ their personality through the use of gadgets although they actually do not have much or enough money (Shah, 2013: p. 12). Sometimes, they choose to sell what they have or to borrow some money in order to get the newest gadgets. If the problem is not taken care seriously, there will be a new problem: the new poor. As there more people who concern more in ‘decorating’ rather than ‘building’ their live, there will be a drastic increase in the number of poverty all around the world, especially in developing country.

Consumerism also creates environmental degradation, which is a sensitive issue today, as it creates more waste especially in the production process of the commodity. The process creates much pollution like air, water, and noise pollution that influence climate change, nature conservation and genetic mutation in animal. All the impacts lead us to the emergence of disasters over the world such as flood and hurricane that strike the world recently due to the effect of pollution and climate change. In summary, consumerism causes pollution and environmental degradation which are very harmful to the world, so it is important to have more awareness on the issue to save the world from destruction.

3. Radiohead

Radiohead were founded in 1985 in Abingdon with Thom Yorke (vocals, rhythm guitar, piano, and beats), Jonny Greenwood (lead guitar, keyboard, synthesiser, and other instruments), Colin Greenwood (bass and synthesiser), Ed O’Brien (guitar and backing vocals), and Phil Selway (drum and percussion) as

the members. The band is acknowledged as the motor of alternative rock music genre in the United Kingdom after the ‘death’ of Queen and Pink Floyd. The band’s name itself came from the request of EMI, the first label contracting the band for six studio albums, after the rock quintet signed their first contract in 1991. It was inspired by the title of a song in Talking Head’s *True Stories* album.

The band finished their debut album in February 1993 entitled *Pablo Honey*. The album’s first single, “Creep”, made them famous, although it was so unsuccessful at the beginning when they first introduced the song in their extended play (EP) entitled *Drill EP* a year before. The glorious single made them realise their first worldwide tour started from Tel Aviv. Begun from Creep’s early success, they have made seven following albums: *The Bends* (1995), *OK Computer* (1997), *Kid A* (2000), *Amnesiac* (2001), *Hail to the Thief* (2003), *In Rainbows* (2007), and *The King of Limbs* (2011). Among those eight albums made by Radiohead, the research is focused on Radiohead’s three outstanding albums, *The Bends*, *OK Computer*, and *Kid A*. The three albums perfectly symbolise the journey in British music as they embody the simplicity of music with conventional band instruments like guitar, bass, and drum until the complexity of music with the collaboration of classic, ethnic, and modern instruments like ondes martenot, glockenspiel, and synthesisers. The three albums also inspired other British top bands like Muse, Coldplay, Travis, and Keane in creating their music or in other words the albums can be called as what Lyotard (in Reisch and Forbes, 2007: 120) calls as vanguard machines in which they first produce values and ideas that shape the identity of those who follow them.

a. *The Bends*

Due to their early success in their first album, Radiohead started to record their second album in 1994 in Abbey Road, a famous and historical music studio in England with The Beatles as its symbol. Starting from this album, Thom Yorke became the main songwriter in the band. He put social and global themes in the lyrics of the processed album. Finally, they finished their second album in 1995 and chose a phrase *The Bends* as its title as a metaphor of comparing the early success of the band to the disease that occurs from rapidly changing pressure (Randall, 2000: 98). The album contains twelve songs as follows:

1. "Planet Telex" - 4:19
2. "The Bends" - 4:06
3. "High and Dry" - 4:17
4. "Fake Plastic Trees" - 4:50
5. "Bones" - 3:09
6. "(Nice Dream)" - 3:53
7. "Just" - 3:54
8. "My Iron Lung" - 4:36
9. "Bullet Proof..I Wish I Was" - 3:28
10. "Black Star" - 4:07
11. "Sulk" - 3:42
12. "Street Spirit (Fade Out)" - 4:12

“High and Dry” is the first single of the album as the song was also introduced in an EP entitled *My Iron Lung EP* a year before *The Bends* was released. The song

has two versions of music video, the United States version and the United Kingdom version. While the United Kingdom version draws the storyline of the lyrics, the United States version only shows the band sing outside like a typically American style. By this song, Yorke successfully created a new look in British music culture that reminds the listeners to Freddy Mercury's style of singing. His tenor falsetto voice becomes an identity of British music as the later singers or bands' vocalist such as James Blunt, Chris Martin from Coldplay, Matthew Bellamy from Muse, Francis Healy from Travis, and Tom Chaplin from Keane who try to imitate his quality.

Then, track number four, "Fake Plastic Trees", is chosen as the second single. With an enjoyable sound and a great music video, the song could mesmerise global listeners as it led the band to get triple platinum in United Kingdom and single platinum in United States. The song itself is a starting point Yorke personally deals with Jean Baudrillard's ideology in postmodernism since he majors in English literature and philosophy. Yorke draws a simulacrum in a theme park by relating to Baudrillard's opinion on Disneyland. But, the vocalist goes further from Baudrillard's Disneyland as he tries to compare the concept of theme park to shopping market (a comparison of Baudrillard's concept of hypermarket) with the repeated use of 'plastic' inside the song. The ideology Yorke develops is shown in the music video as it takes place in a supermarket with some symbolism like men in trolleys or a man who shaves his bald head. With its powerful ideology, the song is considered as one of the best Radiohead's songs.

After a great success with their “Fake Plastic Trees”, they released their third single, “Just”. Different from the previous music videos, “Just” was created in a greyscale picture, similar to the last single of the album, “Street Spirit (Fade Out)”. However, both the two are quite successful, especially “Street Spirit (Fade Out)” which could reach the top position in United Kingdom music chart.

b. *OK Computer*

After a great worldwide reception in *The Bends*, Radiohead tried to create something new while working to finish their third studio album. The members, especially Jonny Greenwood, were very interested in post-punk and electronic music. They added some new instruments such as synthesiser, glockenspiel, and mellotron to the album that finally made the album sound quite wild. After they have finished the recording, the album finally was released on 16 June 1997 with the title, *OK Computer*. The album contains twelve tracks as follows:

1. "Airbag" – 4:44
2. "Paranoid Android" – 6:23
3. "Subterranean Homesick Alien" – 4:27
4. "Exit Music (For a Film)" – 4:24
5. "Let Down" – 4:59
6. "Karma Police" – 4:21
7. "Fitter Happier" – 1:57
8. "Electioneering" – 3:50
9. "Climbing Up the Walls" – 4:45

10. "No Surprises" – 3:48
11. "Lucky" – 4:19
12. "The Tourist" – 5:24

"Paranoid Android", the second track of the album, becomes the first single they released to promote the album as the song is the best representation of the whole songs in the album. The song itself is the first time the band deal with progressive rock genre. Also, it was the first time Yorke admitted that the band is more political as he claimed himself to had been influenced by the writings of three critics of capitalism, the Britons Will Hutton and Eric Hobshawn, and the American Noam Chomsky (Footman, 2007: 94). Through this song, Yorke tried to compare human beings to cyborg or android because of the effect of globalisation. Musically, he was inspired by the structure of John's Lennon's "Happiness Is A Warm Gun", which is essentially three different songs grafted together (Footman, 2007: 50). The song made them equal in quality to legendary musicians like The Beatles and Queen, two bands which only could be stopped by the death of the personnel. The music video was also different from their previous videos as Magnus Carlsson, who was noted as an animator, was selected as the director. The video is in an animated picture with the characters that are quite similar to *Beavis and Butthead* and *The Simpson* animation.

The second single is the sixth track of the album, "Karma Police". The song along with the first track, "Airbag", shows Yorke's interest in Buddhist theology. While "Airbag" inputs reincarnation or samsara in Buddhist terminology as its main topic, "Karma Police" as the title suggests is about karma which can be seen

as the spiritual energy that attaches to a person through his or her actions (Footman, 2007: 77); if we do something bad, we will get the bad thing back to us and if we do something good, we will get rewarded in the end.

The band chose Jonathan Glazer, the director of “Street Spirit (Fade Out)” in 1995, to create the music video. The video has a very tight relation with the lyrics as it shows the concept of karma in a unique way. The story is about a driverless car that torments a man, but the man responds and punishes the car (Footman, 2007: 162).

The third or the final single of the album is its tenth track, “No Surprises”. Similar to other songs in album, the song is about the effect of capitalism to innocent people. Opened by a smooth sound of glockenspiel, the song sounds like a sweet lullaby to an eternal sleep as it talks about hopelessness and desperation in a capitalist-controlled world. The music video is directed by Grant Gee. Gee draws an image how hard life in capitalist-controlled world through the use of an old-fashioned helmet in Yorke’s head which then unsealed, causing water to fill the helmet that makes Yorke hard to take a breath (Footman, 2007: 164).

c. *Kid A*

Kid A is the fourth studio album made by Radiohead which is released in 2000. It is noted as their most successful album as it led them to win Grammy award for the best alternative album in 2001. The album shows how the band created a new experiment in their musical style through the minimal use of guitar and the use of ondes martenot, which is quite rare to be used in modern music (Kaye in Reisch and Forbes, 2007: 119). At the beginning, they were so bored

with studio's atmosphere that made them had no idea about what would be generated in the album. Then, Nigel Goldrich, the producer who is also known as Radiohead's sixth member, separated them into two groups to collect the materials for the album. Some months later, they were gathered and surprisingly they had about twenty songs. So, after a discussion between the band and the producer, they decided to separate the songs into two albums, but in the same recording or in other words, they recorded two albums at the same time: *Kid A* and *Amnesiac*. Finally, they chose ten songs for *Kid A* as follows:

1. "Everything in Its Right Place" – 4:11
2. "Kid A" – 4:44
3. "The National Anthem" – 5:51
4. "How to Disappear Completely" – 5:56
5. "Treefingers" – 3:42
6. "Optimistic" – 5:15
7. "In Limbo" – 3:31
8. "Idioteque" – 5:09
9. "Morning Bell" – 4:35
10. "Motion Picture Soundtrack" – 7:01

The commercial success they had was beyond their expectation as the album does not have any promotional single or music video. Even though the producer doubted the album as he said that it was awful, they stayed in their belief to finish the album and finally got the feeling like what The Beatles got in their golden era.

B. Previous Research Findings

There are two research found in relation with postmodernism. The first is *Postmodernism in Disney's Fairytale Animations Reflected Through the Use of Figures of Speech* by Asria Ratna Wardhani which uses Bressler's theory of subjectivity of meaning and Derrida's theory in the rejection of transcendental signified and the rejection of logocentrism. The research focuses on how figures of speech represent the ambiguity in postmodernism. The second is *The Deconstruction of Modern Subjectivity in Cormac's McCarthy's No Country for Old Men: A Postmodern Study* by Ardyan M. Erlangga which uses Hutcheon's theory of postmodernism focusing on paranoia and the occurrence of ambiguity. Those two research focus on the form of postmodernism, not the postmodern culture, that is what differs between the two previous researches and this research. However, there is no research found in relation with the object of this research.

C. Conceptual Framework

Since the research is aimed to reveal how the concept of consumerism, capitalism, and mechanisation as theorised by Jean Baudrillard is enacted in Radiohead's *The Bends*, *OK Computer*, and *KID A* albums and to analyse the satire of consumerism, capitalism, and mechanisation in the British postmodern culture employed in Radiohead's *The Bends*, *OK Computer*, and *KID A* albums, Jean Baudrillard's theory of postmodernism is used to guide the research. The theory focuses on how representations or simulations rule over realities. Baudrillard calls the phenomena as simulacra.

Overall, Baudrillard's theory of postmodernism emphasised in the concept of simulacra and simulation is used to analyse postmodern culture, especially on how media have destroyed the notion of authenticity. The theory emphasises more in the use of symbols as it is the development of the semiotics theory combined with the social condition of people in the postmodern age in which people are more interested in symbols rather than realities. Finally, the theory is used to analyse the representation of postmodern culture manifested in the lyrics of Radiohead's *The Bends*, *OK Computer*, and *Kid A* albums which satirise the capitalism, consumerism, and mechanisation in postmodern culture. Then, most songs from *Kid A* album like "Motion Picture Soundtrack" and "In Limbo", then a monumental song from *The Bends*, "Fake Plastic Trees" and the opening track of *OK Computer*, "Airbag", are analysed by using Baudrillard's concept of the third order of simulacra in the form of hyperreality.

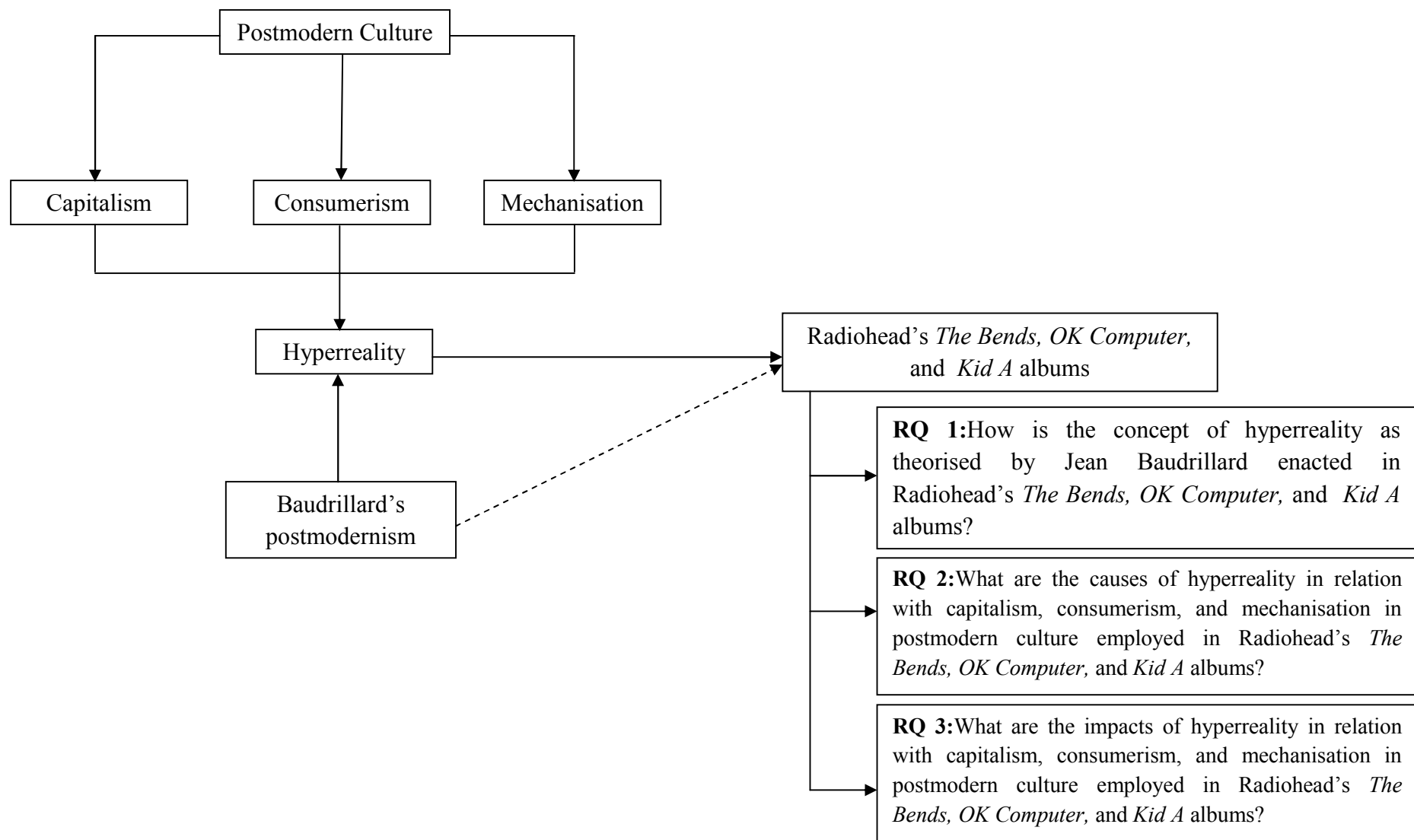


Figure 1. Analytical Construct

CHAPTER III

RESEARCH METHOD

A. Type of the Research

This research used qualitative research design. Qualitative research design is concerned with providing description of phenomena that occur naturally, without the intervention of an experiment or an artificially unnatural treatment. Bogdan and Binklen (1982: 28) state that in the descriptive qualitative research, the data are collected in the form of words or pictures rather than numbers and the researcher should analyse them with all their richness as closely as possible to the form in which they are recorded or transcribed.

