

HYPERREALITY AND SIMULACRA OF SOCIAL MEDIA IN AL RAWABI SCHOOL FOR GIRLS SERIES

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Abstract

In the digital era, social media significantly shapes adolescent identity by creating hyperreal representations that blur the boundaries between reality and simulation. This study aims to analyze how social media simulacra are depicted in Al Rawabi School for Girls Season 2 and their impact on adolescents. Using a qualitative approach, six episodes were analyzed through Jean Baudrillard's four stages of images: reflection of image, denatures of image, absence of image, and no relation of image. The results show that denatures of image stage is most dominant, revealing how digital image manipulation affects teenagers perception, behaviors, and social interactions. The hyperreality of social media contributes to bullying, suicide, identity distortion, and consumptive banality among teenagers. This study contributes to research on modern Arab media and culture by applying postmodern theories of simulacra and hyperreality to contemporary youth media, providing insight into how digital images and social validation shape teenagers' identity.

Keywords: Baudrillard, Hyperreality, Simulacra, Social media, Series

INTRODUCTION

Social media has become a pervasive anaesthetic in contemporary society, particularly among adolescents. Beyond its global reach, social media has also become an integral aspect of the lives of Arab youth, who are recognised as among the most active users of digital platforms worldwide (Alshoabi, 2018). Teenagers are obsessed with competing to display an image that attracts attention. Validation, in the form of the number of likes and followers, is pursued as a target for achieving social status (Arsita, 2018), and comments are made to

garner praise and positive views from others (Fitriani et al., 2024). For teenagers, social media is a second self as they actively present themselves online (Siswadi, 2022).

The presence of various social media platforms offers space for existence and creates new standards for teenagers in presenting themselves in cyberspace. Moreover, social media today is not only used as a medium for self-expression but also functions as a source of information that shapes their perspectives and lifestyles (Putrayuda & Thohiriyah, 2022). Increasingly easy and fast access to online content on

social media affects how teenagers view themselves and others. As a result, their identity formation increasingly depends on digital representations rather than direct social interactions. This demonstrates the significant role of social media in shaping the identity of today's teenagers, which can be clearly observed on popular platforms such as Instagram and TikTok. These platforms offer various features for displaying images, and among them, TikTok provides teenagers with a free space to showcase their lives online (Putri, 2024).

In addition to TikTok, the Instagram application has also gained popularity due to the habit of people who enjoy sharing moments. Starting from photos, delicious dishes, interesting places, and various features that support visual expression, this application is increasingly popular among teenagers (Febriana, 2018). This shows that teenagers are now strongly influenced by image. Image shapes a personality in terms of how to behave, look, and make decisions, including accepting body conditions (Zakirah, 2020). The results of the imagery displayed on social media seem to be the whole reality, even though it is only a framing of life (Piliang, 2020).

In Jean Baudrillard's view, social media serves as a simulation space that renders illusions as a replacement for reality. Representations that are continuously displayed through social media create hyperreality, a new world (Shofwan, 2023). The use of value has been replaced by the consumption of entertainment. Consumption is an ideological value system and a collective phenomenon. The purpose of consumption is no longer to utilize the usefulness of goods, but rather to deliberately use the signs intentionally inserted into consumer goods through an effort to manipulate consciousness, aided by sophisticated media (Jauhari, 2017). According to Baudril-

lard the media not only changes the way humans see messages, but also changes the way humans view reality (Pranata, 2023).

Various media platforms actively create simulacra through visual content and narratives designed to appeal to users' emotions. This state of hyperreality leads to the banality of consumption. People consume things not because they need them, but because of images and displays that cause lifestyle changes (Jauhari, 2017). In this phenomenon, hyperreality becomes a pattern that tricks people consciously, voluntarily, and legally (Yanto & Hikmah, 2023).

Hyperreality is an artificial reality that imitates a certain form of reality, yet through processes of manipulation, this artificial reality becomes detached from its original source. According to Baudrillard, it is a reality that transcends itself, and by virtue of this transcendence, it ceases to resemble reality at all (Kushendrawati, 2011). Hyperreality is a (beyond reality) state of loss of all understanding of reality (Jauhari, 2017). Hyperreality is also closely related to the ontological placement of oneself among various objects. Hyperreality is related to the way a person constructs an image of themselves and composes the meaning of their own life by reflecting on objects, such as those seen on social media.

