HYPERREAL WORLD AND SOCIAL ALIENATION

OF THE MAIN CHARACTER IN JULIAN BARNES'

ENGLAND, ENGLAND

A THESIS

In Partial Fulfilment of the Requirements for

The Bachelor Degree Majoring Literature in English Department

Faculty of Humanities Diponegoro University

Submitted by:

RR. CLARA ARISKI PARAMITHA

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FACULTY OF HUMANITIES

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PRONOUNCEMENT

The writer confirms truthfully that this project is compiled by herself without taking any results from other researchers in any university, in S-1, S-2, and S-3 and diploma degree. In addition, the writer ascertains that she dis not take the material from other publications or someone else work except for the references mentioned in the bibliography.

Semarang, 30th April, 2018

Rr. Clara Ariski Paramitha

MOTTO AND DEDICATION

"Life is more serious, and therefore better, and therefore bearable, if there is some

larger context." **— Julian Barnes**

This thesis is dedicated to the reader and the writer

APPROVAL

**HYPERREAL WORLD AND SOCIAL ALIENATION
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ENGLAND, ENGLAND

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ACKNOWLEDGEMENTS

Praises be to God who has given strength and spirit to the writer so the thesis entitled "Hyperreality and Social Alienation of The Main Character in Julian Barnes' *England, England*" came into a completion. On this occasion, the writer would like to thank all those people who have contributed to the completion of this thesis. The writer's deepest gratitude and appreciation are designated to the following:

1. Dr. Redyanto Noor, M.Hum as the Dean of Faculty of Humanities Diponegoro University.

2. Dr. Agus Subiyanto, M.A. as the chairman of English Department, Faculty of Humanities Diponegoro University.

3. All of lecturers in the English Department, Faculty of Humanities Diponegoro University who have shared their precious knowledge.

4. Ida Ayu Savitri, S.S., M.Hum., as the writer's academic supervisor.

5. Mr Hadiyanto, S.S., M.Hum., as the writer's thesis advisor, who has given his continuous guidance, moral support, and advices to make this thesis complete.

6. Dr. Ratna Asmarani, M.Ed., M.Hum and Ariya Jati, S.S., M.A, as the writer's thesis examiners, for their valuable suggestions to make this thesis complete.

7. Dra. I.M Hendrarti, M. A., as the lecturer of Literature major for her constructive criticism that helps the writer to continue this thesis.

8. The writer's beloved family. Thank you Mom and Dad for letting me responsible for my choices. Thank you Coco and Cico for being my supportive sisters.

9. The writer's close friends; Resky, Atikah, Hesti, Irene and Syahrianto. Thank you for the love and countless profound talks.

10. To EDSA, FLS, and Gorbachev family. Thank you for the warmth and joyful experiences.

11. To all students of English Department Faculty of Humanities Diponegoro University 2014. Thank you for the memento.

The writer realizes that this thesis is far from perfection. Therefore, the writer will be glad to receive any constructive criticism and recommendation to make this thesis better. Finally, the writer expects that this thesis will be useful to the reader who wishes to learn something about hyperreality and social alienation and what causes it.

Semarang, 30th April, 2018

Rr. Clara Ariski Paramitha

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ABSTRAK

Penulis meneliti novel dari Julian Barnes yang berjudul England, England. Tujuan dari penelitian adalah menganalisis unsur-unsur intrinsik dan ekstrinsik dalam novel. Tokoh, latar, dan konflik merupakan unsur intrinsik yang dianalisis. Penulis menggunakan pendekatan Posmoderen menggunakan konsep dari Jean Baudrillard, yaitu Hyperrealitas serta teori Melvin Seeman, yaitu Alienasi Sosial. Metode yang digunakan dalam tulisan ini adalah penelitian pustaka. Hasil penelitian menunjukkan bahwa masyarakat konsumer mendorong munculnya simulasi, sehingga menyebabkan hiperrealitas dan alienasi sosial. Meskipun sebuah negara dapat hilang karena konsmerisme yang berlebihan dan ketidakpercayaan masyarakat terhadap metanaratif, semua itu dapat dibangun kembali dalam lingkungan sosial yang baru. Karakter yang mengalami alienasi sosial dapat beradaptasi di lingkungan yang baru.

Kata kunci: posmodernisme, masyarakat konsumen, hiperrealitas, alienasi sosial

ABSTRACT

The writer conducts a research on Julian Barnes' novel entitiled *England, England*. The purpose of this research is to analyse intrinsic and extrinsic elements of the novel. The character, setting, and conflict are the intrinsic elements analyzed. The writer uses postmodern approach adopting Jean Baudrillard's Hyperreality concept and Melvin Seeman's Social Alienation theory. The research uses library research method. The result of the research shows that consumer society drives the emergence of simulation, thus causes hyperreality and social alienation. A nation can be destructed because of excessive consumerism and distrust towards metanarrative, yet, those can be restructured under new social environment. The character who suffers from social alienation able to adapt to the new environment.

Keywords: postmodernism, consumer society, hyperreality, social alienation

CHAPTER I

INTRODUCTION

1.1 Background of the Study

The progress of human civilization is apparent within the shift from modern to a postmodern era marked with the development of the globalization of media, technology, and market. This development affects on how the society works and human's psychological and sociological state. Humans find themselves involved in that complicated reality fabricated with capitalism and media, "reality is always already manufactured, an ideological illusion sustained by the matrix of post industrial capitalism and media culture" (Nicol, 2009: 13). As the result, humans are incapable to genuinely embrace the reality and end up with isolation. Hyperreality Theory of Jean Baudrillard and Social Alienation Theory of Melvin Seeman give some insight to explain the similar phenomenon in postmodern society.

Baudrillard addresses that humans are no longer able to distinguish between the original and its imitation in reality. Hyperreality helps human to explain the current cultural condition, such as imitation and the influence of media. Furthermore, Seeman's Social Alienation could explain the isolation that characterizes the postmodern condition. Both theories can be used to analyse postmodernist novels concerning with the theme of authenticity and isolation.

To prove the originality of this study, the writer will show previous studies regarding the same novel. There are three notable studies about Julian Barnes' *England, England,* those are, Hassan Abootalebi H. and Niazi N.'s (2015) article from Petra Christian University entitled "Simulated National Identity and Ascendant Hyperreality in Julian Barnes's *England, England*" (2015),"The Invention of Cultural Traditions: The Construction and Deconstruction of Englishness and Authenticity in Julian Barnes' *England England*" (2007) by Vera Nünning and "The Island Between Heterotopia and Dystopia: Julian Barnes's *England, England*"(2005) by Petronia Petrar. The previous studies do not discuss the process of imitation and the impact of *simulacra* in depth, hence, further study on this subject is needed. In addition to that, the study regarding the relation between Hyperreality and Social Alienation that can be found in the novel has not been discussed.

Regarding the background explained above, the writer is interested to investigate Hyperreality and Social Alienation of the main character in Julian Barnes' *England, England*. Julian Barnes discusses notions of imitation in his novel. He also describes Hyperreality and Social Alienation experienced by the characters. The findings of this thesis can help analyze the connection between Hyperreality and social Alienation in other literary works and create a new source to analyse *England, England* from the postmodern viewpoint.