Vanderstoep and Johnston (2009:7) define qualitative research as producing a narrative or textual description of the phenomena under study. Thus, the findings of qualitative research will not be in the form of statistic (quantitative). The methods of this study solve an actual problem by collecting, classifying, analysing, and interpreting data. Therefore, qualitative research taps into researcher's interpretation of his/her experience. The method of qualitative study itself is inductive because in the process of reasoning, observation precedes theory, hypothesis, and interpretation (Vanderstoep and Johnston, 2009: 168). Still, the focus of qualitative research is to give voice to people at the margins of a culture. As a result, qualitative research has become the favoured methodology for scholars conducting Marxist, feminist, gay and lesbian, and cultural studies. Overall, since the research laid its focus on cultural studies, postmodern culture in

this case, the research employed descriptive qualitative research as the research design as its purpose is more descriptive than predictive (Vanderstoep and Johnston, 2009: 167).

B. Data and Source of Data

The data were collected from the lyrics of Radiohead's songs in their three famous albums, *The Bends*, *OK Computer*, and *Kid A*, by listening to the songs and scrutinising the lyrics in the albums through the music books of the three albums for the primary source of data. Then, the research used Jean Baudrillard's book, *Simulacra and Simulation*, as the main source of the theory used in conducting the research. Also, the research used internet and some particular books such as *Radiohead – Welcome to The Machine: OK Computer And The Death of Classic Album* by Tim Footman and *Radiohead and Philosophy: Fitter Happier, More deductive* edited by Brandon W. Forbes and George A. Reisch as the secondary sources of data.

C. Research Instrument

Qualitative research involves the researcher as an instrument. The researcher used himself as a primary instrument for collecting data. Lincoln and Guba (in Vanderstoep and Johnston, 2009: 188) argue that the best instrument for qualitative naturalistic inquiry is the human, for human instruments are shaped by experience. Moreover, human instruments can respond and adapt to research encounter. As the main instrument, the researcher has several roles of working

design, working hypothesis, collecting data, analysing data, and interpreting data. Finally, the researcher's role was reporting the findings of the research.

D. Data Collecting Technique

Vanderstoep and Johnston (2009: 189) mention several data collecting techniques in qualitative research such as interviewing, ethnographic observation (observing people enacting culture), analysis of documents and material culture, and visual analysis (e.g. interpretation of mediated text such as films or television program). Then, as the objects of analysis of the research are the lyrics of Radiohead's songs in *The Bends*, *OK Computer*, and *Kid A* albums, the research used analysis of documents and material culture as its data collecting technique. Therefore, there were some steps to collect the data as follows:

1. Listening to Radiohead's *The Bends*, *OK Computer*, and *Kid A* albums,
2. Scrutinising the lyrics in Radiohead's *The Bends*, *OK Computer*, and *Kid A* music books,
3. Comparing the lyrics to the concept of postmodern culture and Jean Baudrillard's theory of simulacra and hyperreality,
4. Making a data sheet based to categorise the data based on the classification, and
5. Analysing and interpreting the data.

E. Data Analysis Technique

Vanderstoep and Johnston (2009: 191) state that in qualitative research data analysis should occur after the first data are collected because the researcher

checks on working hypothesis, unanticipated result, and so on. In addition, according to Vanderstoep and Johnston (2009: 199), there are five research methods in analysing the data, namely: ethnography, phenomenology, case study, textual analysis, and applied research. Among the five methods, the research used textual analysis as the data analysis technique since it involves the identification and interpretation of a set of verbal or non-verbal sign. Therefore, to ease in analysing the data, the data were then listed into the table below.

| No. | Data | Song Title | Album | Category | Explanation |
|-----|------|------------|-------|----------|-------------|
| | | | | | |

F. Data Trustworthiness

Since qualitative research is emphasised in human's subjectivity, there must be credibility to ensure the findings of qualitative research (Vanderstoep and Johnston, 2009: 179). Therefore, to make sure the quality of the findings, every research must employ a technique which is called triangulation to improve the data trustworthiness. According to Vanderstoep and Johnston (2009: 179), triangulation is used to establish validity and reliability of data. Triangulation is very important as it can reduce the chance of bias in data findings and interpretation. Basically, there are five main types of triangulation:

1. by source: data are collected from different sources,
2. by methods: different data collecting techniques are used,
3. by researcher: involving the use of more than one researcher to analyse data,

4. by theories: considering multiple theories and perspective during data analysis, and

5. by member checking: participants validate the findings of the research.

Johnston (2000: 61) adds that to gain the trustworthiness the researcher can have different people to try the procedure, if that is practical, systematically asking them to look at the data. Hence, this research used by source triangulation technique in which the researcher collected data from some particular books related to postmodern culture and Radiohead's *The Bends*, *OK Computer*, and *Kid A* albums. In addition, the research was triangulated by three English literature students to gain more credibility. Finally, the results of the triangulated data findings are discussed and consulted with the consultants researcher's thesis two advisors.

CHAPTER IV

FINDINGS AND DISCUSSION

A. Hyperreality in Radiohead's *The Bends*, *OK Computer*, and *Kid A* Albums

As mentioned by Baudrillard, the third order of simulacra which forms hyperreality happens when the imitation or the simulation precedes the reality itself. He uses Disneyland and the *Loud Family* TV Show as the evidences. While Disneyland successfully hides the real America, the Loud Family TV Show has hyperrealised the image of an ideal family in America. Another example is implemented in the effect of mass consumerism in which people tend to buy the label rather than the real item. Therefore, these phenomena are captured in the ten songs of Radiohead entitled "Street Spirit (Fade Out)", "Paranoid Android", "(Nice Dream)", "Fake Plastic Trees", "High and Dry", "Airbag", "Climbing Up the Walls", "Fitter Happier", "Motion Picture Soundtrack", and "In Limbo".

1. "Street Spirit (Fade Out)"

The song shows human's rejection of the modern world where it is full of buildings and machines that make the world lose its naturalness. As the world develops, human growth also develops fulfilling the world with billions of human beings who need places to build and maintain their civilisations. Buildings, including common houses and skyscrapers, are found everywhere as they are made to maintain human's existence. That is what Radiohead concern about: the lost of the world's innocence, being 'raped' by men.

Since the world is inhabited by billions of men, houses and other buildings are spread everywhere as mentioned in the first line of the song, “Rows of houses all bearing down on me”. The line shows that the houses, representing buildings in the town, threaten the speaker as the world he lives in is no longer ‘innocent’. Time after time, the buildings seem to move towards him that makes him in a fear as written in the second line, “I can feel their blue hands touching me”. As criticised by Baudrillard, postmodern buildings are made as shrines of mass simulation (Smith, 2010: 25). He uses Beaubourg, a building complex in Paris, as a symbol. In the hands of two iconoclastic architects, Renzo Piano and Richard Rogers, the building which was once an ordinary city museum has been transformed into a popular site of culture and leisure. The place is then provided with coloured pipes and automated systems. All the operative structural elements of Beaubourg are colour-coded: green for plumbing, blue for climate control, yellow for electrical networks and red for circulatory elements and safety mechanisms. He then classifies that the building as the implosion and deterrence of value in postmodern culture. A place which had been so ‘sacred’ in the beginning like a city museum was then transformed into a free place for leisure. The visitors are no longer interested in the ‘real’ museum as they are only attracted by the charm of the architecture and the cosy place where they can enjoy their spare time in an amusing park. Thus, the song examines Baudrillard’s second identification of hyperreality in which in the modern art works, the image becomes more real than the real. Beaubourg is the example of how the new image of the city museum precedes the reality.

Baudrillard then sums up by telling that Beaubourg is 'a machine for making emptiness', similar to the ending line of the song stanzas, "And fade out again and fade out". As every stanza has the same line, except the last one, it is very clear that the intention of the song is to show how empty the postmodern world is, with its cultural revolution when machines are spread everywhere. Radiohead then shows their anxiety towards the world fulfilled by machine in the second stanza as shown in the first and the second line, "This machine will, will not communicate / These thoughts and the strain I am under". From the lines, it can be inferred that the speaker is so overwhelmed by the situation in the postmodern world. He feels that all beautiful things he had before have disappeared and looked like an alien planet.

The first three lines of the third stanza, "Cracked eggs, dead birds /Scream as they fight for life /I can feel death, can see its beady eyes", show that it is very hard for a dinosaur like him to live in that new world. The only option to escape from the situation is death where he can rest in peace, something that he cannot find in the postmodern world. The theme is also represented in the music of the song as the song has uniqueness by using an irregular structure in modern music. It uses arpeggio, the notes of a musical chord played quickly one after the other instead of together, in the guitar instrument while the other instruments, including vocal, are structured in a low tempo. The structure illustrates that the world develops so fast while some people cannot follow the development, which makes them 'the dinosaurs' of the postmodern age. Above all, the song explains how the notion of authenticity has been destroyed in the postmodern culture. Some things

have become meaningless because of the technological development which makes the world no longer innocent.

2. “Paranoid Android”

The song captures the phenomenon when an ‘innocent’ person starts to be involved in the annoyance of the postmodern world. The first two lines, “Please could you stop the noise, I’m trying to get some rest / From all the unborn chicken voices in my head”, describe how annoying the speaker’s life is. He cannot find peace in the hectic world where technologies grow rapidly and start to dehumanise human beings. That is what he worries about; he is afraid that he will be one of the victims too as shown in the third and forth lines, “What’s that...? (I may be paranoid, but not an android) / What’s that...? (I may be paranoid, but not an android)”. The lines explain that he cannot really determine what has been disturbed his life as he asks, “What’s that?”, and he also admits that he is frightened and being paranoid by the situation he meets. However, he tries to ‘defend’ himself as a true human being, not to be entrapped in a false perception of postmodernity and being inhuman. That is why he says that he is not an android, a robotic human. The word android itself is used to represent people who are being heartless and inhuman because of the dangerous effects of mass consumerism, capitalism, and mechanisation.

The manifestation of ‘humanoid androids’ who are being inhuman due to the effect of mass consumerism is then developed in the third stanza as told in the ninth and tenth lines, “Ambition makes you look pretty ugly / Kicking and squealing gucci little piggy”. The ninth line explains how cruel mass

consumerism, capitalism and mechanisation are as they successfully create ambitious people who are self-centric and tend to harm others for their own happiness. Then, in the tenth line Radiohead try to give one clear example through the phrase ‘Gucci little piggy’ which means people who start to be the ‘pet’ of mass consumerism as Gucci is a very well-known fashion product. The line, “Kicking and squealing gucci little piggy”, itself is based on the vocalist’s, Thom Yorke, experience when he saw a coked up Los Angeles yuppie reacting with demonic rage when someone spilled a drink on her (Footman, 2007: 51-52). Also, it can be a representation of a doomed bourgeoisie referred to George Orwell’s famous story, *Animal Farm*, in which pigs symbolise the corrupt leaders of the Russian Revolution. Next, line 30 explains that the ‘pigs’ are so harmful for others since they start to be cannibals, like what George Harrison describes in his song entitled ‘Piggies’ which is a sarcastic assault on bourgeois society, as shown in the lyric, “The crackle of pigskin”. They begin to crackle and harm others to keep their existence. They will do anything to maintain their existence as line 32 says, “The yuppies networking”. So, it is clear that the song is entirely created to satirise the yuppies of the contemporary society who are being inhuman because of the evil effects of mass consumerism, capitalism, and mechanisation. The line can also be related to today’s phenomenon of social media. The song is a great example of how social media begin to dehumanise people. As Baudrillard (in Smith, 2010: 16) argues that they dissolve the neat distinction between ‘man’ and ‘machine’. Still, he then observes a new modality of the humans who live in this digital age that:

there is no separation any longer, no emptiness, no absence: you enter the screen and the visual image unimpeded. You enter life itself as though walking on to a screen. You slip on your own life like a data suit.

Therefore, social media like Facebook, Twitter, Instagram, Path, etc create a virtual reality which makes a mass simulation. People believe that they are real, the avatar, the status, the chats, and everything inside the media, but the reality is only a virtual reality which cannot be determined easily so that there are many cyber crimes happening through those media since the way people communicate now has become virtualised and digitalised.

3. “(Nice Dream)”

The song is a perfect example of what Baudrillard criticises in the Loud Family TV Show as the show is only ‘a nice dream’ for the viewers; that is what the song is about: the utopia of the postmodern society. As explained by Baudrillard, the postmodern society is the society of the spectacles or the society of the image which means that people tend to believe what has been drawn in the image of the ideal life captured in the media, especially TV show, rather than to believe the real life they encounter. The first stanza of the song shows how delightful the image is, “They love me like I was a brother / They protect me, listen to me / They dug me my very own garden / Gave me sunshine, made me happy”. However, it is not real and only a dream as shown in the second stanza, “Nice dream, nice dream / Nice dream”. These contradictory stanzas show that the speaker is also one of the victims in the society of the image in which he believes that what he watches in

the TV seems real and true, but he finally realises that it is not real so he calls it ‘a nice dream’.

The storyline of the song has a direct reference to Baudrillard’s critics in the Loud Family TV show as the show has created a typical ideal American family, while the characteristics of an ideal family are still relative. In the show, a typical ideal American family is characterised by California home, three garages, five children, achieved social and professional status, decorative housewife, and upper-middle class standing. Baudrillard (1994: 20) infers the phenomenon by saying, “The Louds: simply a family who agreed to deliver themselves into the hands of television, and to die by it.”

The fact that the Louds TV show successfully fascinated twenty million viewers proves that our society love fantasies, especially utopian fantasies. The show is only a symbol that media can stereotype the society, which is known as the society of the image or the society of the spectacle. The society of the image emerges when a society try to imitate the quality of images presented in media (television, magazine, film, billboard, etc); it is no longer stereotyping, but hyperrealising as Baudrillard (1994: 20) says, “You no longer watch TV, it is TV that watches you”. He mentions that TV is not only watching us, but also alienating and manipulating us.

4. “Fake Plastic Trees”

The song is a description of mass consumerism which has poisoned the society in the postmodern world. The word ‘plastic’ in the title is used to represent the theme

of the song which brings the listeners to a hyperreal environment of the artificial world as ‘plastic’ itself is a symbol of artificiality. However, ‘plastic’ also means money in the form of credit cards or debit cards. Therefore, the phrase ‘fake plastic trees’ is used to represent the artificial world or the unreal reality due to the effect of mass consumerism.

The first stanza of the song, “Her green plastic watering can / For her fake Chinese rubber plants / In the fake plastic earth”, shows a girl who becomes a victim of mass consumerism as she chooses to live in a fake world full of plastic. The word ‘green’ in the first line is a representation of money, as dollar is green-coloured. So, she waters ‘her plants’ with money as written in the first line, “Her green plastic watering can.” Therefore, the second line, “For her fake Chinese rubber plants,” perfectly shows her pleasure in wasting her money for shopping as the word ‘Chinese’ symbolises shopping products which are labelled by words, ‘Made in China’. China itself is a symbolisation of mass consumerism as it is one of the biggest industrial countries in the world. In other words, she spends her green-coloured dollars to deal with fashion items, which are symbolised by ‘plants’ in the second line. Then, the finishing line of the first stanza, “In a fake plastic earth”, explains that she actually lives in a hyperreal environment as it uses both ‘fake’ and ‘plastic’ to represent the situation. The line projects Baudrillard’s opinion that in the postmodern world the copy, the reproduction, or the fake is no longer to be found in the wake of the original, the authentic, the real, but rather it precedes it (Smith, 2010: 77). In other words, it is now the original that follows the copy or the fake; that is what the song talks about.

Then, the forth stanza of the song captures that she is really ‘in love’ with the hyperreal environment of mass consumerism as written on line 9 and 10, “She lives with a broken man / A cracked polystyrene man”. It seems that she has ‘married’ with the products which are symbolised by ‘a broken man, a cracked polystyrene man’. For information, polystyrene is a light, usually white, plastic put around delicate objects inside containers to protect them from damage, used around something to prevent it from losing heat; it is also known as Styrofoam in US. It is often used by big franchises like KFC, McDonald’s and Starbucks as food or drink packaging. So, from the information, it is clear that ‘polystyrene’ itself is also a symbol of mass consumerism as in the package there will be a sign of the franchise or restaurant, the M logo in McD’s packaging for example. The phenomenon describes today’s human behaviour that they tend to choose the symbol rather than the products, for them the symbol gives more prestige rather than the real products. Therefore, it influences people’s lifestyle, especially in developing countries like Indonesia, as people now, for instance, tend to buy the swoosh logo of Nike or the three stripes logo of Adidas rather than the real sport shoes. For them, wearing branded items like the athletes or even celebrities gives them more prestige since the comfort they find is in the prestige itself no matter if the items do not match to their body’s anatomy.