Central to hyperreality is the notion of simulacra. Baudrillard states, "Simulacra do not hide the truth, but show that the truth does not exist. The simulacra itself becomes the truth" (Baudrillard, 1994 p, 1). Simulacra are patterns of representation controlled by a system of codes and reflect the complexity of the relationship between image and reality (Nurhalizah et al., 2022). Hyperreality is produced by the mechanisms of simulation and simulacra. Simulation is the process of creating the real through models that have no original

reference (Fadillah, 2019). Meanwhile, a simulacrum is a duplicate of a duplicate that, in reality, never existed (Saumantri & Zikrillah, 2020).

Baudrillard represents reality in four stages (Hereyah, 2014). First, Reflection of Image. This stage is a pure display of reality. The image can still refer directly to the actual event. Second, Denatures of Images. At this stage, the image begins to disguise the situation. There is manipulation and engineering to attract attention. Third, the Absence of Image. At this stage, the image as a representation of actual reality does not exist. It seems to reflect reality, even though it is only artificial engineering. Fourth, namely, No Relation of Image. At this stage, the illusions have no connection to reality whatsoever. Reality is completely blurred (Maulina et al., 2023). Buttons-carves is a hijab fashion brand that targets Muslim women belonging to the middle and upper social classes. Through the Instagram account @buttonscarves, this hijab fashion producer attracted consumers' attention by constructing narratives that shape distinct realities. This study delves into how the Buttons-carves' narratives on the @buttonscarves create the reality of Muslim women and the headscarf. In analyzing this phenomenon, Baudrillard's concepts of Simulacra and Hyperreality serve as theoretical underpinnings. Employing a qualitative approach, this research adopts the Jean Baudrillard Semiotics Analysis method to analyze nine texts, encompassing videos and photos posted throughout 2022. The study's findings shed light on the Instagram account's ability to engender a simulated reality of Muslim women wearing headscarves. Simulakra's narrative on Instagram @buttonscarves shows the hyperreality of Muslim women's values and the headscarf that can anesthetize Muslim women audiences. Consequently, the

headscarf is no longer seen from its original values but becomes a pure simulacrum reality of the image created by Buttons-carves.

The phenomenon of simulation and hyperreality encourages many people to communicate this concept to the public (Natalia et al., 2019), one of which is through the Al Rawabi School for Girls film series. Al Rawabi School is a Jordanian series that airs on Netflix, one of the movie streaming platforms. Directed by Tima Shomali, the series comprises two seasons, each consisting of six episodes. The Gem season was released in 2021, while the second season aired in 2024. Despite consisting of multiple episodes, the series shares a common thread of depicting the deceptive existence created by social media.

In this series, Baudrillard's theory is evident in the behavior of teenagers who are obsessed with digital images and social recognition. Teenagers compete to present themselves perfectly on social media, from uploading attractive photos, following trends, to buying followers in order to gain validation from others. This phenomenon is relevant to analyze using Jean Baudrillard's four stages of simulacra, which show how digital representations not only mimic reality but also gradually replace and obscure their original identities. For example, the scene of a teenager arranging photos to look perfect reflects the second stage, where images begin to be manipulated to attract attention. Meanwhile, excessive editing that makes one's image almost unreal depicts the third stage, where the existence of original reality begins to disappear. In this series, social media influences teenagers' mindsets and actions, gradually eroding their true identities and resulting in lives dominated by social pressure, prestige, and obsession with popularity.

Several previous studies have discus-

sed the concepts of simulacra and hyperreality within the context of digital and social media from various perspectives. Liyola Wendi, Yustika Irfani, and Subhan Widiensyah (2024) examined the phenomenon of simulacra in the second accounts of Instagram users among FKIP Untirta students and found that these users utilize their secondary accounts as spaces for freer and more personal self-representation. Through aesthetically curated and selective content, students construct identity images that are expected to convey certain social meanings and reinforce their position within the digital sphere (Wendy et al., 2024). Similarly, Putri Maulina, Ainal Fitri, and Dony Arung Triantoro (2023) explored the practice of simulacra on the Instagram account @buttonscarves, where the religious values of the hijab are reproduced into a glamorous and modern commercial image. The visual narratives constructed by the brand present a hyperreality of empowered and elegant Muslim women, shifting the meaning of the hijab from a symbol of piety to a representation of lifestyle (Maulina et al., 2023)