1.2 Research Problems

    1.2.1 How Hyperreal World reflects in Julian Barnes' *England, England*?

    1.2.2 How Social Alienation develops in the main character's life in Julian Barnes' *England, England*?

1.3 Objectives of the Study

    The objectives of the study are represented as follows:

    1.3.1 To explain Hyperreal world reflected in Julian Barnes' *England, England*.

    1.3.2 To explain Social Alienation suffered by the main character in Julian Barnes' *England, England*.

1.4 Research Method

1.4.1   Research Approach

    Based on the background of the study explained above, this thesis uses postmodern approach because it discusses social phenomenon in the postmodern society, which are hyperreality and social alienation. Postmodern criticism become one of critical approaches in literature to analyse a text and compare it with the current social condition, "Postmodernist criticism ... is also interested in connecting what it finds in the texts it reads with social reality," (Bertens, 2001: 142). In addition to that, according to Nicol, postmodern approach interprets multiple layer of meaning of a text like post-structuralism (2009: 6).

3

1.4.2   Method of Data Collection

The writer uses library research to support the analysis of the novel. Library research finds and chooses related information from various sources based on reliable experts' opinion to support an argument, "involves identifying and locating sources that provide factual information or personal/ expert opinion on a research question; necessary component of every other research method at some point." (George, 2008: 6). Books from the internet resources are also used by the writer to gather the data.

1.5 Organization of the Thesis

This thesis consists of five chapters which are arranged in order as shown below:

CHAPTER 1   INTRODUCTION

This chapter contains background of the study, research problems, purposes of the study, method of the study, and organization of the writing. Those sub chapters give an overview of what the writer would like to discuss in the following chapters.

CHAPTER 2   **BIOGRAPHY OF THE AUTHOR AND SUMMARY**

In this chapter, the writer provides the biography of Julian Barnes as the author of the novel which is discussed in the thesis. The summary of *England, England* would be provided as well in this chapter.

CHAPTER 3   **THEORETICAL FRAMEWORK**

In this chapter, the writer reviews the theories which are used to discuss about the research problems. These theories are; character, setting, and conflict for the intrinsic elements and postmodernism, regarding to the hyperreality and the social alienation, for the extrinsic elements.

CHAPTER 4   **ANALYSIS**

This chapter is the discussion of the theoretical framework applied to the story in the novel.

CHAPTER 5   **CONCLUSION**

The writer draws a conclusion in this chapter. The previous chapters would be summarized and a concluding statement regarding to the discussion would be stated as well.

CHAPTER II

BIOGRAPHY OF THE AUTHOR AND SUMMARY

2.1 Biography of Julian Barnes

Julian Barnes was born in Leicester, England on January 19, 1946. He enrolled at the City of London School and graduated in modern languages at Magdalen College, Oxford. After finishing his education, he worked as a lexicographer for the Oxford English Dictionary supplement in 1969. In 1977, Barnes began working as a reviewer and literary editor for the New Statesman and the New Review. From 1979 to 1986 he worked as a television critic. Julian Barnes has written numerous novels, short stories, and essays. He is widely known as an author who deals with the themes of history, reality, authenticity, and love. His novel *England, England* (1998), contemporary theme park of English culture satire, was shortlisted for the Booker Prize for Fiction. The main theme of *England, England* is the search of authenticity in a postmodern world that contains numerous imitations. The novel shows how imitations arise in postmodern society and threaten the existence of the original.

2.2 Summary of *England, England*

First written in 1998, *England, England* by Julian Barnes is a story about the protagonist, Martha Cochrane. The story is divided into three parts of her life, which are "England", "England, England" and "Anglia". Martha's stage of life is written chronologically in three chapter of *England, England*. The first chapter is her childhood and adolescence, the second is her adulthood, and the last chapter is her old age. The first part showed Martha's childhood memories when she was growing up in the English countryside. Her childhood becomes a crucial part to construct her character from her interaction with her parents and peers. Her experiences made her vow never to blame anything on her parents after she turned 25 years old.

Set in postmodern England, "England, England" was the second part of Martha's life when she was in her late thirties as a consultant manager. She was working under an eccentric and megalomaniac employer, Jack Pitman. Realizing the fading influence of England out of his patriotism and businessman nature, Jack Pitman creates a replica of England. He formed a team to develop the idea. They did a market research, made fifty quintessences of Englisness, and surveyed Isle of Wight as the location. Martha was romantically involved with her co-worker, Paul Harrison. They blackmailed Jack Pitman for his peculiar sexual fetish and make Martha the CEO of Pitman House. England, England turned into a successful project that made the Old England lost its culture and identity. Martha was conflicted with the situation in England, England project because she

became a part to something she did not believe. Martha had to leave the island because of her failure in managing it.

Regressed Old England was depicted in the third part of the novel or "Anglia". The dwindling state of Anglia and constant development of England, England were elaborated. Anglia, or previously Old England, lost its Englishness to England, England project. Traditional life was implemented to keep the country exist. The world looked down upon Anglia because of its regressed condition. England, England project got profit and recognition around the world. Englishness was imitated continuously until it becomes different from the original in the theme park. People considered England, England project as the true England. Martha helped the citizen to rebuild Old England with her knowledge of the past. The current state of the mainland helped old Martha to relinquish and appreciate the real England and let her spend the time to reflect on her own life.

CHAPTER III

THEORETICAL FRAMEWORK

3.1 Intrinsic Elements

3.1.1   Character

Character is a figure in literary works that sometimes are either flat characters or round character. Flat character is a one dimensional figure, meaning that they constantly have simple traits that do not go through any changes in the story, "Round character refers a persona with more complex and differentiated features" (Klarer, 2004:17). The complexity of round character is often described implicitly which can be seen from inconsistent demeanour and plenty characteristics throughout the story.

3.1.2   Setting

Setting helps readers to understand the reason behind every occurrence in literary works because it indicates context of a situation. "The setting of a story—not only the physical locale, but also the time of day or the year or the century—may or may not be symbolic" (Barnet *et. all*, 2008: 192). In addition to that, a setting serves as a symbol of character's emotion or affects character's action. Setting is generally divided into setting of place, time, and social environment that support each other and have their own purposes. Setting of place is the physical location where the story unfolds; it can be in a certain room, country, and region.

Setting of place gives hint about what kind of activities or occurrence that possibly and can be accommodated in that place. Season and era when the story takes place can be explained trough setting of time. Social environment setting involves manners, customs, and moral values that affect character's motives and behaviour.

3.1.3 Conflict

Barnet *et. all* defines conflict as a hardship that a character must go through when there is a clash of conception with himself, another character, or a fate (2008: 1586). The conflict can be classified into internal and external conflict. Internal conflict is discordance between personal desires. External conflict is a opposing views between a character with another character or his environment. The outcome of the conflict is how the main character resolves the problem and it usually gives a great impact on the main character's life whether a sense of loss or gain.