Next, the fifth stanza explores another disease in the postmodern world: plastic surgery. For Baudrillard (in Smith, 2010: 27), human body, in particular the female body, is produced as a consumer object through investments of labour, time and money toward the maintenance and presentation of one’s bodily

‘property’. Lines 12 and 13 show that phenomenon in brief, “He used to do surgery / For girls in the eighties,” by describing the 80’s girls who did plastic surgery. However, it does not only happen in eighties as today’s plastic surgery phenomena have raised significantly. This can be due to the Barbie’s effect which has been widespread around the world. Barbie successfully creates an ‘ideal’ image of girls. It is in the same case as the *Loud Family* TV show as it presents an image that an ideal girl is a girl with blonde hair, blue eyes, white skin, and a slim body as her physical characteristics. She wears blink jewellerys and fashionable clothes to specify that she is beautiful. Many girls are entrapped in this hyperrealisation, so that they choose to imitate the quality of Barbie, although they must harm themselves through extra hard diet and plastic surgery. Barbie is only a small example of ‘artificial’ beauty as today’s examples have been widespread around the world, especially in South Korea as most girls and women in the country have decided to deal with ‘plastic beauty’. They choose to ‘repair’ their face and body to fulfil their obsession of being beautiful or the key characteristic of an ideal girl or woman. They try to imitate the quality of their idols, especially girlbands, who can get an instant beauty by doing plastic surgery. It shows the fact that today the concept of beauty itself has been blurred by the image offered in TV shows or the image has preceded the reality by creating a new image of the real which is only a hyperrealisation of the image. Baudrillard (in Smith, 2010: 27) sums up the phenomena by saying, “Plastic surgery procedures also enable the remodelling of the body as a sign, as appears to be

occurring with the tendency towards emulating the features and traits of popular celebrities.”

In the seventh stanza, the speaker admits that he and the other characters in the song are the victims of the image as the stanza says, “She looks like the real thing / She tastes like the real thing / My fake plastic love.” The first two lines in the stanza show a simulacrum of what a woman ought to be, a summary of the song’s topic. That simulacrum successfully creates the hyperreality of an ideal woman that affects the characters in the song which is symbolised by ‘my fake plastic love’. The song also shows the affection of the hyperreality towards the characters in lines 3, 9, and 12, “It wears her out/ It wears him out / It wears me out.” These lines show that all the characters have been affected by the image as they are entrapped in a world of the artificial full of fake plastic trees.

5. “High and Dry”

The song matches to Baudrillard’s opinion about sports, especially motorsport, as for him many of these shared the attribute of self-reference (‘blank solitude’) towards death, often by seeking suicide (‘sacrificial exhaustion’) through extreme asceticism (Smith, 2010: 209). The concept is well drawn in the first four lines, “Two jumps in a week / I bet you think that’s pretty clever, don’t you boy? / Flying on your motorcycle / Watching all the ground beneath you drop.” These lines explain today’s sport phenomena in which dangerous acrobats are the key element to entertain the viewers as shown in the third and fourth lines. However, what do the athletes look for? The answer can be seen in the fifth line,

“You’d kill yourself for recognition.” From the line, it can be inferred that they look for recognition or fame by ‘sacrificing’ themselves which is only a simulacrum because of the effect of media-based era in which Baudrillard (in Smith, 2010: 210) discovers symbolic stakes in the ‘passion for accidents and death’. To be famous, they not only sacrifice their body or their physical health, but they also sacrifice their identity due to the effect of mass publications. That is what then Radiohead criticise in the next two lines, line 7 and 8, “You broke another mirror, / you’re turning into something you are not.” The lines show the hyperreality created by the effect of a media-based world in which some people tend to copy the image offered in the screen to get recognition from the society as the image itself successfully precedes the reality.

From the first stanza, it can be summed up that the image of a real man has preceded the identity of the persona in the song. He chooses to be another man to get the recognition from the society as the last line of the first stanza says, “you’re turning into something you are not.” However, he finally does not get the recognition because what he does annoys the other people as the second stanza, the chorus of the song, says, “Don’t leave me high / Don’t leave me dry.” To leave somebody high and dry is an idiom which means to do something which is not at all convenient for someone and put them in a very difficult situation. Therefore, he makes the speaker of the song in an inconvenient situation by being hyperrealised by the image of a real man who loves dangerous things, referring to the third line, “Flying on your motorcycle.” Then, the third stanza explains how the image destroys his life, especially his identity as he chooses to copy the image

and to be someone he is not. The first four lines of the third stanza show the multiple effects he gets by being the copy of the image, “Drying up in conversation / you’ll be the one who cannot talk / All your insides fall to pieces / you just sit there wishing you could still make love.” These lines illustrate that there is no one recognising himself as he has lost his identity. In addition, there will be many people who are cynical to him and tend to get away from him, so he will dry up in conversation and be cannot talk to others. Then, the third and forth lines of the stanza, “All your insides fall to pieces / you just sit there wishing you could still make love,” describe how hopeless his life is as he has nothing more than wish left in his life. Therefore, the last two lines of the stanza, “They’re the ones who’ll spit on you / you’ll be the one screaming out,” prove how frustrating he is.

Overall, the song shows the dangerous effect of a media-based world with televised image which destroys the notion of authenticity. It has hyperrealised people with its vigorous power which creates an illusion of identity and happiness which can be seen in the fifth stanza, “Oh, it’s the best thing that you ever had / the best thing that you ever, ever had. / It’s the best thing that you ever had, the best thing you have had has gone away.” The stanza concludes that the best thing or the recognition that he ever had is only an illusion of happiness as he has lost all he has in the end. He should sacrifice his life and identity. Also, he is alienated from the society as he turns to be an alien who is not recognisable by the society.

6. “Airbag”

The main idea of the song is similar to Baudrillard’s point of view about ‘tail fins’ in huge American cars in the 1950’s. For him, the tail fins are only the illusion of speed as the tail fins could not make the car run faster. He sees this phenomenon as representative of a fantasy of aerodynamics. Further, Baudrillard (in Lane, 2000: 29-30) mentions:

Tail fins were not a sign of *real* speed but a sublime, measureless speed. They suggested a miraculous automatism, a sort of grace. It was the presence of these fins that in our imagination propelled the car, which, thanks to them, seemed to fly along of its own accord...

That opinion is applicable to today’s sports car phenomenon in which people buy for the illusion of speed and fastness while they cannot speed up in the real road due to speed limitation or traffic jam. People are just attracted by the symbol, not the real performance. Meanwhile, Radiohead use “Airbag” as a representation of the illusion of safety like what the vocalist, Yorke (in Footman, 2007: 45-46), says:

“So much of the public’s perception revolves around illusion. That’s what ‘Airbag’ is about, the illusion of safety. In reality, airbags don’t really work and they go off at random. It’s exactly the same as when you’re on a plane. Everyone should really sit backwards. It’s the safest way possible to face the back of the plane as you take off. But because people don’t like the idea, and they feel a bit sick, airplanes have always been done the other way around, which is f***ed. Anyway, if you’re plummeting down to earth at 1,000 miles per hour, there’s no way you’re going to stand a hope if you sit there with your head between your legs with your seatbelt on. In the end, we’re all just f***ing bits of meat.”

From Yorke’s statement above, it is clear that Radiohead satirise the phenomenon of automatism in the postmodern world. By airbag, people seem like depending their lives on technology while it does not really work in several condition.

Actually, the song is based on Yorke's experience in his teenage years, when he was involved in a serious car accident. Also, it is inspired by a magazine article called 'An Airbag Saved My Life' and Sogyal Rinpoche's tome, *The Tibetan Book of Living and Dying* (Footman, 2007: 44).

The first stanza, "In the next world war / in a jack knifed juggernaut, / I'm born again," describes the danger of driving. The phrase 'the next world war' does not mean the real war or the imagination of the third World War, but it means the business war in which industrial countries compete to win the market, and one of the most interesting products is car. People need cars to provide their mobility, but cars also provide a big number of deaths happening in roads which is shown in the second and third lines, "in a jack knifed juggernaut, / I'm born again." The third line symbolises a big accidents in the road as it means a situation when a juggernaut or a big truck which has a container behind cannot be driven well because one part swings round so far towards the other part like the picture below:

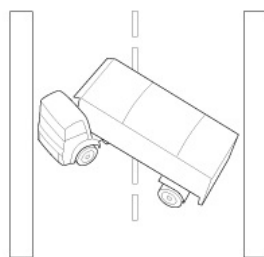


Figure 2. The illustration of jack knifed juggernaut

The lines show that the speaker is involved in a crash and then the following line, "I'm born again," used by Radiohead to represent the notion of reincarnation inspired by Rinpoche's tome to show how dangerous a road is with its motorcycle fullness.

The second stanza describes that the accident leads the speaker to an operating room as written on the fourth and fifth lines, “In the neon sign, / scrolling up and down.” The clause ‘the neon sign scrolling up and down’ symbolises the operating lamp and then it is followed by a repetition of ‘I’m born again’. To reinforce the idea of reincarnation in the song, Radiohead uses a metaphor, “An interstellar burst,” in the chorus or the third stanza to refer the big bang theory, the large explosion or interstellar burst that many scientists believe created the universe.

Next, the fifth stanza shows how people get hallucinated by sophistication of technology as it is written, “In a fast German car, / I’m amazed that I survived, / an airbag saved my life.” This stanza shows an idea that by driving a sophisticated car we will be saved from any accident. It is possible that many people have been hyperrealised by James Bond movies. In the movie, he always deals with fast and sophisticated German car (Mercedes and BMW). Then, he never dies with those cars as they are provided with sophisticated technology and the airbag system is one of the examples as Yorke (in Footman, 2007: 44) says, “Your average expensive German car gives you the feeling that you can’t die and that’s fraud.” From the statement of the vocalist, it is clear that the expensive German car creates a hyperreality in which people believe that the car is the safest car which will save them from any danger, of course, but those are only found in the scenes happening the movies, not in the reality. In fact, the airbag system do not really work as well as it goes off at random. Again, the song moves to the chorus after this fifth stanza, “An interstellar burst / I’m back to save the universe,” showing

that the car driver dies and gets reincarnated due to the accident; a total irony of the airbag system.

7. “Climbing Up the Walls”

The song is about the illusion of safety, but it is quite different from the idea blooming in “Airbag.” The song describes that most people think that their houses are the safest place they have in the world, especially those who provide their houses with sophisticated security system, high walls, and security guards. They have been hyperrealised by the image of safety as they believe that by having those security systems, they can prevent most threats coming from the outside like burglars and assassins. Yet, the most dangerous threats usually come from the inside, from someone they know, they can be their family members, relatives, or they who work in the house; that is the key idea of the song.

The first stanza of the song shows who the real evil is, “I am the key to the lock in your house / That keeps your toys in the basement / And if you get too far inside / You’ll only see my reflection.” The first two lines infer that the threat is someone who has the key in the house, he is the owner’s trusted person as the second line shows, “That keeps your toys in the basement.” Therefore, it can be summed up that the speaker in the song is a psychopath. He is one of the workers in the big house who works in a very long time and has known all the people in the house. Then, the proof that the speaker is a psychopath is shown in the next three stanzas.

The second stanza introduces the psychopathic actions by the speaker as shown in lines 5 and 6, “It’s always best when the light is off / I am the pick in the ice.” From these lines, it can be inferred that the speaker wants to kill the family with an ice pick at night, when they are asleep. He is sure that there will be no one sees him in suspicion as they treat him as one of their trusted person, even as a family member as shown in lines 7 and 8, “Do not cry out or hit the alarm / You know we’re friends till we die.” They will not think him as someone suspicious as they believe him so much, so they will not be panic or hit the alarm to get away from him because they think that they trust him forever.

The third and fourth stanzas then capture how wicked the speaker in killing the family is. He chases them in fury as shown in the third stanza, lines 9-13, “And either way you turn / I’ll be there / Open up your skull / I’ll be there / Climbing up the walls.” He also says that their thought in which the safest place is their own house is wrong as shown in line 15, “It’s always better on the outside,” since the real threat they have is in their own house. Then, the speaker kills the family with fifteen blows in the back of their heads as shown in lines 16 and 17, “Fifteen blows to the back of your head / Fifteen blows to the mind.” However, he still keeps the kids safe as captured in line 18, “So lock the kids up safe tonight.” The intention of saving the kids is to share his psychopathic actions, so the kids will be the next psychopaths in the future.

Overall, “Climbing Up the Walls” captures the phenomenon of Megan Kanka, a seven years old girl who was raped and then murdered by a convicted sex offender who was living nearby two years before the song was recorded

(Footman, 2007: 101). Therefore, in 1996, the same time *OK Computer* was recorded, Congressman Dick Zimmer authored United States Public Law 104-105 and it is labelled as 'Megan Law' to prevent the same wickedness happens again in the future. Also, the song matches to today's phenomenon in JIS (Jakarta International School) in which the school has been hyperrealised by the high walls and sophisticated security system, but there are still some cases of sexual abuse happening in the school made by the cleaning services and the most shocking one, by the teacher. One of the most wanted paedophile, William James Vahey, who is also an FBI fugitive ever taught the children in the school and spread his paedophilic actions to some children. Therefore, one of his victims becomes a paedophile too and does the same thing to the children in the school as a chained effect of what the victim got in the past. Therefore, it can be summed up that the danger does not always come from the outside, but it can be from the inside, from someone we trust and love. It is no need for crime to climb up the walls to get the target illegally as they can reach the target 'legally' by being someone they trust, so walls here are only the hyperreality of safety as the walls cannot save the people from the real danger which comes from the inside.

8. "Fitter happier"

The song is a perfect example of postmodernism in music as it breaks the law of what a song ought to be. The structure is very enigmatic as the song is like a narration in a computerised voice and strange sound of synthesiser. However, the narration is also the critics of postmodern lifestyle in which people are entrapped

in hyperrealities created by the consumer society. All the lines in the song are the image of what a normal or healthy and wealthy people ought to be, simply like postmodern slogans in a musical style. All the lines are simply like suggestions in advertisements or brochures to have a healthy and satisfactory life.

The first ten lines, “Fitter, happier, / more productive, / comfortable, / not drinking too much, / regular exercise at the gym / (3 days a week), / getting on better with your associate employee contemporaries, / at ease, / eating well / (no more microwave dinners and saturated fats),” show some examples of the new image of normality in postmodern lifestyle as it is now the media which control people’s lifestyle with their fascinating image. The lines show that normal people who want to be fitter and happier must not be drinking too much and then do some sports regularly. Also, they should control their social relationship with their business partners and their diet. In other words, it can be summed up that people who are regarded normal are they who work in office, dealing with business and healthy daily routines such as having a healthy diet with no fats eaten and doing regular sports.

Then, the next three lines, “a patient better driver, / a safer car / (baby smiling in back seat),” show the image of the comfort of life that people should have high-class cars provided with sophisticated technologies and security systems like dual airbag system to get the comfort of life, symbolised by a phrase ‘baby smiling in back seat’. Therefore, they can sleep well and be free from paranoia as shown in lines 14-16, “sleeping well / (no bad dreams), / no paranoia.” However, to get the comfort of life they should deal with

commercialism and consumerism as written on lines 21-25, “will frequently check credit at (moral) bank (hole in the wall), / favors for favors, / fond but not in love, / charity standing orders, / on Sundays ring road supermarket.” These lines show that normal people in postmodern culture frequently deal with money matters as symbolised by ‘hole in the wall’ which means ATM (Automated Teller Machine) to reach their ‘earthly’ happiness. In addition, they deal with some charity events even in fact they are not really sincere in giving helps to others as shown in line 22, “favors for favors,” that means they do the favours to get other favours from the given; it is recognition. Another line, line 23, also shows that they actually cannot enjoy the charity event as the line says, “fond but not in love.” In summary, what they look for is only recognition from others that they are kind and love to help others.

The next image of normal people is shown in lines 29- 32, “no longer afraid of the dark or midday shadows / nothing so ridiculously teenage and desperate, / nothing so childish – at a better pace, / slower and more calculated.” These lines capture that people have been controlled in their daily life not to do the normal behaviour. They are prohibited to act recklessly or to do something crazy in their teens. Exactly, they feel so uncomfortable with this situation as they cannot enjoy their life like their life has been transformed into a law book that must be obeyed as shown in line 33, “no chance to escape.” The line shows that even they try hard to escape from the situation, they cannot be free from this boredom as they will be neglected by the society since they are not treated as normal people.

The next image of new humanity is shown in lines 36-39, “an empowered and informed member of society / (pragmatism not idealism), / will not cry in public, / less chance of illness.” These lines show that people must be informed with their gadgets hung on their hands. Also, what is prohibited is being idealistic as shown in line 37, “(pragmatism not idealism),” which means they should follow the concept of humanity offered in the image or they must be realistic if they do not want to be neglected. Therefore, the next taboo thing is showing their flaws in public. Even they are sad or sick, they should not show their sadness or sickness in public as written on lines 38 and 39, “will not cry in public / less chance of illness,” as they will lose their prestige and dignity by showing their flaws in public.