Buttonsscarves is a hijab fashion brand that targets Muslim women belonging to the middle and upper social classes. Through the Instagram account @buttonscarves, this hijab fashion producer attracted consumers' attention by constructing narratives that shape distinct realities. This study delves into how the Buttonsscarves' narratives on the @buttonscarves create the reality of Muslim women and the headscarf. In analyzing this phenomenon, Baudrillard's concepts of Simulacra and Hyperreality serve as theoretical underpinnings. Employing a qualitative approach, this research adopts the Jean Baudrillard Semiotics Analysis method to analyze nine texts, encompassing videos and photos posted throughout 2022. The study's find-

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From the five previous studies, there are clear differences in their focus. The first two studies discuss the concept of simulacra in online video games, showing how virtual worlds construct artificial realities and influence players' identities. The third study highlights simulation and hyperreality in global mass media, which create new forms of reality through media representation.

Meanwhile, the last two studies emphasise the phenomenon of hyperreality on Instagram, where images and visual appearances shape users' social identities. The similarity between this study and the five previous studies lies in the use of Jean Baudrillard's concepts of simulacra and hyperreality as the analytical basis to understand how media create, reproduce, and shape social reality.

Based on previous studies, this study focuses on the Arabic-language series *Al Rawabi School for Girls Season 2*, which is a recent film that has not been widely studied through Jean Baudrillard's postmodern theory. There have been no studies that apply the four stages of simulacra sequentially to modern Arabic films, while previous studies generally still discuss the concept of simulacra in general terms. This study aims to fill this gap by analysing the application of the stages of simulacra in scenes from the *Al Rawabi School for Girls* series. In addition, the use of Arabic and the representation of contemporary Arab culture in the series further expand the scope of modern Arabic literature and cultural studies. The researcher limits the discussion to Season 2, which consists of six episodes.

Therefore, this study aims to analyse how the concepts of hyperreality and simulacra represented through social media are depicted by teenagers in the *Al Rawabi School for Girls Season 2* series. By applying Baudrillard's four stages of simulacra, this study seeks to reveal how digital images can distort the identity and social reality of teenagers. The results of this study are expected to enrich interdisciplinary discussions on media and culture in the Arab world and provide new perspectives for the study of modern Arab literature and culture.

METHOD

This study used a qualitative approach to gain an in-depth understanding of hyperreality and simulacra as presented in *Al Rawabi School for Girls Season 2*. A qualitative approach was chosen because it allows for in-depth analysis of visual and narrative representations in the media, making it particularly suitable for exploring how visual media, such as the series, construct reality and shape viewers' perceptions, especially among teenagers. This design allows researchers to explore complex social phenomena in their natural context, thereby comprehensively examining the interaction between digital images and the construction of adolescent identity.

The main data source in this study is *Al Rawabi School for Girls Season 2*, which consists of six episodes. Secondary data sources were obtained from books, academic journals, and other scientific literature relevant to the concepts of simulacra and hyperreality. Data collection techniques were carried out by watching, noting, and documenting key scenes that showed the phenomena of hyperreality and simulacra. Relevant scenes were then documented in the form of screenshots as visual evidence for analysis. Screenshots were taken to serve as visual evidence, allowing researchers to directly link the theoretical concepts to specific narrative moments in the series.

The data analysis technique in this research uses the Miles and Huberman method, which includes three analysis techniques (Miles et al., 2016). Namely, techniques including: The first, the reduction of relevant data from the scenes in the series. The second is data presentation, which is presented through descriptive explanations based on Jean Baudrillard's simulacra theory. The third data analysis technique is drawing conclusions in accordance with the findings and research objectives.

The application of Baudrillard's theory is not only descriptive but is directly linked to specific scenes and narrative moments to show how digital images and social media representations influence the formation and distortion of adolescent identity.

Data validation is carried out through triangulation, by comparing findings from the series with literature and previous research on simulacra and hyperreality. This step ensures that the interpretations produced are accurate and consistent with the theoretical framework and visual narratives observed.

FINDINGS AND DISCUSSION

Imaging is a process of representing reality that undergoes changes until it becomes detached from reality itself, where images begin to reflect, dissolve, cover, or become pure simulacra of reality. Researchers collected data from all episodes in Season 2 of the *Al Rawabi School for Girls* series, which featured social media hyperreality. The form of the imaging stages found in the *Al-Rawabi School for Girls* Season 2 series is packaged in the form of a table as follows.