3.2 Extrinsic Elements

3.2.1 Postmodernism

Postmodernism deals with the condition of society in the late 20th century and it can be seen as a movement in literature, philosophy, sociology and other branches of science. Postmodern is defined by Lyotard as " ... incredulity toward metanarratives" (1984: xxiv) which means there is scepticism toward universal

truths so that people's belief in religion and knowledge deteriorates. Another postmodern feature is the sense of alienation from the authenticity of some aspects of life " ... according to theorists of post-modernity, is that we have become alienated from those aspects of life we might consider authentic or real" (Nicol, 2009:4). In the social aspects, according to Jameson in *Postmodernism and Consumer Society*, Postmodernism is correlated with the emergence of following socio-economic phenomena, "...a new type of social life and a new economic order ... called modernization, postindustrial or consumer society, the society of the media or the spectacle, or multinational capitalism" (Jameson, 1991: 112). Jameson also elaborates that a sense of history in postmodern era is disappeared (Jameson, 1991: 124). It becomes harder to grasp the past when the society live in continuous change in present and future. To summarize, metanarrative rejection, hyperreality, modernization, consumer society, multinational capitalism, the spectacle, and alienation are social phenomenon that can be seen in the postmodern era. However, the writer only focuses on hyperreality, consumer society, and social alienation to analyse the novel.

3.1.1.1 Postmodern Features in Literature

The influence of Postmodernism in literature is the usage of literary techniques and the concept of postmodernism itself. Postmodern literature is closely linked to the usage of fragmentation as literary technique. Fragmentation is the dissemination of elements such as plot, themes, factual references and imagery that are fragmented and scattered in a novel (Bennet, 2009: 182).

Furthermore, feature that can be found in a postmodern novel is the concept of *simulacra* that affects in historical elements in writing, as quoted below:

> This historical novel can no longer set out to represent the historical past; it can only "represent" our ideas and stereotypes about that past (which thereby at once becomes "pop history") ...we are condemned to seek History by way of our own pop images and simulacra of that history

(Jameson, 1991: 25)

Accumulated *simulacra* or imitation which people have in mind from time to time causes the false history representation in a novel; the truth becomes further away from humans understanding of history.

3.1.1.2 Hyperreality and Consumer Society as Postmodern Condition

3.1.1.2.1   Hyperreality

Baudrillard's hyperreality theory provides insight on how simulation of reality can be found. The long and continuous process of simulation distorts the distinction between reality and illusion, as quoted, "simulation threatens the difference between the "true" and the "false," the "real" and the "imaginary"" (Baudrillard, 1994: 4).   In postmodernism, hyperreality is the result of the technological and information advance where images and signs as representation circulate in reality. Hyperreality is a stage where an imitation is seen real. It even more real than the reality. The imitation is able to conceal reality and present an image that looks better than reality. Simulation is needed beforehand, in order to develop hyperreality. A *simulacrum* is an imitation of things that exist in reality such as a person, a location or an object, whereas simulation, the process of how a

simulacrum replaces reality and then creates hyperreality, is divided into four

steps:

> it is the reflection of a profound reality,
> it masks and de-natures a profound reality,
> it masks the absence of a profound reality,
> it has no relation to any reality whatever : it is its own pure *simulacrum*
>
> (Baudrillard, 1994: 6)

The first stage is when sign tries to reflect by imitating a reality. Secondly,

imitation becomes an unfaithful copy of a reality by not representing it as a whole,

only some part of it or even changes some element. Thirdly, imitation claims to

represent reality, however, since it deviates from the reality, it actually represents

nothing. The last stage is marked when the imitation exists without an original and

lack of profound meaning. Hyperreality emerges when thing reaches its own pure

simulacrum at the fourth order of simulation and it can be seen when reality has

no distinguishable characteristic with *simulacra*. *Simulacrum* becomes the wrong

representation of reality and becomes the reference to itself. It becomes harder to

distinguish reality when *simulacra* simulate *simulacra*, making reality lost in the

middle of countless *simulacra*.

3.1.1.2.2 Consumer Society

Baudrillard states that consumer society is characterized with affluent

goods and services. However, the scope of the product is not merely to fulfil basic

needs, everything is transformed into services that are targeted as a source of

personal satisfactions, as quoted, " ...in this society *everything is a service*. What

is available to be consumed never presents itself as pure and simple product, but

as a *personal service*, as gratification" (Baudrillard, 1998: 134). In addition to that, consumer society is characterized by the individual and the government consumption for the benefit of private individuals that owns private industries (Baudrillard, 1998: 38).

Consumers contribute in the creation process of hyperreal world because they become the productive force. An imitation needs to be consumed in order to simulated or produced continuously to last. Simulation that emerges in consumer society becomes commodity to consume, as elaborated in quotation below:

> A simulation that can last indefinitely ... it is nothing but the object of a social demand, and thus as the object of the law of supply and demand, ... it, like any other commodity, is dependent on mass production and consumption.

(Baudrillard, 1994: 19)

Furthermore, as the imitation sold in commodity realm, it evokes the sense of social alienation for the participating subjects, as quoted, " ...the sense of concrete, social alienation ... from the moment they are produced, our works and our acts fall out of our grasp and are objectivized..." (Baudrillard, 1998: 189). When an imitation is dispersed and consumed in hyperreal world, the producer of the original image has a limited power to control the circulation or the originality and the power is shared with the consumer. The imitation is represented or reproduced continuously with results that unpredictable by both the producer and consumer.

3.2.2 Alienation

Alienation is a sociological theory introduced by Karl Marx and Friedrich Engels in the 19th century. Alienation is described by Melvin Seeman as "a

relationship between a subject and some—real or imaginary, concrete or abstract—aspect of his environment: nature, God, work, the products of work or the means of production, other people" (Seeman, 2001: 388). Alienation is an estrangement of a person with neither abstract nor concrete aspects in life. This concept is constantly developed by the theorist to determine the definition of alienation that is relevant to the current condition. Consequently, it can be expected that the characteristics of alienation in Postmodern era has changed since the 19th century.

The world has rapidly changed since Marx postulates the notion of alienation. For instance, the additions of the mass media, global market, and information technology in the 20th century, thus influence alienating causes and effects that occurs in society. In postmodern era, one of the cause of alienation is freedom, "In the course of the twentieth century, which is not the result of an insufferable lack of freedom but of an overdose of 'freedom,' (Seeman, 2001: 389). Furthermore, as the time progresses, new movement in Marxism emerges believing that there is freedom in the society. "movement within Marxism – so-called 'Western 'Marxism – which for this position bases itself upon Marx's earlier, still somewhat humanistically inclined writings of the 1840s (the Paris Manuscripts), is that we always have a certain margin of freedom" (Bertens, 2001: 84). Unlike marxian alienation that shows the limited freedom because of the social class (Bertens, 2001: 84), the realization of unlimited amount of freedom in 20th century becomes the additional cause of alienation.

3.2.2.1 Seeman's Concept of Social Alienation

Seeman states phenomenon that characterizes postmodernity, that is, hyperreal world, is likely to be an alienated world (2001: 390). His social alienation concept that can be found in *On The Meaning of Alienation,* encompasses five varieties, those are, powerlessness, meaninglessness, normlessness, social isolation, and self-estrangement (1959: 783-791) that is suitable for postmodern condition. Those varieties are not always experienced at once; someone may only feel some of them. It depends on what kind of problem people face with and how they behave.

Powerlessness is a situation when individuals believe that what happens around them and the result of their action is uncontrollable. Their action may affect their surroundings, but not the whole narrative. Since the action can not be controlled, future outcomes unpredictable. The power is usually owned by the people who have important positions that cover crucial domain the society, for example, government, or capitalist.