The end of the song, lines 46, 49, 50, and 51, “that’s driven into frozen winter shit / fitter, / happier and more productive / a pig in a cage on antibiotics,” show that all the images of normality have hyperrealised people and they tend to copy that image of the ideal rather than to be who they are. It seems the structure of the song is similar to the method of the Situationist, the Paris-based artistic and political movement that used apparently paradoxical slogans and commercial images to highlight the banality and corruption of contemporary life (Footman, 2007: 86-87). Therefore, what Radiohead want to satirise is the death of individuality in postmodern culture due to the effect of global capitalism as Baudrillard (in Footman, 2007: 89) mentions, “Only with our modern civilization did we find ourself forcibly inducted into this individual existence.” It is similar to Baudrillard’s critics on the Loud Family TV show which hyperrealised the

viewers of what an ideal family ought to be. Again, the song successfully captures the lifestyle of today's society of spectacle in which the members tend to copy the image rather than to be the real who they are.

9. "Motion Picture Soundtrack"

The song captures the phenomenon in which hyperreality blurs together the real life and the representation. Then, what becomes problematic is the tendency that movies are no longer copies of reality, but they have preceded the reality by hiding the truth behind the real event. The first stanza, "Red wine and sleeping pills / Help me get back to your arms / Cheap sex and sad films / Help me get back where I belong," show the placebo effect of movies as they offer an escape from reality. From the stanza, Radiohead try to compare 'cheap sex and sad films' and 'red wine and sleeping pills' as both finally give the same pleasure for the speaker in the song as shown in lines 2 and 4, "Help me get back to your arms / Help me get back where I belong." So, the effect of films can be the same as sleeping pills: offering an escape from reality. Here, Radiohead seem to give a reference to *Romeo and Juliet* movie in which they took part in the soundtrack with their song, "Exit Music (For A film)," selected as the soundtrack in the climax scene.

The symbols like 'red wine and sleeping pills' are similar to what Romeo uses to get back to Juliet's arms and the 'sad films' are directly referred to the movie of *Romeo and Juliet* as the characters, Romeo and Juliet, eventually decide to suicide together as their love cannot be united in the real world. From the

explanation, it can be inferred that the speaker in the song is hyperrealised by the movies leading to the delusive dreams of reality as written on the next stanza, “I think you’re crazy, maybe / I think you’re crazy, maybe.” The stanza is only a repetition of the same statement that he thinks other people are crazy, although in fact it is the speaker himself who becomes crazy due to the delusive dreams he has. Therefore, it can be concluded that the speaker has the same experience with the story of *Romeo and Juliet* and he believes that the story is no longer as real as the life he has, but the movie has become the new reality he believes in. As the result, he gets crazy due to the false image of reality he believes in.

In the third stanza, lines 9 and 10, the narrator tries to give some resolutions by saying, “It’s not like the movies / They fed us on little white lies.” These lines show the fact that the speaker has successfully in delusion due to the ‘motion picture effect’. The narrator states that what are offered in the movies are not real as they fed people on little white lies. The statement is similar to Baudrillard’s point of view in Francis Ford Coppola’s Vietnam War film, *Apocalypse Now* (1979). He believes that the film is a perfect example of the third order of simulacra as it successfully creates a hyperreality. Through the movie and some other movies like *Rambo I* and *Rambo II*, America creates an image as if they won the war by hiding the truth with the shown image in the movies. Another example is found in Oliver Stone’s film entitled *JFK* which offers a ‘true’ story behind the assassination of John F. Kennedy. The film successfully makes people believe that what is represented in the film is the real truth, although the assassination itself is still scandalous until today (Butler, 2002: 112). Those are some examples

in which movies feed the viewers with little white lies that can be the ‘new truth’ to believe.

However, the speaker does not believe in what the narrator says as he rebuts the resolutions given by the narrator by saying the repeated words, “I think you’re crazy, maybe / I think you’re crazy, maybe,” shown in the forth stanza. Then, since he gets crazier than before finally he decides to end his life, written on the last line, “I will see you in the next life.” The last line captures the fact that he has been poisoned by the scenes of *Romeo and Juliet*. Then, he decides to choose the same ending, to suicide, to escape from all the burdens he has in his real life as the only escape like what is shown in the movie is to die. Overall, the song represents the effect of hyperreality in poisoning the viewers, especially the innocents, with their white lies, so people believe in the ‘new truth’ shown in the scenes of movies rather than the reality itself.

10. “In Limbo”

The song captures the phenomenon of hyperreality offered in the media, in this case weather forecast. The first line, “Lundy, Fastnet, Irish Sea,” is taken from BBC weather shipping forecast (Reisch and Forbes, 2007: 153). These three things are located in British Isles. Then, the following lines, lines 2 and 3, says, “I got a message I can’t read / Another message I can’t read.” These lines show how media successfully create hypereality in their image of reality. By the weather forecast, people will really believe that what is forecasted is real and will happen eventually while in fact it works at random. That is why Radiohead then show

their worry in the chorus or the fourth stanza, “You’re living in the fantasy world / You’re living in the fantasy world.” The line shows how our society has been saturated by fantasies as the forecast does not work at the speaker as shown in the fifth stanza, “I’m lost at sea / Don’t bother me / I’ve lost my way / I’ve lost my way.” The fifth stanza tells how the speaker is lost at sea while he believes that the weather is very good for shipping. He believes in the forecasted weather while it is only a simulation which successfully precedes the reality itself. In other words, it becomes the third order of simulacra in which the representation precedes the reality. That is why the song’s title is “In Limbo” as it means in a very uncertain situation since the fantasy world makes the reality look unclear with the hyperreality of the fantasy, especially from what are shown in the medium of television.

B. The Causes of Hyperreality in Radiohead’s *The Bends*, *OK Computer*, and *Kid A* Albums

1. Media Power

Media are considered as one of the most important parts in postmodern culture as it employs simulacra, or even hyperreality. Therefore, through their albums, Radiohead satirise the role of media in creating simulacra. There are six songs explaining the media power to create perfect simulacra; they are “(Nice Dream)”, “High and Dry”, “Fake Plastic Trees”, “Fitter Happier”, “Motion Picture Soundtrack” and “In Limbo”.

Two songs from *The Bends* album, “(Nice dream)” and “High and Dry”, capture the same phenomenon in which media has poisoned people through their

power. Both speakers in the song have the same ending; a tragic ending. In both songs the speakers are fascinated by the image offered in media. While “(Nice Dream)” shows a person who get hallucinated by the image of happiness, “High and Dry” captures the phenomenon in which people tend to copy the image rather than to face the reality. Those songs are examples of how media successfully hyperrealise the viewers, in this case through reality show programmes.

In “(Nice Dream)”, the speaker has been entrapped in a false image of happiness as he believes that the happiness offered in TV’s reality shows is real, while in fact the happiness is only simulacra. The first stanza of the song, lines 1-4, “They love me like I was a brother / They protect me, listen to me / They dug me my very own garden / Gave me sunshine, made me happy,” shows how attractive the image is since the speaker, in this case a TV’s reality show addict, believes that it is no longer as real as the reality, but it has been the reality he believes in. It is then set him up in a delusion in which he believes that the happiness of life is the same as the image in the TV show. However, the second stanza or the chorus of the song, lines 5 and 6, tells, “Nice dream, nice dream / Nice dream,” showing that all the happiness he feels in the first stanza is only a dream, a nice dream, not a reality. In other words, he gets hyperrealised by that image of happiness offered in media through their strong power of intimidation.

Next, in the third stanza, the speaker deals with TV’s talk show or counselling programmes to get the problems of his life solved. Nevertheless, again, it is only a media deceit as shown in the seventh and eighth lines, “I call up my friend, the good angel / But she’s out with her answerphone.” The seventh line shows that he

tries to involve in a TV's talkshow programme with the host who is regarded as a great problem solver, symbolised by 'the good angel'. The ninth line reinforces that idea, "She says she would love to come help but," showing the promotion of the programme that will help any problem from any person with any reason. However, it is only a 'dream' as the good angel is always busy with her answerphone in the show, exactly not a phone from him. It happens because TV shows usually have been in scenario. In other words, the caller usually has been decided before the show is broadcasted and the problems are usually prepared in scenario that the caller should play. Therefore, there is no room for persons who really need the help or counselling like him to get involved in the show. Again, it is media power that creates the show as if it is real while in fact it is only like a drama full of tricks.

In "High and Dry", Radiohead capture the phenomenon in which people tend to copy the image offered in media. In the song, the speaker, a boy who wants to be famous, turns to be someone he is not to get the recognition or the fame he dreams of as captured in the first stanza, "Two jumps in a week / I bet you think that's pretty clever, don't you boy? / Flying on your motorcycle / Watching all the ground beneath you drop / You'd kill yourself for recognition, / kill yourself to never, ever stop / You broke another mirror, / you're turning into something you are not." The first four lines show the image the speaker tries to copy in which he wants to be an acrobat dealing with 'flying motorcycle' to get famous. However, in fact, that situation hurts his individuality proven by lines 5 to 8 as he chooses to sacrifice his life and individuality to get something that is not pretty important:

recognition, or in this case: fame. Overall, the song summarises how media has successfully killed someone's personality leading to the death of individuality.

Referring to the death of individuality, there are two songs, one from *The Bends* and another from *OK Computer*, entitled "Fake Plastic Trees" and "Fitter Happier" that capture this phenomenon. In the famous single of *The Bends*, "Fake Plastic Trees", Radiohead describe how media through their scene have involved in raising the number of plastic surgery, as shown in line 12 and 13, "He used to do surgery / On girls in the eighties." The lines capture the phenomenon of plastic surgery which is rising due to the effect of media. Recent phenomenon happens in South Korea in which most teenagers in the country choose to deal with plastic beauty to copy the image of their idols (Boybands and Girlbands). They do not care the effect, what they want is to be alike with their idols. Then, there was a very peculiar phenomenon during the selection of Miss South Korea 2013 in which all the contestants are alike one another since they all deal with plastic surgery; the only crystal difference is their names.

Then, in "Fitter Happier", Radiohead try to satirise the effect of media in manipulating people's individuality. They use many postmodern slogans as the lyrics, but actually all the slogans are paradoxical. All the slogans are found in advertisements which finally create a general belief in people's life and individuality. The title itself is a representation of what is included in the song is believed to make people get fitter and happier, while in fact it is only simulacra. Every line of the song represents the simulacra offered in media, for example lines 4-10, "not drinking too much, / regular exercise at the gym / (3 days a week), /

getting on better with your associate employee contemporaries, / at ease, / eating well / (no more microwave dinners and saturated fats).” These lines show how media control the ‘normality’ of people as they control people’s daily life. Through their power, media turn to create a new image of normality which is believed by many people as they use some scientific reasons to convince the ‘victims’.

Moving to *Kid A*, there are two songs in this category: “Motion Picture Soundtrack” and “In Limbo”. Both still explain the power of media in intimidating and manipulating people’s mind and behaviour. “Motion Picture Soundtrack” tells the dangerous effect of films while “In Limbo” describes the hyperreality offered in weather reports.

“Motion Picture Soundtrack” describe how media, movies in this case, are so powerful to influence ‘innocent’ people. Through their lovely scenes, movies are believed as new realities while in fact they are intentionally made to hide the truth. Therefore, the simulated facts can be believed by some viewers who are entrapped in the superiority of motion pictures as captured in the first stanza of the song, “Red wine and sleeping pills / Help me get back to your arms / Cheap sex and sad films / Help me get back where I belong.” The stanza shows how powerful movies are through their motion pictures as the speaker in the song believes the resolution shown in the movies is real and can be copied in his real life while in fact it is only fictional. In other words, he no more believes that movies are the representation or the copy of human’s life, but it is human’s life that becomes movie-like.

The last song, “In Limbo”, describes how media, weather forecast in this case, create simulacra. In the programme, TV offers some images of weather reports which are forecasted by using satellite like what is written on the first stanza of the song, “Lundy, Fastnet, Iris Sea / I got a message I can’t read / Another message I can’t read.” The first line is truly based on the BBC shipping weather forecast and the next lines telling the message which cannot be read represent the TV show in which the weather forecast is shown through images, not by words; that is why it cannot be read as it can only be seen. These images successfully create simulacra as if the prediction is the real that must be believed while in fact it does not always right in the end as the song ends with the lost of the speaker, who believes that all the images are real, in the sea.

2. Technological Advancement

Technological advancement is one of key issues in Baudrillard’s orders of simulacra as its creations, machines and robots, blur the boundaries between the real and the copy. To criticise this phenomenon, Radiohead use four songs, each *The Bends* and *OK Computer* provides two songs; while “My Iron Lung” and “Street Spirit (Fade Out)” are taken from *The Bends*, “Airbag” and “Paranoid Android” are taken from *OK Computer*.

“My Iron Lung” shows a phenomenon in which technology, machine in this case, has successfully substituted human’s vital organ. The second stanza of the song shows how the speaker should deal with the machine to keep him breathing, “My brain says I’m receiving pain / A lack of oxygen / From my life support / My

iron lung.”The machinery organ is exactly different from the real human’s lung as the speaker feels the pain every time he tries to breathe. However, it is the only choice to stay alive since finally he feels grateful for the machine as shown in the last two lines of the fourth stanza, “And we are grateful for / Our iron lung.” Therefore, by the song, it is quite clear that Radiohead try to criticise the situation in which machines take over human’s role and power that blurs the boundary between the real, human’s organ in this case, and the copy, the machinery organ; the iron lung.

Radiohead’s concern about machines invasion is then shown up in the next two songs, “Street Spirit (Fade Out)” and “Paranoid Android”. In “Street Spirit (Fade Out)”, Radiohead criticise the lost of human’s spirit which is usually found in the street when people greet one another due to the invasion of machines that have substituted human’s role. For example, people do not need to bargain or to ask the sellers to get some food and drinks as there are vending machines spread around the street. Radiohead then satirise the phenomenon by the opening line of the second stanza, “This machine will / will not communicate.” The lines perfectly show that Radiohead intentionally try to make people realise if the machines will not successfully substitute human’s role as they do not have the real quality of human; they are only the copy of human’s quality. That is why the song is entitled “Street Spirit (Fade Out)” since it captures the lost of human’s spirit in daily activities due to the effect of technological advancement. Therefore, the impact of that situation can be found in the first single of *OK Computer*, “Paranoid Android”.

Through “Paranoid Android”, Radiohead show the reversal of being human-like and machine-like. Machines turn to be more human-like which finally causes the dehumanisation of human as found in the third and fourth lines, “What’s that...? (I may be paranoid, but not an android) / What’s that...? (I may be paranoid, but not an android).” The two lines are a repetition showing that the speaker tries to convince himself about what really happens to him and others. It can be inferred that he is in paranoia due to the unpleasant situation, but he is sure that he will not turn into an android as people get ruled by machines because he tries to repeat these words again and again. However, it can be not the literal meaning of ‘android’ which means a robot which is made to look like a human; it can be the connotative meaning in which people start to be dehumanised or lose their human’s qualities due to their dependence on machines.

Next, the opening track of *OK Computer*, “Airbag”, describes how technological advancement hyperrealises people. The song itself is an irony in which the airbag system does not work well and brings the speaker into a sudden death due to a car accident. The fifth stanza of the song, “In a fast German car, / I’m amazed that I survived, / an airbag saved my life,” describes how amazed the speaker is at the technology. He believes that by driving his expensive and luxurious German car, he will be saved from any threat like James Bond with his sophisticated Mercedes or BMW. However, in fact, it is only a hyperreality as the airbag system cannot save him from death symbolised by the chorus of the song, “In an interstellar burst / I’m back to save the universe.” Overall, it shows how

dependent people on technology causing mass simulacra controlled by the capitals who seek the profit from people's false perception of technology.

3. Hegemonic Capitalism

Capitalism is the most important issue in Baudrillard's argument as it creates and manipulates simulacra for the capitalist interest. It also creates industrialisation, mechanisation, commercialism, and consumerism which are the true products of capitalism. The capitals tend to do anything to maintain their hegemony. It can be by using media like news programmes or even movies like *JFK* to hide the real truth. Therefore, it is what Radiohead try to satirise in their albums through five songs: "My Iron Lung" from *The Bends*, "Electioneering", "Karma Police", and "No Surprises" from *OK Computer*, and the last one is "Optimistic" from *Kid A*.