Table 1. Forms of Imaging Stages in the *Al Rawabi School for Girls* Series

Image Itages	Amount of Data
Reflection of Images	2
Denatures of Images	5
Absence of Images	1
No Relation of Images	1

Based on the results of the table analysis above, several data related to the stages of imaging were found, namely reflection of the image, denatures of the image,

absence of image, and no relation of image. Of the four stages, the denatures of the image stage are the most dominant. The discussion of the four stages of imaging is explained descriptively, based on the data found by researchers, as follows.

Reflection of Image

Reflection of an image is a representation of reality (Damayanti et al., 2024). This first stage of imaging still reflects the real situation, not yet influenced by manipulated illusions. The reflection of image stage in the *Al Rawabi for School* season 2 series is shown in the following data.

Data 1



Figure 1. Photo of Sarah with Nadeen

Figure 1. shows a photo stuck on a mirror. The photo shows Sarah with her best friend, Nadeen. In this photo, both of them are smiling happily and sincerely, without any manipulation or pressure from outside parties. Their friendship is depicted as it is, not yet influenced by the demands of social media. At this stage, Sarah has not yet been caught up in the image game, so what is seen in the photo is still the same as the reality she feels.

From Baudrillard's perspective, this scene belongs to the first stage of simulacra, namely reflection of image, when the image is still a direct reflection of actual reality. The photo does not hide or falsify anything, but honestly represents the real relationship between Sarah and Nadeen. The sign (photo) is still in line with

its original meaning (friendship), without the influence of external simulations that obscure reality. This scene marks the most authentic phase before the image shifts to the next stages of simulacra, where representation begins to replace reality.

Data 2



Figure 2. Sarah creates content with the title Back To School

Figure 2. shows Sarah uploading content titled Back to School. At that moment, Sarah's posts still reflected her true condition and personality, without any fabrication. The expression, style, and title of the content described her honestly so that the image that emerged was a reflection of her real experiences. There is no visible social pressure or need for validation from the outside environment, so the content functions solely as a medium for personal expression.

This data depicts an image that remains consistent with Sarah's true reality. Within Baudrillard's theoretical framework, this scene belongs to the first stage of simulacra, namely image reflection, where signs or images still represent reality without change. Sarah's content has not yet entered the process of external simulation that distorts meaning, but continues to function as an authentic reflection of her identity. This stage marks the starting point before the image transitions to the subsequent phases of simulacra.

Denatures of Image

Denatures of images is the second stage of imaging. At this stage, the image begins to disguise reality. Simulation affects a person's perspective. The existence of attractions such as beauty, popularity, happiness, and various imitations makes a person become obsessed with following or consuming them. The denatures of image data found by researchers in the Al Rawabi For School series are as follows.

Data 1



Figure 3. Sarah Observes Tasneem's Instagram Account

The data in Figure 3. Tells the story of Sarah checking out Tasneem's Instagram account, a popular girl at her school. Tasneem's life seems full of luxury—a beautiful face, thousands of followers, and praise everywhere. The image that Tasneem has built on social media captivates anyone who sees it. Sarah begins to think that by becoming famous like Tasneem, her life will also be beautiful and admired by many people.

This scene falls into the second stage of Baudrillard's simulacra, namely denatures of image, where images begin to obscure reality. The image Tasneem displays on Instagram has influenced Sarah's perception to the point that she wants to imitate her popularity. The simulation created by Tasneem hides the actual reality. Behind the photos that appear happy and perfect,

there is a different side of life that is not shown, thus creating a false view for her followers.

Data 2



Figure 4. Sarah Creating Cosplay Content for Her Schoolmates

Figure 4. The above occurs when Sarah starts creating content on her TikTok account by imitating her friends at school. In the video, Sarah plays the role of one of her friends, imitating their distinctive style by dressing and behaving similarly to appear authentic. With editing touches, visual effects, and catchy songs, the content successfully attracts thousands of viewers. However, Sarah added scenes that did not match her friend's actual behavior in order to create humor and increase the appeal of the content.

This scene is part of the second stage in Baudrillard's theory of simulacra, namely the denatures of image, where the image begins to separate from reality. Although it appears appropriate and interesting, the actions and behavior in the content do not fully reflect reality. The line between fact and fabrication becomes blurred in order to gain popularity.