Meaninglessness is when an individual can not develop the same meaning as the others for the activity that he or she is committed. It occurs when people do not share the same values, so their way of deriving meaning and the result will be different. Meaninglessness is closely related to postmodern times when meaning becomes arbitrary and universal truths are questioned.

Normlessness is when an individual believes that acting against the norm is the only way to make a satisfactory result. The norm is no longer effective to

achieve high expectations set by the society. By breaking the norm, someone expects to get different results apart from doing the conventional way that has been applied.

Social isolation is caused by moving from a different community. The different norms or cultures between two or more places clashed and make the individual's norm and culture are getting weaker as to cause social alienation in the society that he or she is currently living. Social isolation causes lack of meaningful relationship and intimacy with another person because both individuals do not share similar values.

Self-estrangement is when an individual experiences 'the loss of intrinsic meaning or pride in work' (Seeman, 1959: 784, 788-789), they are looking solely for extrinsic value as the consequence. The feeling of estranged with oneself is also considered as self-estrangement. They can not develop their potential as a human being. They are forced to work against their interest, yet it is satisfactory for other people or society. The forced condition makes them unable to value their work.

CHAPTER IV

HYPERREAL WORLD AND SOCIAL ALIENATION
OF THE MAIN CHARACTER IN JULIAN BARNES'
ENGLAND, ENGLAND

4.1   Intrinsic Elements

4.1.1   Character of Martha Cochrane

Although there are several characters in the novel, this thesis will only analyze Martha Cochrane as the main character. The character is chosen because she has significant role in the novel and has a relation to the purpose of this thesis. Martha Cochrane as the main character can be categorized as round character because her character builds up and undergoes changes. As the story progresses, Martha withstands several trials in her life that makes her develop her own meaning and perception of the world; hence her character becomes more complex.

Martha as a child is described as a clever girl who does not believe in God. The younger version of Martha is impertinent, cynic, and too proud of herself, as quoted, "They would tell her that there was such a thing as being too clever by half. They would advise her that cynicism, Martha, is a very lonely virtue. They would hope she was not pert" (Barnes, 2012: 13). She tries to hurt her friend who once humiliates her and her father who leaves her; hence, her adolescence is marked with vengefulness. She is considered as a bold character by her peers

because of her rebellious act. She learns to be an independent woman from her mother after her parent's separation.

Martha is described as a childless divorced woman in her late thirties with an educational background and work experiences in History. Martha has dark brown bob hair and always smartly dressed. Her appearance is constant in chapter two. However, she dresses more sophisticatedly by wearing expensive designer clothing when her job position changes as the CEO, "... her earrings were a museum copy of Bactrian gold, her tights from Fogal of Switzerland, her shoes from Ferragamo" (Barnes, 2012: 197). Contrary to her childhood, Martha is devoted when she becomes adult, " ...but you're certainly pious" (Barnes, 2012: 120). She is looking for salvation in church. Martha has an inquisitive trait; she asks trivial and profound questions in many occasions with her mother, lover, colleague, and employee. Her lover, Paul Harrison, said that she is too smart for her own good, it means she is overconfident and it may works against her, "Sometimes you're just too clever for your own good, Martha" (Barnes, 2012: 204).

When she gets old, Martha is called as an old maid. Her appearance is plain like another villager, as mentioned in the following quotation:

> hair blown loose from her clips, plaid shirt beneath a grey windcheater, complexion whose ruddiness had finally asserted itself against decades of skin-care, and what seemed to her – though who was she to tell? – a mildness, almost a milkiness to her eyes.

> (Barnes, 2012: 219)

Unlike her younger days, Martha does not sophisticatedly dressed when she is settled in rural society. She becomes wiser as she grows old in Anglia and she shows neither cynicism nor briskness. It can be seen when Martha shows up at a Fête festival in Anglia and sees Ray Stout joins dressing up competition as Queen Victoria (Barnes, 2012: 264). Distorted history does not make the children know the real Queen Victoria or possibly their memory and knowledge of Queen Victoria are only from the fake. Martha in her adulthood consider that this is problematic; however, she does not try to point out the fact and remains quiet.

4.1.2   Setting

4.1.2.1 Setting of Place

4.1.2.1.1   Pitman House

Based on the setting of place it can be guessed what kind of problem that Martha Cochrane will face with and what kind of activities she will do. Place becomes location that accommodates and influence important occurrences in Martha Cochrane's life. Pitman House belongs to Jack Pitman, a famous businessman in *England, England*. Pitman House is introduced to show the greatness of Jack Pitman. It is described as an impeccable blend of modern, warm, and eco-friendly office, as shown in the quotation below:

> Its tone was of secular power tempered by humanitarianism: glass and steel were softened by ash and beech; licks of eau-de-nil and acid yellow gave hints of controlled passion; ... while passive ventilation and energy-saving showed its commitment to society and the environment.
>
> (Barnes, 2012: 32)

The construction of the office is inseparable from Jack's intervention and personal taste. The activities in Pitman House show that Jack Pitman is the center of everything and his employees bend to his orders, "Here he stood, beneath his chandelier, turning slightly to different members of his Co-ordinating Committee, tossing out orders" (Barnes, 2012: 58). It shows his authority as a capitalist that is unavoidable and repressive. Martha's first appearance as an adult is in this place when she is interviewed for position in Pitman House. In this office, the idea of a theme park called England, England is invented and developed. Interactions in Pitman House also show the battle of ego between the employee, "In the zoo-cage of egos at Pitman House" (Barnes, 2012: 64). Martha spends most of her time in this place to discuss the project with her co-worker and boss. She gets the opportunity to get to know people better from their interaction in this place. In addition to that, she gets the chance to show vast knowledge of History in brainstorming session with her co-worker in Pitman House, her ability helps analyze and sort through contents for the project.

4.1.2.1.2 Martha Cochrane's Office

Another important setting of the novel is in the main character's office. In her office, Martha does her duty as the CEO of Pitman House by monitoring the theme park and arranging meetings with her subordinate to give instruction. Her own private office becomes a safe sanctuary to meet and a place to be free from society, so that impersonal communication will flow properly. The formality of her office will restrain impulsive act and encourage her to behave reasonably, "She sat down, worked her feet back into her shoes, and became a CEO again.

Logic returned" (Barnes, 2012: 212). In addition to that, the confinement of her office makes Martha feel secluded and protected so that she feel stable, focussed, confident and capable to solve crisis by using her authority.

Martha's office functions as an observation place of the amusement park. From her vantage point, she can see how history is re-enacted in Isle of Wight. It also gives god-like impression because she knows anything that happens on that small island even the conversation between people, as quoted, "FROM HER OFFICE Martha could experience the whole Island" (Barnes, 2012: 185). By owning an office with such amenities, Martha is in control because her office is adding an extra layer of Martha's image that she has the power as a superior woman. However, as she is secluded from other people and the theme park, she lost any sense with all of it and she can not socialize freely.