The only song from *The Bends*, "My Iron Lung", captures Radiohead's experience when they dealt with a major label. They feel like getting controlled by a hegemonic power to produce the music the capital and the market wanted. As it is known, in Radiohead's first album, *Pablo Honey*, the only regarded track is "Creep" while the other tracks are only complementary. That is what then Radiohead try to speak in "My Iron Lung" as shown in the sixth stanza, "Suck, suck your teenage thumb / Toilet trained and dumb / When the power runs out / We'll just hum." The stanza describes that they are so powerless when the capital uses the hegemonic power. They are just like a baby or pet who is very obedient to the parents or owner, symbolised by the first and second lines of the stanza,

“Suck, suck your teenage thumb / Toilet trained and dumb.” Therefore, the following stanza, stanza seven, shows that finally Radiohead follow what the capital wants in creating their music, “This, this is our new song Just like the last one / A total waste of time / My iron lung.” The stanza describes that Radiohead finally had no choice if they still want to stay alive in music industry, although for them dealing with the market project is always a total waste of time. Again, they had no choice as the capital is too hegemonic to be beaten.

Next, moving to *OK Computer*, there are three songs in this category: “Electioneering”, “Karma Police”, and “No Surprises”. “Electioneering” grasps the capitalist economic system as shown in the third stanza, “Riot shields, voodoo economics, / it’s just business, cattle prods and the I.M.F.” This stanza shows that today’s economic system is entrapped in a world banking system and media which make it almost irrelevant who is in power, with the I.M.F as the kingdom. Therefore, political systems worldwide are at the mercy of business and a load of crap in economies. It shows that the capitals seek their own pleasure for their own interest, not for people who lay their vote on them. They only concentrate to find their own glory without thinking of others as when they get demonstrated by some activists, they tend to escape; not to face the activists to get the problems clear. However, they choose to call a big number of policemen with their ‘riot shields’ to overcome the demonstration.

The second song from *OK Computer* or the sixth track of the album, “Karma Police” describes the hegemonic power of the capitals as many innocent people get entrapped in the system and be the victims of the system. The fourth stanza,

“Karma police / I’ve given all I can, / it’s not enough, / I’ve given all I can / but we’re still on the payroll,” shows that the speaker has become the asset of the capitalist system. Weak peoplelike labours exactly have no power to fight against the capital, so he asks for helps from the Karma Police. He prays that the capitals will get the equal payback to what they have done to weaklings like him; whether it is now, in the earthly life, or in the next life.

Next, in the third song of *OK Computer* in this category or the tenth track of the album, “No Surprises”, Radiohead draw a situation in which a weak person who is very innocent becomes the victim of capitalism. Lines 4-6, “You look so tired-unhappy, / bring down the government, / they don’t, they don’t speak for us,” show how selfish the capital, the government in this case, is. They do not care about poor and weak people’s life as they only look for their own pleasure to glorify themselves. It seems unfair for people who always do hard physical works every day to maintain their life as the capitals still get what they want only ‘on chairs’ enjoying TV or music shows without doing anything.

The last one is the only track of *Kid A* in this category, “Optimistic”. The song talks about the hegemonic power of capitalism as shown in the repeated lines, lines 4 and 5, “The big fish the little ones / The big fish eat the little ones.” These lines are a metaphor of how the strong exploits the weak, the boss exploits the labours in this case. The labours is treated badly by the boss as they live like in an animal farm as written on lines 16-18, “This one dropped a payload / Fodder for the animal / Living on animal farm.” These lines describe that the labours are just like living in an animal farm with the capital as the owner and the

labours become the animals inside the farm which are squeezed for the capital's benefit. They feed the labours before they squeeze the labours out. Actually, there are some people who try to save the labours from sorry, but again the capitalist system is too powerful to break as shown in the fifth stanza, "I'd really like to help you man / I'd really like to help you man / Nervous messed up marionettes / Floating around on a prison ship." It is clear that the speaker actually tries to save the labours, but then he is ended in a prison ship due to the capital power in creating simulacra. It is similar to what happened to John F. Kennedy who got assassinated due to his policy in Vietnam War and his openness to Uni Soviet and Cuba who are the enemy of United States with their communist system. Some reports say that FBI and CIA involved in the assassination with George Bush as the 'puppeteer', but the truth is still scandalous until today. Overall, all the facts about Kennedy show how hegemonic the capitals are, they will always use their power to maintain their hegemony. That too hegemonic power finally leads people to pessimism, one of the impacts of simulacra and another key issue in postmodernism.

4. Commercialism and Consumerism

Today, people are more fascinated in the model or representation rather than the products, for instance they tend to buy a logo of a bitten apple rather than the phone or computer as it brings more prestige for the owner; that is what causes commercialism and consumerism become arise in postmodern culture. Radiohead catch this phenomenon and create some songs to criticise this phenomenon, they

are: “Fake Plastic Trees” from *The Bends* and “Fitter Happier” from *OK Computer*.

In “Fake Plastic Trees”, Radiohead draw an image of a fashion hipster who gets hallucinated by fashion. She is then entrapped in a false perception that all things related to fashion are determined by the label of the products, not the function of the product. Therefore, to fulfil her ambition, she chooses to have the imitations which are symbolised by a label, ‘Made in China’, as shown in the first stanza, “Her green plastic watering can / For her fake Chinese rubber plant / In the fake plastic earth.” From the stanza, it can be inferred that she spends her money symbolised by a phrase ‘her green plastic watering can’ for buying the imitations of branded items made in China, symbolised by the second line, “For her fake Chinese rubber plant.” Also, another symbol in consumerism is franchise. That is what then Radiohead criticise about the blooming franchise in the third stanza of the song, “She lives with a broken man / A cracked polystyrene man / Who just crumble and burns.” This stanza captures the fashion hipster’s dependence on franchise, symbolised by a phrase ‘a cracked polystyrene man’, as a symbol of prestige. Radiohead tells that the fashion hipster seems to be in love with the franchise, not with the products in their polystyrene package. Again it is due to the label of the franchise or the restaurant gives more prestige for her, not because the products are good or delicious.

Another song taken from *OK Computer*, “Fitter Happier” also grasps this phenomenon. Line 20, “will frequently check credit at (moral) bank (hole in the wall),” shows the new lifestyle of consumerism with ATM (Automated Teller

Machine) as the symbol. Why people should always check their bank credit and deal with ATM is because they should spend much money to satisfy their life. They always choose to shop in the supermarket like what is written on line 24, “On Sundaysringroad Supermarket,” rather than in a traditional market as it brings more prestige to shop in a supermarket.

C. The Impacts of Hyperreality in Radiohead’s *The Bends*, *OK Computer*, and *Kid A* albums

1. Automatism

Automatism is the creation of technological development in which people lay their too much dependence on machines. Here, there is only “Airbag” that matches to this category. The fifth stanza of the song, “In a fast German car, / I’m amazed that I survived, / an airbag saved my life,” explains that the speaker really relies his life on the technology. However, what happens next is the irony as he dies in a crash as shown in the last stanza, the climax of the song, which is repeated three times, “In an interstellar burst / I’m back to save the universe.” He is too dependent to the technology although the technology of airbag system does not always work in any situation and does not always save the passengers in any crash as if the car is exploded the airbag system will only be dust in the wind along with the passengers.

This phenomenon of automatism can also be found in the crash of Air France in 2009. From the report in the black box, it is concluded that the crash is due to ‘automation addiction’. In other words, the pilot is unable to control the aeroplane

in manual condition as he always deals with the autopilot program. Then, when the program is off, he does not have enough ability to save the plane from the crash. Ironically, all the passengers died due to that crash in the Atlantic Ocean. Overall, having too much dependence on machines or technology can endanger people's life as people will get dehumanised by the takeover of machines in human's life or in other words they will lose some of their human's ability if they lay their dependence on technology.

2. Terrorism

Hyperreality create a new perspective of terrorism. While terrorism are usually related to some extremist movement, today it can be done by the trusted person of somebody; that is the phenomenon captured in "Climbing Up the Walls". The title and the content of the song are ironic as actually to do the terror it is no need to climb up the walls, what is needed is being someone the target trust and then the 'terrorist' will easily terrorise the target as shown in the second stanza, "It's always best when the light is off / I am the pick in the ice / Do not cry out or hit the alarm / You know we're friends till we die." From this stanza, it can be inferred that the terrorist with the ice pick as his weapon is the relative of the target, so that the target will not treat the terrorist as someone suspicious.

The terror done by the trusted person can be more harmful and rude than what is imagined as they usually have some motives like revenge in doing the terror or they can be purely psychopaths like what is represented in the song. The rudeness is then shown up in the third stanza, "And either way you turn / I'll be there /

Open up your skull / I'll be there / Climbing up the walls," followed by the fourth stanza, "It's always best when the light is off / It's always better on the outside / Fifteen blows to the back of your head / Fifteen blows to the mind." The two stanzas explain how rude the psychopath is as he kills the target by using the ice pick with fifteen blows in the head of the target until the skull of the target is opened too.

3. Pessimism

Pessimism happens due to the effect of hegemonic capitalism. As the capitals are too hegemonic, many innocent persons become the victims. They have been entrapped in pessimism and hopelessness, some of them even decided to commit suicide because they cannot survive in the capitalist society. There are five songs matching to this category; they are: "Street Spirit (Fade Out)", "Electioneering", "Karma Police", "No Surprises", and "Optimistic".

"Street Spirit (Fade Out)" captures the phenomenon in which a person is entrapped in pessimism about the drastic changes happening in his contemporary life. All the 'sacred' things and location he had now have been blown away, changed into something new. Also, machines invasion in people's daily life worries him much since he believes that all the things happening today will fade human's spirit out. His pessimism is then shown in the first three lines of the third stanza, "Cracked eggs, dead birds / Scream as they fight for life / I can feel death, can see its beady eyes." These lines show how pessimistic the speaker is. He feels like dead birds that scream to fight for life. Also, he gets close to death as he can

seeits beady eyes. In other words, he believes nothing he can do to get away from this situation and the only escape is death.

Another song representing pessimism that leads to death is “No Surprises”. In the song, the speaker finally decides to commit suicide as he cannot be free from the hegemonic system of capitalism as written on lines 4-8, “You look so tired-unhappy, / bring down the government, / they don’t, they don’t speak for us. / I’ll take a quiet life, / a handshake of carbon monoxide.” These lines show how pessimistic the speaker is because of the government who do not speak for weak people like him. Therefore, by death, he finds the beautiful and silent place to live as shown in the fifth stanza, “Such a pretty house / and such a pretty garden.” So, he finds the peace he could not find before and that place is so lively for him. Again, it shows the pessimism because of the evil capitalism.

The next song taken from *OK Computer* is “Electioneering”. This song shows the pessimism of the political and economic system as shown in the first stanza, “I will stop, I will stop at nothing. / Say the right things when electioneering / I trust I can rely on your vote.” It can be inferred from the stanza that the speaker is so pessimistic with what the politicians or the parliament members do after they are elected. They only say the right thing during the campaign, but after getting elected they do the ‘wrong’ thing such as supporting capitalist interest rather than fighting for poor people’s interest.

The last song taken from *OK Computer* in this category is “Karma Police”. The pessimism of the song is found in the forth stanza, “Karma police / I’ve given all I can, / it’s not enough, / I’ve given all I can / but we’re still on the payroll.”

These lines show that the speaker has tried hard to get rid of the situation, but again he cannot be free from the powerful system as he is still one of the capitalist assets. It infers that how hard people try to be free from the hegemonic capitalism, they will get nothing as the system is too strong to break; there is no escape, that is what then leads the speaker in an everlasting pessimism.

The last song in this category is “Optimistic”, taken from *Kid A*. The song is fully ironic as the title is “Optimistic” while the content is so pessimistic. The pessimism is found in the chorus of the song, “You can try the best you can / If you try the best you can / The best you can is good enough.” From the chorus, it can be inferred that although the people try the best they can, they will not be able to be free from the capitalist system. The fact is then reinforced in the fifth stanza, “I’d really like to help you man / I’d really like to help you man / Nervous messed up marionettes / Floating around on a prison ship.” The stanza shows everyone who try to fight against the capitalist system will be imprisoned, without looking who they are, even it is the president like what happened to John F. Kennedy that has been mentioned before. Above all, the pessimism always comes from one reason: hegemonic capitalism.

4. Consumer Society

Consumer society happens due to the effect of commercialism and consumerism. This phenomenon rises because of people’s new fashion lifestyle in which people have been ‘labelled’. Now, people have become the commodity of

the label. It is what Radiohead try to satirise through their two songs: “Paranoid Android” and “Karma Police”.

In the first single of *OK Computer*, “Paranoid Android”, Radiohead describe how people become the commodity of the label as they turn to be the ‘pet’ of the label, as shown in the ninth and tenth lines, “Ambition makes you look pretty ugly / Kicking and squealing Gucci little piggy.” These lines show how the girl, who is a fashion hipster, is called ‘Gucci little piggy’ which means she has become the ‘pet’ of the label as she will do anything to get the products of Gucci. Also, her ambition to collect the label makes her look pretty ugly. Then, when a waiter spoiled a drink on her ‘fashionable’ things, she is angry in a demonic rage. She does not care about anything or anyone as for her that fashion label is the most precious thing in the world.

Then, in the sixth track of *OK Computer*, “Karma Police”, Radiohead continue to criticise the phenomenon happening in “Paranoid Android”. The idea of ‘Gucci little piggy’ in “Paranoid Android” is used again, but it is in different words, as shown in second stanza, “Karma Police / arrest this girl, / her Hitler hairdo / is making me feel ill / and we have crashed her party.” The stanza shows the same case shown in “Paranoid Android”. The yuppie is the victim of mass consumerism, including contemporary fashion habit creating a consumer society. She follows all the booming fashion without considering whether it is suitable or not for them. She often forces herself to follow the fashion habits although they must harm themselves by using stiletto for example, in this song the uncommon hairdo symbolised by a phrase ‘her Hitler hairdo’

5. Fantasy over Reality

Fantasy is a product of media power as today's society is more attracted to fantasies rather than realities. What makes the situation get worse is the fact that the fantasies have been believed as new realities. This phenomenon is then satirised by Radiohead through their five songs; they are: "Nice Dream", "High and Dry", "Fake Plastic Trees", "Motion Picture Soundtrack", and "In Limbo".

"(Nice Dream)" shows the addictive effect of fantasies through media as they are too attractive for the 'innocent' viewers. These innocent viewers become entrapped in the never ending fantasies as they tend to choose to live in fantasy rather than in the real world as an escape from reality. This phenomenon is then captured in the first stanza, "They love me like I was a brother / They protect me, listen to me / They dug me my very own garden / Gave me sunshine, made me happy." The stanza shows the fantasy of happiness the speaker finds in the TV programme. However, the reality is very ironic as all he wants is only a fantasy or dream as written on the second stanza, "Nice dream, nice dream / nice dream." The ending or the resolution of the song is also tragic as the speaker chooses to sleep forever in his nice dream rather than to face the real life he had.

The next song in this category is "High and Dry". The song content is quite similar to the previous song, "(Nice Dream)", as it also grasps the phenomenon in which fantasies take over the reality of someone's life. The first stanza of the song, "Two jumps in a week / I bet you think that's pretty clever, don't you boy? / Flying on your motorcycle / Watching all the ground beneath you drop / You'd kill yourself for recognition, / kill yourself to never, ever stop / You broke another

mirror, / you're turning into something you are not," shows a fantasy of what a real man ought to be which is grasped as a reality for the boy in the song as he then changes himself to another who has the quality of manliness. However, what happens next to the boy is also ironic as he gets 'exiled' in his society as found in the third stanza, "All your insides fall to pieces, / you just sit there wishing you could still make love / They're the ones who'll hate you / when you think you've got the world all sussed out / They're the ones who'll spit on you, you'll be the one screaming out." The stanza explains the consequences he has after being another which finally leads him into a great frustration as there is no room for him in his own society. The only thing he can do is only screaming out.

The third song in this category is still taken from *The Bends*, "Fake Plastic Trees". While the previous song, "High and Dry", talks about the fantasy of manliness, this song talks about the fantasy of ideal women or what women ought to be. The seventh stanza of the song, "She looks like the real thing / She tastes like the real thing / My fake plastic love," shows the image or the fantasy of what a woman ought to be has preceded the reality of an ideal woman as many people believe it as a general truth and they are finally in love with that image.

The last two songs in this category are taken from *Kid A*, "Motion Picture Soundtrack" and "In Limbo". The last track of *Kid A*, "Motion Picture Soundtrack" captures the phenomenon in which fantasies saturate people's life through movies as shown in lines 9 and 10, "It's not like the movies / They fed us on little white lies." These lines show how the fantasy offered in the movies has been captured as reality by some people and they believe that their lives are

movie-like. However, the speaker in the song does not really believe in what the narrator says. He then rebuts the narrator's argument by saying, "I think you're crazy, maybe / I think you're crazy, maybe," in the second and fourth stanzas. In fact, who is crazy is the speaker himself due to the effect of fantasies he finds in the movies he watches, as mentioned before *Romeo and Juliet* in this case. As being fantasised by the movies, he then chooses to deal with the same resolution with the character in the movie: suicide, as written on the last line, "I will see you in the next life." One clear example of the effect of movies in hyperrealising people happened recently when there was a kid who jumped from his apartment. He tried to copy what Spiderman does in the movie of *The Amazing Spiderman 2*. Ironically, he was dead due to his reckless action. Therefore, the fact shows how the fantasy of movies has successfully harmed 'innocent' people's mind, the kid in the fact symbolises the innocents, as the fantasy finally creates the new belief in the innocents in which actually it is not real at all.

The last song in this category, "In Limbo", explains the fantasies in the weather report in BBC news programme. The speakers of the song get fantasised by the hyperreality of the image shown in the weather report. He believes that the entire images shown are true or real. So, as the weather report says that it is safe enough to go shipping, he then ships into the Irish Sea. However, he is then lost at the sea as shown in the fifth stanza, "I'm lost at sea / Don't bother me / I've lost my way / I've lost my way." Therefore, the repeated sentence in the fourth and sixth stanzas, "You're living in a fantasy world," sums up all the evidences from

all songs in this category. The repeated line shows that today fantasies have taken over human's real world, so the world people live in turn to be a fantasy world.

CHAPTER V

CONCLUSIONS

Based on the findings and discussion of the phenomena of hyperreality in relation with capitalism, consumerism, and mechanisation in postmodern culture found in the objects, Radiohead's *The Bends*, *OK Computer*, and *Kid A* albums, in the previous chapter, then the conclusions can be drawn as presented in the following:

1. From the three albums, there are ten songs capturing the phenomena of the third order of simulacra in the form of hyperreality: "Street Spirit (Fade Out)", "(Nice Dream)", "Fake Plastic Trees", and "High and Dry" from *The Bends*, Two songs, entitled "Street Spirit (Fade Out)" from *The Bends* and "Paranoid Android" from *OK Computer*, then "Paranoid Android", "Airbag", "Climbing Up the Walls", and "Fitter Happier" from *OK Computer*, and the last two songs are taken from *Kid A*, "Motion Picture Soundtrack" and "In Limbo". All the songs explain how people get saturated by fantasies which lead them into the hyperreality of the images as they believe that all the fantasies are real while in fact they are only simulations which successfully precede the reality itself. Four songs, "(Nice Dream)", "Fake Plastic Trees", "High and Dry", and "Fitter Happier", explain people's new belief in the image of an ideal life. "Fake Plastic Trees" captures the phenomenon of the new image of what women ought to be, while "High and Dry" captures the new images of manliness and "Fitter Happier" describe the new image of normality

and the comfort of life. Then, “(Nice Dream)” shows the illusion of happiness offered in TV shows which is only a nice dream.

Therefore, two other songs from *OK Computer*, “Airbag” and “Climbing Up the Walls” capture the phenomenon of the illusion of safety and security. In the other side, “Motion Picture Soundtrack” describes how people get hyperrealised by movies. Finally, the last song, “In Limbo”, grasps the hyperreality of the weather report in BBC news programme.

2. There are four causes of hyperreality found in the albums; they are: media power, technological advancement, hegemonic capitalism, and commercialism and consumerism. The first category, media power, includes five songs as follows: “(Nice Dream)”, “High and Dry”, “Fake Plastic Trees”, “Fitter Happier”, “Motion Picture Soundtrack”, and “In Limbo”. All the songs capture the phenomena how media are so powerful in intimidating and manipulating people through their fascinating images. Then, the second category, technological advancement, involves four songs including: “My Iron Lung”, “Street Spirit (Fade Out)”, “Airbag”, and “Paranoid Android”. All the songs explain how machines take over human’s life. Next, the third category, hegemonic capitalism, includes five songs as follows: “My Iron Lung”, “Electioneering”, “Karma Police”, “No Surprises”, and “Optimistic”, which show how hegemonic the power of the capitals are as it is impossible to get free from the system. Finally, the last category, commercialism and consumerism, involves two songs including “Fake Plastic Trees” and “Fitter Happier”, which explain how consumptive today’s

people lifestyle is as an example they tend to deal with credit cards rather than saving their money in banks.

3. There are five impacts of hyperreality found in the albums, including: automatism, terrorism, pessimism, consumer society, and fantasy over reality. The first category, automatism, only includes “Airbag” as the datum since the song explains how dependent people on machines are. Also, the second category, terrorism, only includes “Climbing up the Walls” as the datum due to its content which shows the surprising terror from the trusted person of the target. Then, the third category, pessimism, involves five songs, including: “Street Spirit (Fade Out)”, “Electioneering”, “Karma Police”, “No Surprises”, and “Optimistic”. All the songs in the third category show how pessimistic people are in fighting against the new world, the capitalist world, as the only escape they find is only death, no other escapes. Next, the fourth category, consumer society, involves two songs, including “Paranoid Android” and “Karma Police”. Both songs capture how people, especially fashion hipsters, get ‘labelled’ by the fashion brands they no longer look for their commodity as they have become the commodity itself, exactly for the fashion brand. Finally, the last category, fantasy over reality, involves five songs, including “(Nice Dream)”, “Fake Plastic Trees”, “High and Dry”, “Motion Picture Soundtrack”, and “In Limbo”. All the songs in the last category explain how fantasies have created new realities in people’s life and people’s world has turned into a fantasy world.

REFERENCES

A. Printed Sources

- Barker, Chris. 2003. *Cultural Studies: Theory and Practice*. London: Sage Publications.
- Baudrillard, Jean. (1994a [1981]). *Simulacra and Simulation*, trans. S. F. Glaser. Ann Arbor: University of Michigan Press.
- Barz, Gregory and Timothy J. Cooley. 2008. *Shadows in the Field: New Perspectives for Fieldwork in Ethnomusicology*. New York: Oxford University Press.
- Blain, Neil and Hugh O'Donnel. 2003. *Media, Monarchy, and Power*. Wiltshire: The Cromwell Press.
- Butler, Christopher. 2002. *Postmodernism: A Very Short Introduction*. New York: Oxford University Press.
- Carroll, Mark. 2003. *Music and Ideology in Cold War Europe*. Cambridge: Cambridge University Press.
- Castle, Gregory. 2007. *The Blackwell Guide to Literary Theory*. Oxford: Blackwell.
- Clarke, Michael. 2010. *Challenging Choices: Ideology, Consumerism, and Policy*. Bristol: Policy Press.
- Connor, Steven. 2004. *The Cambridge Companion to Postmodernism*. Cambridge: Cambridge University Press.
- Dodge, Martin and Rob Kitchin. 2001. *The Atlas of Cyberspace*. London: Pearson Education.
- Eagleton, Terry. 1996. *The Illusion of Postmodernism*. Oxford: Blackwell.
- Flaschel, Peter. 2009. *The Macrodynamics of Capitalism: Elements for a Synthesis of Marx, Keynes, and Schumpeter*. Berlin: Springer.
- Footman, Tim. 2007. *Radiohead – Welcome to The Machine: OK Computer And The Death of The Classic Albums*. Surrey: Chrome Dreams.
- Fox, Nicols, 2002. *Against The Machines: The Hidden Luddite Tradition in Literature, Art, and Individual Lives*. Washington: Island Press.

- Gibbs, Jr, Raymond W. 2008. *The Cambridge Handbook of Metaphor and Thought*. New York: Cambridge University Press.
- Jameson, Fredric. 1991. *POSTMODERNISM, or, The Cultural Logic of Late Capitalism*. Durham: Duke University Press.
- Lane, Richard J. 2000. *Jean Baudrillard*. London: Routledge.
- McGregor, Sue. 2003. "Postmodernism, Consumerism, and A Culture of Peace." *Journal of Family and Consumer Sciences*, pp. 7 & 8.
- Radiohead. 1995. *The Bends*. Oxfordshire: Parlophone.
- _____ 1997. *OK Computer*. Oxfordshire: Parlophone.
- _____ 2000. *Kid A*. Oxfordshire: Parlophone.
- Randall, Mac. 2013. *Exit Music: The Radiohead Story*. Berlin: Gestalten.
- Smith, Richard G. 2010. *The Dictionary of Baudrillard*. Edinburgh: Edinburgh University Press.
- Vanderstoep, Scott W. and Deirdre D. Johnston. 2009. *Research Methods for Everyday Life*. San Francisco: Jossey-Bass.
- W. Forbes, Brandon and George A. Reisch. 2009. *Radiohead and Philosophy: Fitter Happier More Deductive*. Illinois: Open Court.
- Wackhaure, Suresh. 2012. "What Is Postmodernism?" Proceedings of National Seminar on Postmodern Literary Theory and Literature, Mithibai College, Mumbai, 27 January.
- Wall, Tim. 2003. *Studying Popular Music Culture*. New York: Oxford University Press.
- Walter, Elizabeth. 2008. *Cambridge Advanced Learner's Dictionary*. Cambridge: Cambridge University Press.

C. Electronic Sources

- Shah, Anup. "Consumption and Consumerism." *Global Issues*. Retrieved on 19 March 2013. <http://www.globalissues.org/issue/235/consumption-and-consumerism>.

“The Historical Context of Postmodernism, Part One.” *Art History Unstuffed*.
Retrieved on 24 April 2013. <http://www.arthistoryunstuffed.com/the-historical-context-of-postmodernism/>.

APPENDIX I

A. Hyperreality in Radiohead's *The Bends*, *OK Computer*, and *Kid A* Albums

| No. | Data | Song Title | Album | Category | Explanation |
|-----|--|----------------------|--------------------|--------------|---|
| 1. | "They love me like I was a brother / They protect me, listen to me / They dug me my very own garden / Gave me sunshine, made me happy / Nice dream, nice dream / Nice dream" | "(Nice Dream)" | <i>The Bends</i> | Hyperreality | It can be categorised as a hyperreality because it shows how the speaker is affected by the image of happiness offered in a TV show which successfully bring him into the illusion of happiness that is only a nice dream, not a reality. |
| 2. | "She looks like the real thing / She tastes like the real thing My fake plastic love" | "Fake Plastic Trees" | <i>The Bends</i> | Hyperreality | It can be categorised as a hyperreality because it shows how the image of ideal women has poisoned people's mind. |
| 3. | "You'd kill yourself for recognition, / kill yourself to never, ever stop / You broke another mirror, / you're turning into something you are not" | "High and Dry" | <i>The Bends</i> | Hyperreality | It can be categorised as a hyperreality because it shows how the speaker get hyperrealised by the image of what a real man ought to be. He then turns to be someone he is not to acquire that image. |
| 4. | "In a fast German car, / I'm amazed that I survived,/" | "Airbag" | <i>OK Computer</i> | Hyperreality | It can be categorised as a hyperreality because the airbag system has successfully |

| | | | | | |
|----|---|--------------------------------|------------------------|--------------|--|
| | an airbag saved my life. // /In an interstellar burst, / I am back to save the universe.” | | | | hyperrealised the speaker that he will not die due to a car accident since he is in a sophisticated German car with airbag system inside. However, that is only an illusion of safety as he still get reincarnated due to the accident he get with the car. |
| 5. | “I am the key to the lock in your house / That keeps your toys in the basement / And if you get too far inside / You’ll only see my reflection//....// And either way you turn / I’ll be there / Open up your skull / I’ll be there / Climbing up the walls” | “Climbing Up the Walls” | <i>OK Computer</i> | Hyperreality | It can be categorised as a hyperreality because the concept of a safe house with high walls and sophisticated security system to prevent crimes made by burglars or murderers has hyperrealised people as the evil itself comes from the inside. The image of what a safe house ought to be is only an illusion of safety. |
| 6. | “that’s driven into frozen winter shit” | “Fitter Happier” | <i>OK Computer</i> | Hyperreality | It can be categorised as a hyperreality because it concludes all the postmodern slogans of what people ought to be are only an illusion of normality in the postmodern world. |
| 7. | “You’re living in a fantasy world” | “In Limbo” | <i>Kid A</i> | Hyperreality | It can be categorised as a hyperreality because it sums up that the characters in the song live in a capitalist society which is saturated by fantasies. |
| 8. | “It’s not like the movies / They fed us on little white lies” | “Motion Picture Soundtrack” | <i>Kid A</i> | Hyperreality | It can be categorised as a hyperreality because the character in the song believes that life is like a movie. That perception has successfully hyperrealised his mind. |

B. The Causes of Hyperreality

| No. | Data | Song Title | Album | Category | Explanation |
|-----|--|----------------------|------------------|-------------|--|
| 1. | “They love me like I was a brother / They protect me, listen to me / They dug me my very own garden / Gave me sunshine, made me happy” | “(Nice Dream)” | <i>The Bends</i> | Media Power | It shows how the media, TV show in this case, have created a new image of happiness in a family life. |
| 2. | “I call up my friend, the good angel / But she’s out with her answerphone” | | | | It shows how media, advertisements in this case, have tormented the speaker. He believes that counselling service can help him out of the problem, but again it is only a money matter. |
| 3. | “Flying on your motorcycle, / watching all the ground beneath you drop” | “High and Dry” | <i>The Bends</i> | Media Power | It shows how the media, motorsports channel, have attracted many boys to do the same thing which are very dangerous for them as they believe that a real man is he who loves dangerous things, especially dealing with motorcycle. |
| 4. | “He used to do surgery / On girls in the eighties” | “Fake Plastic Trees” | <i>The Bends</i> | Media Power | It shows how the media like movies for example with their glamorous actresses have created an image of an ideal woman. Therefore, many girls choose to deal with plastic surgery to have the same quality with their lovely actresses. |

| | | | | | |
|-----|---|-----------------------------|--------------------|----------------------|---|
| 5. | “not drinking too much, / regular exercise at the gym (3 days a week),” | “Fitter Happier” | <i>OK Computer</i> | Media Power | It shows how the media, advertisement of a healthy life in this case, have successfully created a general belief in a society. |
| 6. | “Lundy, Fastnet, Irish Sea” | “In Limbo” | <i>Kid A</i> | Media Power | It shows the weather shipping forecast saying that the weather is good for shipping which is successfully believed by the viewer. |
| 7. | “Red wine and sleeping pills / Help me get back to your arms / Cheap sex and sad films / Help me get back where I belong” | “Motion Picture Soundtrack” | <i>Kid A</i> | Media Power | It shows how movies successfully affect human’s behaviour through their scenes. |
| 8. | “Riot shields, voodoo economics, / it’s just business, cattle prods and the I.M.F.” | “Electioneering” | <i>OK Computer</i> | Hegemonic Capitalism | It shows how the I.M.F. create a new capitalist system in economics which brings small and developing country entrapped in a big debt. |
| 9. | “Karma police / I’ve given all I can, / it’s not enough, / I’ve given all I can / but we’re still on the payroll.” | “Karma Police” | <i>OK Computer</i> | Hegemonic Capitalism | It shows how the speaker is entrapped in a capitalist society. He tries to do whatever he can to get rid of it, but nothing he can do as the power is too strong for him. |
| 10. | “You look so tired-unhappy, / bring down the government, / they don’t, they don’t speak for us.” | “No Surprises” | <i>OK Computer</i> | Hegemonic Capitalism | It shows how the government do not fight for the voice of the people they lead, especially they who are weak in economy. |
| 11. | “The big fish eat the little ones” | “Optimistic” | <i>Kid A</i> | Hegemonic Capitalism | It shows how the strong exploits the weak. |

| | | | | | |
|-----|--|----------------------------|--------------------|-------------------------------|--|
| 12. | “This one dropped a payload / Fodder for the animals / Living on animal farm” | | | | It shows how the master treats his labours like animals in the farm. |
| 13. | “Nervous messed up marionettes / Floating around on a prison ship” | | | | It shows how powerful the capital is as his movement is always controlled by the capital. |
| 14. | “Suck, suck your teenage thumb / Toilet trained and dumb / When the power runs out / We’ll just hum” | “My Iron Lung” | <i>The Bends</i> | Hegemonic Capitalism | It shows how the capital treats the characters in the song like babies who are very obedient to their parents. |
| 15. | “We scratch our eternal itch / A twentieth century bitch / And we are grateful for / Our iron lung” | | | Technological Advancement | It shows how machine, an iron lung in this case, successfully helps people’s life. |
| 16. | “This machine will not communicate” | “Street Spirit (Fade Out)” | <i>The Bends</i> | Technological Advancement | It shows how machines have been widespread in this world and they also join people in their daily activity. |
| 17. | “In a fast German car, / I’m amazed that I survived, / an airbag saved my life.” | “Airbag” | <i>OK Computer</i> | Technological Advancement | It shows how the airbag system helps a person from a big crash. |
| 18. | “Her green plastic watering can / For her fake Chinese rubber plant / In the fake plastic earth” | “Fake Plastic Trees” | <i>The Bends</i> | Commercialism and Consumerism | It shows how the effect of consumerism has poisoned many people as the character in song chooses to spend her money for buying the imitation of branded items. |
| 19. | “She lives with a broken man / A cracked | | | | It shows how franchises have been widespread and affected people’s choice in food as they |

| | | | | | |
|-----|--|------------------|------------------------|-------------------------------------|--|
| | polystyrene man / Who just crumbles and burns” | | | | tend to deal with polystyrene packages today. |
| 20. | “will frequently check credit at (moral) bank (hole in the wall),” | “Fitter Happier” | <i>OK Computer</i> | Commercialism and Consumerism | It shows how bank credits have created a new culture of consumerism. |