4.1.2.1.3 Church

The third setting of place in the novel is a church. A church still remains although postmodern society depicted in the novel has lost faith in God. It becomes a proof that church is an important place in *England, England*. Religion is already rooted in Martha Cochrane's childhood; consequently, she still seeks for salvation in this place, especially in the church of St Aldwyn, "The church of St Aldwyn lay half-overgrown in one of the few parts of the island still unclaimed by the project..." (Barnes, 2012: 218). She has no one to talk to and share her insecurity with. In the church, she can think clearly and have some insight for her problem. In her fourth visit to Church of St Aldwyn, Martha finds a pivotal point

in her life which is an encouragement to go to Anglia. Returning to its function, a church becomes a communal place in Anglia for people to socialize and practice religion.

4.1.2.2 Setting of Time

4.1.2.2.1   Third Millennium

The first setting of time is the third millennium, a period of time between 2001 and 3000, "In conclusion, let me state that the world of the third millennium is inevitably, is ineradically modern" (Barnes, 2012: 55). The influence of postmodernism in this period is apparent from the architecture, beliefs, and attitude in England. The architecture of Pitman House holds the spirit of postmodernism by mixing modern and classical elements. Distrust of God's existence is showed by Jack Pitman and Martha Cochrane. The church is empty and does not function as it is, it shows that society's belief declines. The characters show postmodern mindset as they do not take history, law, and beliefs for granted. They try bending all of it to align with their vision, for example, Jack Pitman and his project. Most of the characters show cynical, bitter, and individual attitude toward their surroundings.

4.1.2.2.2   June

The second setting of time of the novel is June, which supports the atmosphere and activity that is held at that time as each month has its unique characteristic, "It was early June, a week before the Fĕte, and the weather was giving a false impression of summer." (Barnes, 2012: 241). June symbolizes

vibrant youth, the weather adds cheerful and warm atmosphere for Fête festival in Anglia. The time in June brings the nostalgia of Martha's childhood memory in Agricultural Show that also held in summer.

4.1.2.2.3 October

The third setting of time of the novel is October. England is in the middle of autumn in October (Oxford Dictionaries, 2018). The time of October is mentioned when Jack Pitman hikes to contemplate his business idea, "The clean October breeze was sharpening as he followed the edge of an escarpment" (Barnes, 2012: 43). As the eight month, October is the important month for the farmers to harvest their crop; the result may make them prosperous or poor. The symbolical meaning of this month also refers to important decision-making in Jack Pitman's business. He decides to make his last great project called England, England.

4.1.2.3 Setting of Social Environment

4.1.2.3.1 Social Environment of England, England Project

4.1.2.3.1.1 Capitalist Society

The setting of social environment of England, England project is different from England. England, England project has special autonomy because of its purpose as a market state, "So there's no foreign or domestic policy, only economic policy" (Barnes, 2012: 183). The United Nations, monarch, and mainland allow this special treatment to gain abundant profit from England, England project and to prevent breakup of the country. Capitalist society shows

individualism culture in the workplace. Employees of Pitman House try their best to be different, competitive, and outspoken. The society becomes a subject to capitalist because they spend their expenditure for private industry, namely Pitco that is owned by Jack Pitman. Pitman, as an example of the true capitalist, owns major company, money, media and power to repress the government.

4.1.2.3.1.2 Tourism Culture

Tourism culture in England, England project provides leisure activities as their service. One of the main goals of England, England project is to satiate visitors around the world, "We want our Visitors to feel that they have passed through a mirror, that they have left their own worlds and entered a new one..." (Barnes, 2012: 120). People in England, England project are focussed on tourism marketing, product development, and infrastructure. The dominant social activities based on services in England, England project are demonstrated by the visitors and the employees. However, the employees' role is scripted to entertain visitors, so conventional conversation that flows freely is limited.

4.1.2.3.1.3 The Decline of Religious and Cultural Value

The social milieu shows that the significance of monarch weakens, so does the value and sentiment embed in cultural heritage. People need entertainment constantly, yet the monarch and cultural heritage are not fascinating anymore, " ...the nation had grown querulous, either dismayed by the Family's normality, resentful of its cost, or simply tired from bestowing millennia of love"(Barnes, 2012: 124). In England, England project, the monarch role is scripted for

entertainment, not for a genuine role model. Culture and cultural infrastructure are modified to adjust tourism. In addition to that, churches are abandoned in a bad condition. The novel way to learn England from England, England project makes people feel detached and lose their respect towards culture and religion.

4.1.2.3.2 Social Environment of Anglia

4.1.2.3.2.1 Traditional Society

Another setting of social environment introduced in the novel is Anglia. In contrast to England, England project, Anglia is a regressing country as mentioned in the quotation below:

> As roof-tiles became unavailable, each cottage returned to reed or thatch. Without traffic, the village felt safer and closer; without television, the villagers talked more, even if there seemed less to talk about than before. Nobody's business went unobserved; pedlars were greeted warily
>
> (Barnes, 2012: 256)

Since its identity has been taken by England, England project, Old England has to rebuild its identity by renaming itself as Anglia and finding an alternate way of living that is oriented to the past. People in Anglia are close-knit; they help and support each other. The social system in Anglia is back to feudalism and their life depends on agriculture. Population in Anglia decreases because people choose to live in England, England project or move to another promising land.

4.1.2.3.2.2 Closed Policy

Unlike England, England project that is accessible for people around the world, information and tourism are limited in Anglia, "Old England banned all tourism except for groups numbering two or less... " (Barnes, 2012: 253). Anglian people are not aware of what happens outside, except their own affairs. Information regarding Anglia is censored, people around the world is informed that people in Anglia willingly lead a traditional life. Contrary to that, Anglian has no other choice to rebuild their identity.

4.1.2.3.2.3 Religious and Cultural Value Revival

Religious and cultural values are revived in Anglia. The church returns to its function, people go to church regularly and they use the opportunity to socialize with each other. A parish develops in the village and Christian morality becomes the basic principle. A schoolmaster, Mr. Mullin, teaches the younger generation England's culture and general knowledge, "He taught them local geology, popular ballads, the origin of place-names... " (Barnes, 2012:246). With Martha's help, he also tries to revive the village Fête.

4.1.3   Conflict

4.1.3.1 The Conflict Between Martha Cochrane and Herself

The first Conflict in the novel *England, England* is Martha Cochrane's conflict with herself through "echo of own voice" (Barnes, 2012: 97) that is written in a fragmented dialogue with herself. The first conflict is when she ponders whether to date Paul Harrison or not. The relationship is her effort to be

close and open up to someone else. She is not satisfied with the fact that her relationship with Paul is different from her previous relationship and he is different from her standard of men. However, she feels comfortable when Paul is around. Finally, she decides to settle something that she considers good, that is going out with Paul.

4.1.3.2 The Conflict Between Martha Cochrane and Jack Pitman

Martha Cochrane encounters the second conflict with Jack Pitman. Martha wants to stay in the island and keep her job. On the other hand, Jack Pitman wants to fire Martha without any notice, as mentioned in the quotation below:

> Now this Project is up and running I don't need a barrelful of whingers and moaners trying to drag it down. ... You're fucking fired, you two, and if you can't get your things packed by the time the morning ferry leaves I'll throw all your shit in the harbour personally
>
> (Barnes, 2012: 175)

In response of his threat, Martha tries to repress Jack Pitman's dictatorship by blackmailing him for his sexual activities. Martha gets what she wants temporarily; she can stay on the island longer and repress Jack Pitman by limiting his duty only for ceremonial activities instead of the executive decision. However, Jack Pitman is able to remove the evidence of his past. In addition to that, Martha has failed to resolve a problem with the rebels on the island. Martha has to take consequences for her action, namely being permanently fired from her position as the CEO and being expelled from the island by Jack Pitman.