C. The Impacts of Hyperreality

| No. | Data | Song Title | Album | Category | Explanation |
|-----|--|----------------------------|--------------------|------------|--|
| 1. | "In a fast German car, / I'm amazed that I survived, / an airbag saved my life." | "Airbag" | <i>OK Computer</i> | Automatism | It shows how humans are too dependent on machines, in this case the airbag system as they believe that it will automatically save them when they need. |
| 2. | "It's always best when the light is off / I am the pick in the ice / Do not cry out or hit the alarm / You know we're friends till we die" | "Climbing Up the Walls" | <i>OK Computer</i> | Terrorism | It shows how the terror comes from the trusted person and people will never believe that he or she is the real evil they are afraid of. |
| 3. | "And either way you turn / I'll be there / Open up your skull / I'll be there / Climbing up the walls" | | | | It shows that the terrorist will always chase the target until the final destination: death. |
| 4. | "It's always best when the light is off / It's always better on the outside / Fifteen blows to the back of your head / Fifteen blows to your mind" | | | | It shows that the terror usually comes from the inside, not the outside. People can no longer believe that our houses are the safest place as the evil who will blow our head fifteen times can be the one they trust. |
| 5. | "Cracked eggs, dead birds / Scream as they fight for life / I can feel death, can see it's beady eyes" | "Street Spirit (Fade Out)" | <i>The Bends</i> | Pessimism | It shows how people who are aware of the drastic change in the postmodern world are so pessimistic as what can be seen to escape from the mess is only death. |

| | | | | | |
|-----|--|--------------------|--------------------|------------------|---|
| 6. | “I will stop, I will stop at nothing. / Say the right things when electioneering / I trust I can rely on your vote.” | “Electioneering” | <i>OK Computer</i> | Pessimism | It shows how desperate the speaker is with the political system he faces. There are no politicians he can rely his vote as they only look for their self interest. |
| 7. | “Karma police / I’ve given all I can, / it’s not enough, / I’ve given all I can / but we’re still on the payroll.” | “Karma Police” | <i>OK Computer</i> | Pessimism | It shows how the speaker is so pessimistic with the life he has as he cannot help himself to get rid of the capitalist society. |
| 8. | “You look so tired-unhappy, / bring down the government, / they don’t, they don’t speak for us. / I’ll take a quiet life, / a handshake of carbon monoxide,” | “No Surprises” | <i>OK Computer</i> | Pessimism | It shows how hopeless the characters in the song are due to the effect of governmental capitalism. Therefore, the speaker decides to commit suicide to get free from all the burden he has in his life as there is no other escapes except death. |
| 9. | “You can try the best you can / If you try the best you can / The best you can is good enough” | “Optimistic” | <i>Kid A</i> | Pessimism | It shows that although we have tried the best we can, we cannot do anything to get free from the capitalist world. |
| 10. | “Ambition makes you look pretty ugly / Kicking and squealing Gucci little piggy” | “Paranoid Android” | <i>OK Computer</i> | Consumer Society | It shows that the person in the song has been poisoned by the effect of mass consumerism as she becomes a fashion hipster who finally loses her heart because of her ambition in collecting branded fashion item of Gucci. |

| | | | | | |
|-----|--|-----------------------------|--------------------|----------------------|--|
| 11. | “Karma police / arrest this girl, / her Hitler hairdo / is making me feel ill / and we have crashed her party.” | “Karma Police” | <i>OK Computer</i> | Consumer Society | It shows the same case shown in data number 10. The yuppie is the victim of mass consumerism, including contemporary fashion habit creating a consumer society. |
| 12. | “They love me like I was a brother / They protect me, listen to me / They dug me my very own garden / Gave me sunshine, made me happy / Nice dream, nice dream / Nice dream” | “Nice Dream” | <i>The Bends</i> | Fantasy over Reality | It shows a fantasy of what a family ought to be which is not more than a nice dream as every family has their own characteristics and sources of happiness, but the image of a happy family has preceded the reality itself. |
| 13. | “You’d kill yourself for recognition, / kill yourself to never, ever stop / You broke another mirror, / you’re turning into something you are not” | “High and Dry” | <i>The Bends</i> | Fantasy over Reality | It shows a fantasy of what a real man ought to be which is grasped as a reality for the boy in the song as he then changes himself to another who has the quality of manliness. |
| 14. | ““She looks like the real thing / She tastes like the real thing My fake plastic love”” | “Fake Plastic Trees” | <i>The Bends</i> | Fantasy over Reality | It shows the image or the fantasy of what a woman ought to be has preceded the reality of an ideal woman as many people believe it as a general truth and they are finally in love with that image. |
| 15. | “It’s not like the movies / They fed us on little white lies” | “Motion Picture Soundtrack” | <i>Kid A</i> | Fantasy over Reality | It shows how the fantasy offered in the movies has been captured as reality by some people and they believe that their lives are movie-like. |

APPENDIX II

RADIOHEAD'S *THE BENDS*, *OK COMPUTER*, AND *KID A* SELECTED LYRICS AND THE PARAPHRASE

A. *The Bends*

1. “(Nice Dream)”

They love me like I was a brother

They protect me, listen to me

They dug me my very own garden

Gave me sunshine, made me happy

Nice dream, nice dream

Nice dream

I call up my friend, the good angel

But she's out with her answerphone

She says she would love to come help but

The sea would electrocute us all

Nice dream, nice dream

Nice dream, nice dream

Nice dream, nice dream

Nice dream

If you think that you're strong enough

If you think you belong enough

If you think that you're strong enough

If you think you belong enough

[Just as well Just as well Just as well]

Nice dream, nice dream

Nice dream, nice dream

Paraphrase:

I am in a big fantasy of happiness. I wonder that everyone hugs me in warmth and gives me a bundle of care like the sun shining the Earth. However, that is only in my dream and never comes true. That is only a hallucination shown by the simulated happiness created in a TV story. In fact, I do not have what I dream of. Even the counselling service I find in the advertisement, I cannot touch her as she is busy with her telephone line. She always says that she would help anyone out, but that words were only a temporary pain killer as now I am really entrapped in a big frustration with lack of care. Crying, that is the only thing I can do right now. All the happiness I look for is only a dream, a very sweet dream. I think it is better for me to get asleep as well, so I can dream as high as I want, not to face the world with pain because I am not strong enough to encounter this annoying world. Therefore, it is better to sleep forever rather than to live in an endless dream or illusion.

2. “Fake Plastic Trees”

Her green plastic watering can

For her fake Chinese rubber plant

In the fake plastic earth

That she bought from a rubber man

In a town full of rubber plans

To get rid of itself

It wears her out, it wears her out

It wears her out, it wears her out

She lives with a broken man

A cracked polystyrene man

Who just crumbles and burns

He used to do surgery

On girls in the eighties

But gravity always wins

And it wears him out, it wears him out

It wears him out, it wears him out

She looks like the real thing

She tastes like the real thing

My fake plastic love

But I can't help the feeling

I could blow through the ceiling

If I just turn and run

And it wears me out, it wears me out

It wears me out, it wears me out

And if I could be who you wanted

If I could be who you wanted

All the time, all the time

Paraphrase:

She is in a fantasy of materialism, the victim of globalisation, especially by the effect of mass consumerism. She loves to spend her money to buy anything branded belonging to today's fashion phenomena, even the imitations which are made in China, as she is a fashion hipster. Ironically, to get the money to fulfil her ambition in fashion, she must sell her body to the irresponsible men. She starts to be a prostitute or a pornstar only for getting money, even she must sacrifice her life. Time by time, she realises that all she has done hurts herself so much, but that feeling cannot help her as she has been entrapped in a cave of wickedness.

She then chooses to live in an imagination of an ideal woman since she cannot be free from the sin she is entrapped in. Therefore, she turns herself into a fashion maniac as she decides to have plastic surgery to maintain her physical beauty. She tends to copy the image of an ideal woman by repairing her body in an operating room. However, it does not last forever as what she gets is only a

temporal beauty. In her heart, she feels that she has turned into another person she does not realise and feels guilty for it. However, again, it is too late as the plastic has been transplanted in her body. Therefore, she now lives in a full shame.

Unfortunately, the imagination does not only affect her, but also most people, including me. That image looks so real and so delightful to see. I should admit that I am in love with the image of an ideal woman as I am one of the spectators. I know that it is wrong, but I cannot help myself to get rid of this feeling. This feeling still follows me as far as I run. Eventually, it also hurts me and I also live in a full shame to be one of the victims.

3. “High and Dry”

Two jumps in a week,
I bet you think that’s pretty clever don’t you boy?

Flying on your motorcycle,
watching all the ground beneath you drop

You’d kill yourself for recognition,
kill yourself to never, ever stop

You broke another mirror,
you’re turning into something you are not

Don’t leave me high, don’t leave me dry

Don’t leave me high, don’t leave me dry

Drying up in conversation,
you’ll be the one who cannot talk

All your insides fall to pieces,
 you just sit there wishing you could still make love
 They're the ones who'll hate you
 when you think you've got the world all sussed out
 They're the ones who'll spit on you,
 you'll be the one screaming out

Don't leave me high, don't leave me dry
 Don't leave me high, don't leave me dry

Oh, it's the best thing that you ever had,
 the best thing that you ever, ever had.
 It's the best thing that you ever had,
 the best thing you have had has gone away.

Don't leave me high, don't leave me dry
 Don't leave me high, don't leave me dry
 Don't leave me high,
 Don't leave me high, don't leave me dry

Paraphrase:

There is a boy who is fascinated by the image of what a real man ought to be. He believes that a real man is a man who is so brave so he tends to endanger his life with dangerous things, but I am really sceptical about it. He then proves himself to others by making two high jumps in a week with his motorcycle flying

above the ground. He is happy with the recognition he gets from other people by doing that dangerous thing even he must kill himself softly. However, since he tries to copy the image of a real man, he turns to be someone unrecognised by the people around him; it is because of the sudden fame he gets by doing the attraction. Then, I really get annoyed by the new him as he leaves me in a very inconvenient and difficult situation.

Fortunately, he gets the payback as the society also hates him as he turns into another one. It makes him abandoned by other people in the society and he gets frustrated of this situation. He loses all he has in the past, even his simple wish: love. He has lost all the best things he ever had. Then, again, he leaves me in a very inconvenient situation.

4. “My Iron Lung”

Faith, you're driving me away

You do it everyday

You don't mean it

But it hurts like hell

My brain says I'm receiving pain

A lack of oxygen

From my life support

My iron lung

We're too young to fall asleep

To cynical to speak

We are losing it

Can't you tell?

We scratch our eternal itch

A twentieth century bitch

And we are grateful for

Our iron lung

The head shrinkers

They want everything

My uncle Bill

My Belisha beacon

The head shrinkers

They want everything

My uncle Bill

My Belisha beacon

Suck, suck your teenage thumb

Toilet trained and dumb

When the power runs out

We'll just hum

This, this is our new song

Just like the last one

A total waste of time

My iron lung

The head shrinkers

They want everything

My uncle Bill

My Belisha beacon

The head shrinkers

They want everything

My uncle Bill

My Belisha beacon

And if you're frightened

You can be frightened

You can be, it's OK

And if you're frightened

You can be frightened

You can be, it's OK

The head shrinkers

They want everything

My uncle Bill

My Belisha beacon

Paraphrase:

I have a trouble on my lung. It hurts me much as it is human vital organ. Therefore, to keep me breathing, I have to deal with the iron lung or the imitation of human's lung. However, I am still not comfortable with the imitative lung as I

still find the pain in my every breath. The pain comes through my nerves transmitting to my brain, but I do not want to die young. Therefore, I should struggle with this inconvenience if I do not want to lose my life. I know that it is not comfortable to have my body transplanted with machinery organ, but once more I should thank this machine as it saves me from death.

As time goes by, I feel that I lose my humanity as the machine takes every pleasure I had in the past. It controls me over like a police or a traffic sign in a road. It rules what I should and what I should not do, in my daily food consumption or sports exercise for example. Of course, it is very annoying for me, especially for a musician like me.

The iron lung is similar to major label as they have the capitalist heart. The victims or the oppressed are just like babies who are very obedient to their parents. The label wants me to create the similar songs like “Creep” in my previous album, to bring the glory back. However, I do not really like that kind of song, for me it is just like a total waste of time. So, I have a double trouble in my life with my iron lung transplanted in my body and with the label ruling me much.

5. “Street Spirit (Fade Out)”

Rows of houses all bearing down on me
 I can feel their blue hands touching me
 All these things into position

All these things we'll one day swallow whole

And fade out again and fade out

This machine will not communicate

These thoughts and the strain I am under

Be a world child, form a circle

Before we all go under

And fade out again and fade out again

Cracked eggs, dead birds

Scream as they fight for life

I can feel death, can see it's beady eyes

All these things into position

All these things we'll one day swallow whole

And fade out again and fade out again

Immerse your soul in love

Immerse your soul in love.

Paraphrase:

This world has developed rapidly. I cannot recognise it anymore as buildings like common houses and skyscrapers have fulfilled the world. They come so near to frighten and threaten me. Then, I find that the world and the people inside have lost their spirit to communicate one another. They are very busy with their own world, especially with their digital world. Also, technology

becomes the most important thing in people's mind. Machines then are created to help human's activity, even to replace or substitute human's hands. However, again, machines are not human, they cannot communicate one another. They only bring more problems for us.

Since this era of machines, I see that the world is in agony. It seems that it would like to die, just like me as I cannot adapt myself to the new world since the real world has ruined out. My wish is very simple that people find their loves again and make the world in warmth, but it looks impossible in this new world as all the beautiful things in the past have been faded out.

B. *OK Computer*

1. "Airbag"

In the next world war
in a jack knifed juggernaut,
I am born again.

In the neon sign,
scrolling up and down,
I am born again.

In an interstellar burst,
I am back to save the universe.

In a deep deep sleep,
of the innocent,
I am born again.

In a fast German car,
I'm amazed that I survived,
an airbag saved my life.

In an interstellar burst,
I am back to save the universe.

In an interstellar burst,
I am back to save the universe.

In an interstellar burst,
I am back to save the universe.

Paraphrase:

In a business war when industrial countries with their major manufacturers start to compete one another to win the consumers' choice, cars are one of the most interesting products to rule the business world. However, they also bring harm to people as crash or car accidents happen almost everyday. I also experience the danger of cars when I got a crash with a giant truck which cannot be driven well and then smashes all inside the road. That accident brings me to an operating room and I feel that I have been reincarnated after the deathly accident. Then, after getting healthy, I drive my new car, a luxurious German car. I believe

that by driving this car I will not meet any car accident again as the car is provided with sophisticated technology that can bring me out of danger. Even I get a car accident, the airbag system of the car will save me from death. However, in fact, I get an accident again and the airbag cannot save me from the accident. I get hallucinated by the technology as I should not trust it since the beginning. Now, I have died and reincarnated like a creation of a new world with the Big Bang that created our world a very long time ago.

2. “Climbing Up the Walls”

I am the key to the lock in your house

That keeps your toys in the basement

And if you get too far inside

You'll only see my reflection

It's always best when the light is off

I am the pick in the ice

Do not cry out or hit the alarm

You know we're friends till we die

And either way you turn

I'll be there

Open up your skull

I'll be there

Climbing up the walls

It's always best when the light is off
 It's always better on the outside
 Fifteen blows to the back of your head
 Fifteen blows to your mind

So lock the kids up safe tonight
 Put the eyes in the cupboard
 I've got the smell of a local man
 Who's got the loneliest feeling

That either way he turns
 I'll be there
 Open up your skull
 I'll be there

Climbing up the walls
 Climbing up the walls
 Climbing up the walls

Paraphrase:

I am a psychopath. I love to kill anyone with my bloody hands, but other people do not know the real me as they believe that I am 'pure', even my family. Then, I want to kill everyone in my big and luxurious house with the high walls and securities patrolling outside to keep it safe. They do not know that the real danger comes from the inside: me.