4.1.3.3 The Conflict Between Martha Cochrane and Paul Harrison

The third conflict is the conflict between the main character, Martha Cochrane, and Paul Harrison. Martha does not believe in England, England project, in contrast, Paul believes in it like Jack Pitman. Paul becomes her trusted confidant; she tells him her past and private matters. However, at the end of chapter two, Paul starts to be contrary in spite of their relationship, "She couldn't bear his tone, which seemed pedantic and self-righteous. 'Look, Paul, this has turned into an argument already...'" (Barnes, 2012: 192). Paul still has a moral duty for his employer; consequently, he always defends Jack in every argument. At the end of their argument, Martha has lost someone who takes her side because Paul does not have the same vision as her.

4.2 Extrinsic Elements

4.2.1   Hyperreal World in *England, England*

4.2.1.1 England, England Project Imitates England

In the novel *England, England,* England, England as a location becomes *simulacrum* or a replica of England. England, England project successfully goes through four stages of simulation. England, England project imitates England by copying historical places, figures, buildings and landmarks, "Tennyson's tennis court. A vineyard or two. The Needles. Various obelisks and monuments" (Barnes, 2012: 71). The novel shows numerous factual references of Englishness from historical fact, location, and character. Not only imitates the objects, England, England project also imitates Britons based on the characteristics that is

commonly known. The content of the theme park is based on research of fifty quintessence of Englishness. However, the list is mainly based on how people around the world and Britons perceive England, not on how England's true identity. National identity is complex because it is constructed since the nation is established, consequently, there must be numerous unpopular or unnoticed Englishness that does not included in fifty quintessence of Englishness list.

Imitation of England arises because of two things, patriotic and business reasons from Jack Pitman, "We are the new pioneers. We must sell our past to other nations as their future" (Barnes, 2012: 40). First, Jack Pitman wants to make England that used to be colonizer, great again. Second, he thinks he needs to make one last memorable project as a businessman. Jack Pitman as the antagonist realizes the fading influence of England. In addition to that, he knows human's nature reflected in postmodern society is a suitable target for his business idea. First, England as the colonizer in the past is not influential anymore; therefore, he wants a project that attracts attention towards England. Second, the characteristics of postmodern people depicted in *England, England* is that they prefer the replica than the original; they like leisure activity and they are consumptive. As the result, a theme park of England is suitable to fulfil those aspects. It gathers attention because the project is unique and provides contents to consume.

4.2.1.2 England, England Project Masks England

The second step is that England, England project masks England. The project becomes popular by garnering attention from people around the world. Travellers who want to experience and see England culture prefer going to

England, England project because of its efficient mobility and cost effective. The project located in Isle of Wight, a small island at southeast of England, allows the visitor to move from a place to another easily. It is cost effective because they do not have to travel around the nation to see England. The island consist of imitations, the cost to imitate is cheaper than the actual value of original cultural heritages. It takes less effort to conserve imitations; therefore, the cost to enjoy Englishness in Isle of Wight is cheaper. Furthermore, The theme park becomes the spectacle under media's spotlight "The Island Experience, as the billboards have it, is everything you imagined England to be, but more convenient, cleaner, friendlier, and more efficient" (Barnes, 2012: 184). England, England project gets the spotlight because of the review from New York Times in *England, England* as a fragmentation. The Reviewer strongly recommends the theme park as an interesting place to experience quality leisure.

The imitation process still continues at his stage, yet, England, England project alters to be an unfaithful copy of England. It modifies and fabulates Englishness that construct national identity, those are, history and culture of England. For example, the modification of a historical figure that will be represented in England, England project based on the quotation below:

> The very woman. Nell Gwynn. ... 'We could make her older,' suggested Martha brightly, 'lose the children, lose the other mistresses, and lose the social and religious background. Then she could be a nice middle-class girl who ends up marrying the King.'
>
> (Barnes, 2012: 86)

Nell Gwynn's real background is unfavourable for the current society; therefore, the project committee agrees to modify it. Furthermore, they fabulate Betsy's origin, the muse of the project's logo, to give deeper meaning for the construction of England, England project and provide alternate tourist attraction. The decision shows the aim of the project is not just to imitate England, but to entertain visitors through the imitation of England and their fabulated stories. The unfaithful copy masks England because it is more interesting than the reality.

Another example unfaithful copy of Englishness is the agriculture in England. The Co-ordinating Committee of the project decides that the agriculture in England will be tourist attraction and represented in a diorama,"They had already established that agriculture would be represented by true-life dioramas clearly visible to passing traffict, whether it be London taxi, double-decker bus..." (Barnes, 2012: 109). However, the imitation is simplified into dioramas and located alongside the modern-life England. The copy is unfaithful because it should be located in rural area and out in the open space.

4.2.1.3 England, England Project Claims to Represent England

England, England project claims to represent England is supported by two things, its ability to provide the best impression of England and manipulate people's understanding of England. Through tourism culture, England, England project does their best in representing England using the actors and tourism spot. Englishness that belongs to the past is revived from re-enactment in those things. The true England unable to make the past alive, yet, England, England project is able to do that. People tend to choose the representation in a form that is more

comprehensive, consumable, and entertaining, "the authenticity of the replica is the one we can possess, colonize, reorder, find jouissance..." (Barnes, 2012: 55). The imitation can be controlled, so people choose replica of England as the representation over the original. The majority of people in the novel *England, England* do not question the authenticity of England, England project.

The second thing to support England, England project's representation claim is their ability to manipulate the memory of England. From the interview to know personal understanding of British History, the subject is not sure of his knowledge. He manages to remember some facts of historical events, yet, he fails to retell the complete story. The theme park takes advantage of human memory's fallacy in remembering history. With the support from a credible Official Historian, England, England project represents the manipulated version of British History that is suitable for tourism. The manipulated version is created to make visitors feel entertained and good about themselves. The Official Historian is available for any discussions over History, however, no one asks him as quoted, " ...and so the role of the Project Historian had simply become … historical..." (Barnes, 2012: 166). The visitors revel in tourism and never question the authenticity of history representation on the island.

4.2.1.4 England, England Project Becomes Its Own Pure *Simulacrum*

The fourth order of simulation is completed when people in the novel suffers Hyperreality, they unable to distinguish reality from its simulation. England, England project as the simulation blends into reality. People do not see England, England project as an imitation of England, but as a reality that becomes

its own *simulacrum*, "The world began to forget that 'England' had ever meant anything except England, England" (Barnes, 2012: 215). England and England, England project become separate things because both of them changes since the imitation process. England turns into Anglia and England, England project becomes England by taking and modifying its identity. However, since England, England project has constructed its identity from imitation and fabulation, it lacks profound meaning when it is not based on facts.

4.2.1.5 Consumer Society in *England, England*

Consumer society becomes a condition that makes simulation and Hyperreality in *England, England* possible to happen. Consumerism from them becomes the productive force for England, England project, "What's happening on the Island is a recognition that man is a market-driven animal, that he swims in the market like a fish in the sea" (Barnes, 2012: 184). The consumer society consumes every imitation that England, England project offers. From the start of the project until the end of the novel, England, England project always gives various alternative contents and spectacles to consume. It becomes proof that the simulation last long under consumer society.