It is lovely to kill people when they are asleep with ice pick on my hand. Even they see me, they will not get panic or suspicious as they believe me as their family member. They are wrong that they turn to be agoraphobic because being in an open space with crowded people is always safer than being in a closed space with someone dangerous. Therefore, I kill them with fifteen blows in their heads with my ice pick, what a lovely scene. However, I want to keep the kids safe as they are too innocent now. Also, I want to poison them with my psychopathic actions, so they will be the next psychopaths in the future. Then, I just want to conclude that it is no need to climb up the walls to deal with crime as the real threat often comes from the inside, especially from your trusted persons.

3. “Electioneering”

I will stop, I will stop at nothing.

Say the right things when electioneering

I trust I can rely on your vote.

When I go forwards you go backwards

and somewhere we will meet.

When I go forwards you go backwards

and somewhere we will meet.

Ha ha ha

Riot shields, voodoo economics,

it's just business, cattle prods and the I.M.F.

I trust I can rely on your vote.

When I go forwards you go backwards
and somewhere we will meet.

When I go forwards you go backwards
and somewhere we will meet.

Paraphrase:

Politicians and their political mind are very selfish. They say that they will fight for the society during the campaign to attract voters so that they will be elected as the members of the parliament. However, after relying the vote to them, they forget their promises to us. They only go backward when we want to go forward. When we need some changes, they do not want to have any change. They still defend their conservative ways in politics, looking for self or group interest, not for the sake of the whole country. In addition, we are also entrapped in a world banking system and media which make it almost irrelevant who is in power, with the I.M.F as the kingdom. Therefore, political systems worldwide are at the mercy of business and bullshit economies.

4. “Fitter Happier”

Fitter, happier, more productive,
comfortable,
not drinking too much,
regular exercise at the gym
(3 days a week),
getting on better with your associate employee contemporaries,

at ease,
eating well
(no more microwave dinners and saturated fats),
a patient better driver,
a safer car
(baby smiling in back seat),
sleeping well
(no bad dreams),
no paranoia,
careful to all animals
(never washing spiders down the plughole),
keep in contact with old friends
(enjoy a drink now and then),
will frequently check credit at (moral) bank (hole in the wall),
favors for favors,
fond but not in love,
charity standing orders,
on Sundays ring road supermarket
(no killing moths or putting boiling water on the ants),
car wash
(also on Sundays),
no longer afraid of the dark or midday shadows
nothing so ridiculously teenage and desperate,

nothing so childish – at a better pace,
slower and more calculated,
no chance of escape,
now self-employed,
concerned (but powerless),
an empowered and informed member of society
(pragmatism not idealism),
will not cry in public,
less chance of illness,
tires that grip in the wet
(shot of baby strapped in back seat),
a good memory,
still cries at a good film,
still kisses with saliva,
no longer empty and frantic like a cat tied to a stick,
that's driven into frozen winter shit
(the ability to laugh at weakness),
calm,
fitter,
healthier and more productive
a pig in a cage on antibiotics.

Paraphrase:

In this postmodern era, our culture has changed significantly. Some slogans have been made to control people's new habits, but it is only a temporary pain killer as they only offer no more than a hyperrealisation, not the real thing people should do. In fact, those slogans only create the death of individuality in the face of global capitalism. By following those suggestions they feel that they are fitter, happier, and more productive, but they only kill their individual existence as they turn to be someone they are not. Most people now follow the way to be what so called 'normal'. The new image of normality has poisoned people's mind. They who are called normal usually have regular exercise at the gym three times a week and do not drink too much. Also, they deal with a healthy diet, even it suffers them. They also have a modern car powered with safety inside, so their babies will smile at the backseat. Then, they also have regular sleep time which save them from paranoia and bad dreams. They also work for charity, although they actually does not enjoy it as they only give a fake smile to the given in the Sunday ring road supermarket. They are also judged as informed people as they have the access to internet and other information with their gadgets held on their hands. Therefore, it is prohibited for them to show their flaws and weaknesses in public, even crying and being sick. All the images have hyperrealised people and they tend to copy that image of the ideal rather than to be who they are. Still, life is not like a brochure, just enjoy it whatever you do, no matter people say that you are crazy or not normal.

5. “Karma Police”

Karma police
arrest this man,
he talks in maths,
he buzzes like a fridge,
he’s like a detuned radio.

Karma police
arrest this girl,
her Hitler hairdo
is making me feel ill
and we have crashed her party.

This is what you get,
this is what you get,
this is what you get,
when you mess with us.

Karma police
I’ve given all I can,
it’s not enough,
I’ve given all I can
but we’re still on the payroll.

This is what you get,
this is what you get,

this is what you get,
when you mess with us.

For a minute there
I lost myself, I lost myself.
Phew, for a minute there,
I lost myself, I lost myself.

For a minute there
I lost myself, I lost myself.
Phew, for a minute there,
I lost myself, I lost myself.

Paraphrase:

The men in the capital are always annoying as they only fight for their own interest. They always calculate the benefit they get in every job they do. They do not want to listen other people's opinions as they know that the opinions will not be beneficial for them. They always rebut the opinions with their bullshit facts just like a detuned radio. Someday they will get the payback for what they have done for us.

The yuppies of the millennium are also annoying as they entrapped in a false paradigm of fashion to be hipsters. They follow all the booming fashion without considering whether it is suitable or not for them. They often force themselves to follow the fashion habits although they must harm themselves by using stiletto for example. Therefore, they also get dehumanised by that kind of

feeling as they only want to fulfil their ambition in collecting fashion items without having compassions to others. They have become so heartless. Someday, they will get the payback too.

Both types of person are very annoying as they seem like a total disturbance for us. They do not care what happens to us as long as they are happy. Then, I try to make them realise by doing anything I can, but I cannot help them out. I demonstrate the company with the other labours, but again it is only a total waste of time as they threaten us to fire us if we demonstrate them, a total mess for weak people like us since we are entrapped in a harmful system.

Finally, they get the payback from all the sin they have done. Then, I get free from the entire burden I had, but I also lost the happiness I had. I get lost from this world. However, it is better than being entrapped in a capitalist system with annoying men and yuppies scattering around.

6. “No Surprises”

A heart that's full up like a landfill,
 a job that slowly kills you,
 bruises that won't heal.
 You look so tired-unhappy,
 bring down the government,
 they don't, they don't speak for us.
 I'll take a quiet life,
 a handshake of carbon monoxide,

with no alarms and no surprises,
 no alarms and no surprises,
 no alarms and no surprises,
 Silent silence.

This is my final fit,
 my final bellyache,

with no alarms and no surprises,
 no alarms and no surprises,
 no alarms and no surprises please.

Such a pretty house
 and such a pretty garden.

No alarms and no surprises,
 no alarms and no surprises,
 no alarms and no surprises please.

Paraphrase:

Capitalism has ruled the world and we are the victims of it. We are the labours who work for their pleasure, but we do not get anything from them as equal as what we have given to them. The job we have slowly kills us as we do not have enough rest and only pay in a small amount of money. Even the government, they cannot help us as they only support the big companies which are

beneficial for the government. I am so hopeless with this situation as the world gets polluted due to the effect of mass industrialism. I think it is better for me to die as I can feel the peace I cannot find in this world in death. I will find the silence I look for in the next world and will not feel any pain again as the pain has been away since I lose my life. There will be a pretty house and pretty garden for me to take a rest and to enjoy my new life in a new world, a world of silence.

7. “Paranoid Android”

Please could you stop the noise, I'm trying to get some rest

From all the unborn chicken voices in my head

What's that...? (I may be paranoid, but not an android)

What's that...? (I may be paranoid, but not an android)

When I am king, you will be first against the wall

With your opinion which is of no consequence at all

What's that...? (I may be paranoid, but no android)

What's that...? (I may be paranoid, but no android)

Ambition makes you look pretty ugly

Kicking and squealing gucci little piggy

You don't remember

You don't remember

Why don't you remember my name?

Off with his head, man

Off with his head, man

Why don't you remember my name?

I guess he does....

Rain down, rain down

Come on rain down on me

From a great height

From a great height... height...

Rain down, rain down

Come on rain down on me

From a great height

From a great height... height...

Rain down, rain down

Come on rain down on me

That's it, sir

You're leaving

The crackle of pigskin

The dust and the screaming

The yuppies networking

The panic, the vomit

The panic, the vomit

God loves His children, God loves His children, yeah!

Paraphrase:

This world has changed so much and this feeling really annoys me. It becomes the burden of my mind, so I cannot have a rest. The noisy things scattered around the world disturbs me much. However, I do not know what really disturbs me; there is still a question on my mind. I feel like I am so paranoid due to this situation, but I do not want to lose my humanity and sacrifice my lovely world like some people who seem like living androids. They who have lost their humanity due to the effect of globalisation are really selfish. They do not want to listen to anyone's opinion as they will always interrupt what everyone has suggested to them. They only focus on their ambition and they also do no care with other people rights. Once, I met a yuppie in a bar who was very angry to a man who spilled a drink on her. She was in a demonic rage with squealing and yelling echoed in the room. She is a perfect example of a living android who has lost the humanity and becomes so heartless; that is all because of the mass effect of globalisation. Now, let us have contemplation in what sins that we have done during living in this world. Let us ask for God's forgiveness before it is too late for us because God always love us, believe it.

C. *Kid A***1. "In Limbo"**

Lundy, Fastnet, Irish Sea

I got a message I can't read

Another message I can't read

Being the first in the Irish Sea

I got a message I can't read

Another message I can't read

I'm on your side

Nowhere to hide

Trapdoors that open

I spiral down

You're living in a fantasy world

You're living in a fantasy world

I'm lost at sea

Don't bother me

I've lost my way

I've lost my way

You're living in a fantasy world

You're living in a fantasy world

You're living in a fantasy world

This beautiful world

Lundy, Fastnet, Irish Sea

I got a message I can't read

Another message I can't read

Paraphrase:

There is a weather shipping forecast in a TV news programme saying that Lundy, Fastnet, and Irish Sea are safe enough to ship. The forecast is shown in the visual images of the wave and weather, so I do not need to read it what I do to understand the meaning is only by imagining the meaning of the symbols in the show. Therefore, I go to ship in the Irish Sea as I believe that the forecast is true. I am the first to reach the sea to catch the most fishes for today. However, the weather suddenly changes as the wave is going harder and higher. Then, the situation gets worse as the weather makes the ship uncontrollable. Finally, I am down from the ship and get lost in the sea due to the fantasy shown in the forecast. Therefore, I just want to warn people that they have been entrapped in their fantasy world. This situation leaves me in an uncertain situation that I cannot control and in which there is no progress or improvement as now I cannot determine which is real and which is not; what a big mess!

2. “Motion Picture Soundtrack”

Red wine and sleeping pills

Help me get back to your arms

Cheap sex and sad films

Help me get back where I belong

I think you're crazy, maybe

I think you're crazy, maybe

Stop sending letters

Letters always get burned

It's not like the movies

They fed us on little white lies

I think you're crazy, maybe

I think you're crazy, maybe

I will see you in the next life

Paraphrase:

I watched *Romeo and Juliet* and I feel that actually I have the same experience as what is shown the movie. The way I get my happiness is exactly the same with the movies. Then, I believe that all the images in the movie scenes are real and the resolution of the movie is also real. I believe that to be free from my problems of life to get my own happiness I should deal with what are presented in the movie such as drinking red wine and sleeping pills. Some people try to convince me that I am get hallucinated by the fantasies of the movies, but I think they are crazy. I believe that all the images are real; I do not care about what other people say about me. They say that my life is not like the movies as the movies feed me with little white lies and fantasies. However, I cannot believe them as I still believe that my life is alike with the movies. Then, many people start to mock me and to judge me as a crazy man. Actually, I get annoyed by this situation. Next, I remember the resolution of *Romeo and Juliet* as the main characters

decided to die together to escape from the burdens they got in the real life, So, I choose the same decision too. I choose to commit suicide to get free from all the burdens I have and I want to say good bye to all people who annoy me, “See you in the next life!”

3. “Optimistic”

Flies are buzzing round my head

Vultures circling the dead

Picking up every last crumb

The big fish eat the little ones

The big fish eat the little ones

Not my problem, give me some

You can try the best you can

If you try the best you can

The best you can is good enough

If you try the best you can

If you try the best you can

The best you can is good enough

This one's optimistic

This one went to market

This one just came out of the swamp

This one dropped a payload

Fodder for the animals

Living on animal farm

If you try the best you can

If you try the best you can

The best you can is good enough

If you try the best you can

If you try the best you can

The best you can is good enough

I'd really like to help you, man

I'd really like to help you, man

Nervous messed up marionettes

Floating around on a prison ship

If you try the best you can

If you try the best you can

The best you can is good enough

If you can try the best you can

If you try the best you can

Dinosaurs roaming the Earth

Dinosaurs roaming the Earth

Dinosaurs roaming the Earth

Paraphrase:

We live in a capitalist society in which the strong exploits the weak. The labours are the victims of it. They are controlled and oppressed by the capital. They are very weak to fight against them. Although they have tried the best they can, they are not able to change the condition. They try to be optimistic in fight against the capital, but again they do not have enough power to struggle.

The labours are just like living in an animal farm with the capital as the owner and the labours become the animals inside the farm which are squeezed for the capital's benefit. They feed the labours before they squeeze the labours out. The optimism the labours have actually is very ironic as the labours are so powerless to destroy that evil capitalism. Then, I try to help the labours out of this sorrow, but I cannot as I have been controlled by the capitals. I just like a living marionette who can only be moved by the master. The only thing I can do is just hope the best for the labours and try the best I can do. If we cannot adapt ourselves to this kind of situation, we will die like the dinosaurs a long time ago. We only have two choices in life: to continue our lives in this capitalist system or to get rid of this world.

SURAT PERNYATAAN TRIANGULASI

Yang bertanda tangan di bawah ini, saya:

Nama : Andria Yusuf Arifanto
 NIM : 08211141005
 Program Studi : Bahasa dan Sastra Inggris
 Fakultas : Bahasa dan Seni

menyatakan bahwa saya telah melakukan triangulasi data pada karya tulis ilmiah (skripsi) dari mahasiswa:

Nama : Azzan Wafiq Agnurhasta
 NIM : 08211141012
 Program Studi : Bahasa dan Sastra Inggris
 Fakultas : Bahasa dan Seni
 Judul : Simulacra and Hyperreality in Radiohead's *The Bends*, *OK Computer*, and *Kid A* Albums: A Satire to Capitalism, Consumerism, and Mechanisation in Postmodern Culture

Demikian surat pernyataan ini saya buat. Semoga dapat dipergunakan sebagaimana mestinya.

Yogyakarta, 22 Juli 2013
 Triangulator

Andria Yusuf Arifanto

SURAT PERNYATAAN TRIANGULASI

Yang bertanda tangan di bawah ini, saya:

Nama : Anestiya Fiddin Rosyada
 NIM : 08211141023
 Program Studi : Bahasa dan Sastra Inggris
 Fakultas : Bahasa dan Seni

menyatakan bahwa saya telah melakukan triangulasi data pada karya tulis ilmiah (skripsi) dari mahasiswa:

Nama : Azzan Wafiq Agnurhasta
 NIM : 08211141012
 Program Studi : Bahasa dan Sastra Inggris
 Fakultas : Bahasa dan Seni
 Judul : *Simulacra and Hyperreality in Radiohead's The Bends, OK Computer, and Kid A Albums: A Satire to Capitalism, Consumerism, and Mechanisation in Postmodern Culture*

Demikian surat pernyataan ini saya buat. Semoga dapat dipergunakan sebagaimana mestinya.

Yogyakarta, 22 Juli 2013
 Triangulator

Anestiya Fiddin Rosyada

SURAT PERNYATAAN TRIANGULASI

Yang bertanda tangan di bawah ini, saya:

Nama : Gatricya Rahman
 NIM : 08211141020
 Program Studi : Bahasa dan Sastra Inggris
 Fakultas : Bahasa dan Seni

menyatakan bahwa saya telah melakukan triangulasi data pada karya tulis ilmiah (skripsi) dari mahasiswa:

Nama : Azzan Wafiq Agnurhasta
 NIM : 08211141012
 Program Studi : Bahasa dan Sastra Inggris
 Fakultas : Bahasa dan Seni
 Judul : Simulacra and Hyperreality in Radiohead's *The Bends*, *OK Computer*, and *Kid A* Albums: A Satire to Capitalism, Consumerism, and Mechanisation in Postmodern Culture

Demikian surat pernyataan ini saya buat. Semoga dapat dipergunakan sebagaimana mestinya.

Yogyakarta, 22 Juli 2013
 Triangulator

Gatricya Rahman