The tourism culture in England, England project shows that affluent services from leisure activities become the main product to satisfy the consumers' desires. When the problem in imitations ensues or the imitation is not satisfactory for the consumers, the producer simply creates another imitation. Furthermore, the shares of the company rises because of the project, as quoted, "... the London Stock

Exchange endured such a Black Tuesday ... Pitco shares soared worldwide"
(Barnes, 2012: 133). The society's and the government's consumption are
advantageous for Pitco shares that belongs to Jack Pitman.

England, England project and its contents, namely Englishness, become
commodities that are sold to the consumer society. Indeed, the form of imitation
can be manipulated; however, the outcome of the project is uncontrollable by the
producer and consumer, "Those other incidents could be dismissed as hiccups:
pampered employees getting uppity, the criminal gene quietly reasserting itself ...
Easily quenched by executive justice" (Barnes, 2012: 221). There are unexpected
problems in England, England project that arise as the outcome and the need to be
resolved by the management in order to prevent dissatisfaction from the
consumer. The consumers are unconscious that they are suffering hyperreality.

Although the idea of imitating England is originated from Jack Pitman,
Martha Cochrane continues and developing his idea in a longer-term than Jack by
becoming the CEO. She also contributes her idea in committee meeting to decide
the contents of England, England project. Consequently, Martha has a dominant
role in making the project successful and she becomes the producer of England's
imitation as she has the executive decision. When Martha observes the numerous
historical re-enactments from a hundred cameras in her office, she is estranged
from the images presented in front of her. She is not sure whether they are real
since those are simulated every day, as mentioned, "...she could no longer
remember whether or not she had ever seen them in reality" (Barnes, 2012: 159).
Her role makes Martha suffers from social alienation because she feels powerless

and estranged from her own product which is England, England project once it becomes commodity. Martha does not have the sense of ownership and attachment over her work. Furthermore, as Martha sells England identity which is a part her identity, she is estranged from the images that circulate in reality. That identity is also related to her own, she becomes alienated to Englishness that is sold in England, England project, since the original has a role in constructing her identity as British.

4.2.1.6 The Impact of England, England Project

England, England project gives several damages upon the nation and the people, "Old England had progressively shed power, territory, wealth, influence, and population" (Barnes, 2012: 251). The nation lost its original integrity, identity and history, whereas the people suffer hyperreality, personality disorder, and social alienation. The inability to distinguish fiction that is fabulated in England, England project, with the reality shows that people in *England, England* suffers Hyperreality. England, England project is an imitation of nation. Since nation is a part of identity, when it is imitated, people will be confused with representation they belong to. They choose the representation of Englishness in the project rather than the actual Englishness. Imitation that is expected from the creator to make England great again is failed. Anglia that used to be England is looked down by other countries. Instead of enriching England; England, England project diminishes its existence.

The only thing that is simulated in the novel is not only England as a nation, but also England's history. The historical elements is contained in England, England project shows that it does not represent the historical past, but the ideas and stereotypes of the past. It can be seen from the fallacy of human's memory, historical characters or events that is altered, or on how a character's understanding of history is different from each other. The imitation strayed from the original image of England's history, making the Old England lost its identity, "Old England had lost its history, and therefore – since memory is identity – had lost all sense of itself" (Barnes, 2012: 251). Because of countless simulation, the truth of England's history is getting further away from reality.

The simulation of England affects the personality of actors who have a role to act as historical figures. Several actors in England, England project abandon their true identity and embrace the simulated historical figures assigned to them. Robin and his group of outlaws choose to stick to their simulated character by asking support for their continual lifestyle in wilderness and smuggling activities. In addition to that, an actor, who is assigned to be Samuel Johnson, suffers from personality disorder thus he is admitted to a hospital, as quoted here, " ...where both therapy and advanced psychotropic drugs had failed to alleviate his personality disorder (Barnes, 2012: 210). The actor considers his assigned character as his identity, while his original one is forgotten.

The imitation of England makes the character who does not believe in England, England project socially alienated. The only one that does not believe England, England project is Martha Cochrane, "Sir Jack Pitman vociferously

believed in his product whereas Martha Cochrane privately did not" (Barnes, 2012: 191). Martha is isolated from her surrounding because they choose to be a part of England, England project. On the other hand, Martha is still looking for the originality of Englishness and she considers that England, England project as an imitation is meaningless.

4.2.2 Social Alienation in Martha Cochrane

4.2.2.1 Powerlessness in Martha Cochrane

Powerlessness of Martha Cochrane shows in her position as a worker under capitalist system. As the capitalist depicted in *England, England*, Sir Jack has power over media, government, law, monarch and business, as quoted, "*The Times* newspaper was no doubt easily acquired ... Buck House would need a different approach ... He would offer them improved pay and conditions, less work and more privacy" (Barnes, 2012: 85). She is degraded by her employer with her designated position as the appointed cynics. Although they frequently holds a committee meeting for the project, Jack Pitman's opinion is more valuable than the other's.

However, when Martha has a new position as the CEO and is considered as the part of capitalist, she feels powerless against the consumer society. Her position can not gives her power to change the situation, as quoted, "the fact that Martha's appointment as CEO actually changed very little. ... yet the Project itself had scarcely been affected" (Barnes, 2012: 191). Martha realizes later that the imitation destroys the original slowly; however, she does not put the project into

halt. In fact, the project goes well under her supervision. The reason is that she knows that the consumer society exist and can not be changed, the theme park is what the society wants. In addition to that, the project is already run halfway when she is in charge, it will be difficult to terminate every agreement of the project.

Martha's powerlessness arises for the third time when Sir Jack fires and kicks her out from the island. Martha work is unsatisfactory for Sir Jack, consequently, it gets more easy for her to be fired, as quoted, "'I hereby declare you *persona non grata* on the Island. In perpetuity.'" (Barnes, 2012: 199). She can not intimidate Sir Jack again because he already gets rid the evidence of his secret. Martha realizes that she is not in the position to revolt anymore since she can not fight against the capitalist and the society.

4.2.2.2 Meaninglessness in Martha Cochrane

Meaninglessness of Martha Cochrane occurs when she has no clear understanding to what she ought to believe. Although Martha has power as the CEO she still runs the project even though she does not believe in it (Barnes, 2012: 165). The reason is because she cannot derive the meaning of constructing an imitation, she just fulfils the ambition of other person and the market demand.

While Sir Jack, as the one who bring up the idea, knows that England, England project is meaningful for him because it will fulfil his ambition as a businessman and patriot, "The Island had been his idea and his success" (Barnes, 2012: 248). Martha does not find it meaningful for her because it is not something she desires. She does the project just like Jack Pitman will do, therefore, her role

and existence as the replacement of Jack in the island is meaningless. She is looking for simplicity and authenticity, that is, missing in England, England project and her life.

4.2.2.3 Normlessness in Martha Cochrane

Martha breaks the norm in order to maintain her position in a theme park called England, England and be accepted by her surroundings. For instance, she decides to blackmail her superior to prevent her sudden dismissal. Her threat to expose Jack's peculiar sexual fetish is a criminal act because she wants to leak personal information and ask compensation. However, her compensated position as CEO is misused to limits his power as the owner of the project, "The wrangling over Sir Jack's rights and privileges" (Barnes, 2012: 191). She uses the opportunity to restrain him from abusing his power and dehumanize people around him.

In addition to that, to make the theme park runs as it has scripted, she reprimands the king by correcting his attitude, as following quotation, "'Your Majesty, I'm going to have to give you an executive instruction...'" (Barnes, 2012: 162). It is against the common norm to see a CEO gives a lecture to a monarch. The public will not approve the situation, so Martha only brings this problem inside her office. However, monarch position is below the management in a theme park called England, England since they are paid. Martha has to put pressure on the king in order to keep the story on the island intact.

To resolve the problem caused by the king, she offers several actresses to engage romantic relationship with him, according to following quotation, "'Your Majesty,' said Martha in a softer tone, 'there are lots of other women to "really like" out there. Of the right age.'" (Barnes, 2012: 162). Martha tries to persuade the King to stop harass Nell Gwyn by offering other female historical characters. The King is allowed to pursue another woman and engage to them in any way he desires as long as they are adults. Her action is considered against the norm because instead of repressing the King's bad habit, she encourages him to do it with different women.

4.2.2.4 Social Isolation in Martha Cochrane

Martha Cochrane puts up with social isolation in her life because she has to move from England, England project to Anglia or Old England, "Martha returned to Anglia after her decades of wandering" (Barnes, 2012: 250). In addition to that, she is socially isolated from people in capitalist society. She feels isolated in England, England project because she does not share the same values with the society. Her childhood experiences affect her approach to people, namely, her father who leaves her, distrust towards friend, and her mother who teaches her to be independent. The foreshadowing of incomplete and scattered England counties jigsaw in her childhood also shows her need to fulfil hollowness she feels when she becomes adults.

People in England, England project are individualist, proud, consumptive and money-oriented. Those characteristics are attached to Martha because she

spends her adulthood in there and it affect on how she establishes a relationship. She is cautious around people and does not want to be controlled, "But either way, you make yourself unavailable for scrutiny and, I would guess, contact.'" (Barnes, 2012: 134). Paul Harrison and Dr. Max are characters that frequently have profound conversations with her, yet, she make herself unavailable to be close. Her romantic relationship with Paul does not work and her attempt to befriend Dr.Max is unsuccessful. In her stay at England, England project, she is very committed to her job and rarely goes outside of her office; as quoted, "On some days she seemed hardly to leave her office" (Barnes, 2012: 185), hence she does not have social circle outside her workplace.

In contrast, she has to mingle with the locals and attend the social events in Anglia. Furthermore, people are open, sociable, and easy-going in Anglia. She has to be accustomed with the Anglian characteristics and socialize with them. The contrast between two societies makes the main character need longer time to adapt. After being evicted from England, England project, Martha has to travel to different places and then decides to stay at Anglia. She has no problem in leaving England, England project since she does not have any attachment over anyone or anything in that place. At her arrival, Martha clearly states that she does not hold the same principle as people in Anglia on account of her experience in England, England project as mentioned in the quotation below:

'when you get to my age you often find that you aren't on anyone's side, not particularly. Or on everyone's side.Whichever you prefer, really.'
'Oh dear,'said Mr Mullin. 'You see, I thought you were one of us.'
'Perhaps I've known too many us-es in my lifetime.'
The schoolmaster looked at her as if she were somehow disloyal, quite possibly unpatriotic.

<div align="right">(Barnes, 2012: 207)</div>

She is depressed and sentimental with the condition of Anglia at first. However, Martha tries to adapt by engaging rural activities and making friend with the locals. Finally, she became accustomed with traditional society, as quoted, "And eventually she herself fitted into the village" (Barnes, 2012: 217).

4.2.2.5 Self-estrangement in Martha Cochrane

Martha's self-estrangement manifests in her feeling of working to please consumer society. The project is suitable for people who enjoy Hyperreal England while she does not enjoy it. She considers England, England project as a profitable business, "I regard the Island as no more than a plausible and well-planned means of making money" (Barnes, 2012: 192). Martha does not believe in any representation in it, she knows that the project diminish the existence of the original one. She can not derive the intrinsic meaning of her work and does not feel her work is rewarding.

When Martha is at work, she realizes that she can not find happiness after all the effort that she gives in work and relationship, according to following quotation, " ...she was there, alone, in simple contact, yearning, anxious, seeking happiness as best she could. Why did it not come?" (Barnes, 2012: 165). She does not feel happy or proud when she successfully manages the island and has power

over it. As the result of her self-estrangement in workplace, Martha alienates herself from her surrounding by staying in her office and contacting her co-worker for work-related matters only. When Martha is estranged to herself and lack of self-intimacy, she finds it hard to establish a relationship with other people. She tries to develop a romantic relationship with Paul Harrison, yet it does not work. Although she receives love from Paul, their different views makes Martha estranged from him and can not reciprocate. Martha does not feel any strong or meaningful feeling to Paul.

History is her expertise and passion; however, she gets less credit from her superior and co-worker for her idea. Her knowledge has a little impact when she becomes the CEO in England, England project. Dr. Max already becomes someone who is in charge for historical affairs. Her self-estrangement makes Martha less attuned to her own desires, besides her effort in fulfilling other's desire. She lost her sense of purpose, even when she holds a conversation with herself, as quoted, " —What am I after? I don't know." (Barnes, 2012: 200). In Anglia, her existence becomes useful because she helps the local to rebuild the nation. Her knowledge and passion are channelled in Anglia. She is able to fulfil her newfound purpose, that is, enjoying image of England in Anglia.

CHAPTER V

CONCLUSION

This thesis discusses character, setting, and conflict as intrinsic elements that support postmodernity reflected in Julian Barnes' *England, England*. Martha Cochrane's character helps understand her attitude that is shown in the novel because of the environment. The characteristics of postmodern era in *England, England* are elaborated from the setting. The conflict in Martha's life shows her struggle in postmodern society.

In analysing the extrinsic elements of *England, England*, the writer uses postmodern approach. The phenomena of hyperreality and social alienation are easier to understand from postmodern perspective. Imitation from hyperreal world and excessive consumerism from consumer society bring destruction to original image of England. Martha Cochrane experiences social alienation because of the discordance between her belief and her surroundings. The principles of social alienation, such as powerlessness, meaninglessness normlessness, social isolation, and self-estrangement are developed in her life and thus make the character troubled. The main character tries to find the original image by returning to Old England that has been changed to Anglia and disalienate herself from reality, but she fails since the original England has been lost.

Julian Barnes' *England, England* becomes an example of postmodern ideas that is implemented in a novel. Furthermore, Barnes shows that there is a hope in postmodern society characterized with scepticism of metanarrative and consumer society. Although the society becomes destructive, there is an individual that able to question and break the system. The basic principles construct society, such as culture and religion can be revived with different environment in Anglia.

This study may contribute to novel analysis by using the approach of postmodern criticism that is useful in analysing postmodern literature. The hyperreal world and consumer society are easier to understand under the light of Baudrillard's theory. Social alienation can be elaborated further from Seeman's theory and can be used to analyse character's alienation in postmodern society.

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