Data 3



Figure 5. Girl imitating Tasneem's outfit

Figure 5. shows a girl being interviewed by Shams, Sarah's friend. The girl admits to being a fan of Tasneem and is obsessed with imitating all of her idol's behavior, style, and way of dressing. She even bought a similar jacket and wears it every day. Tasneem's popularity spread widely and permeated among the female students of Al Rawabi, creating a real simulation of admiration.

This scene falls into the second stage of Baudrillard's simulacra, namely denatures of image, when the image constructed on social media begins to influence the real actions of her fans. Tasneem's image has succeeded in captivating and manipulating the behavior of female students who hope to gain similar popularity. This phenomenon shows how media images can become a false benchmark for success and fame.

Data 4



Figure 6. Girls asking Tasneem for Instagram mentions

Figure 6. occurred after the students completed their final rehearsal on stage. Tasneem recorded the activity and uploaded it to her Instagram account. The students then asked Tasneem to tag their accounts so that they would appear close to her and gain a good image, in the hope of becoming better known to many people. Validation and recognition from high-status figures are considered to increase their social recognition.

The scene is part of the second stage of Baudrillard's simulacra theory, namely the denatures of image, because it

illustrates the manipulation of social image. The students believed that closeness to Tasneem would beautify their self-image, when in fact it was only a false construction. The simulation of closeness covered up the reality of the actual relationship and highlighted social image alone.

Data 5



Figure 7. Sarah Sends Foot Photo

The data Figure 7. above occurs when Sarah gets caught up in image manipulation because she is tempted by the lure of big money. Her initial motivation was simply to buy the expensive dress she wanted. Because of this desire, she unhesitatingly sent photos of her legs to strangers without thinking about the risks. The glamorous image manipulated Sarah's perception, blinding her logic and obscuring her true abilities.

Sarah's actions in this scene illustrate the second stage in Baudrillard's theory of simulacra, namely the denatures of image. At this stage, the image of perfection and luxury no longer merely imitates reality, but covers it up. The illusion of a glamorous life has made Sarah lose the boundary between reality and false images, to the point where reality is replaced by the desire to appear ideal in the eyes of others.

Absence of Image

Absence of image is the third stage of Baudrillard's simulacra. At this stage, reality has been covered by images (Damayanti et al., 2024). The image appears convincing, so it seems like reality. The absen-

ce of image data in this movie is as follows.

Data 1



Figure 8. The truth starter game

Figure 8. happens when Tasneem and her friends have a party at her house. They joke around and play games to relieve boredom. One of the games requires anyone who receives a notification or call on their cell phone to read the message aloud in front of their friends. At that moment, Tasneem's cell phone receives a message. Her friends read the message and were shocked to find that it was an offer to buy followers and likes.

This incident revealed that Tasneem had been buying followers for her TikTok and Instagram accounts at a very high price. All this time, the large number of followers on her social media accounts was only fake and did not represent her real existence. This scene illustrates the third stage of Baudrillard's simulacra, namely the absence of image. At this stage, digital images completely replace reality, blurring the line between the real and the fake. Tasneem is trapped in the illusion that the numbers in the virtual world reflect her value and success in the real world. She no longer judges herself based on reality, but rather on the false image created by algorithms and virtual validation.

Figure 9. shows Sarah becoming famous thanks to her TikTok content. This popularity opened up new opportunities, including invitations to appear on television shows with famous artists. On that occasion, Sarah wore a luxurious dress she

had just bought and took photos with famous artists, then uploaded the photos to her Instagram account.

This scene reflects the fourth stage of Baudrillard's simulacra, namely, no relation of image. At this stage, the images displayed on social media no longer have any connection to reality. The photo of Sarah with the artist creates the impression that she has a close relationship with the artist, when in fact she does not. The image constructed in the virtual world is completely detached from reality and instead presents hyperreality. A virtual world that is more trusted and revered than the truth itself. The purpose of uploading the photo is no longer to share real experiences, but to gain praise and strengthen a social identity formed solely by image.

The Influence of Social Media Hyperreality and Simulacra on Teenager Characters in Series

Bullying and Suicide

The hyperreality of social media hurts students at Al Rawabi School. Social perceptions of famous individuals shape standards of acceptance and self-validation. Those with large numbers of followers, likes, and comments tend to receive more praise and respect from their peers. Attractive and perfect appearances on various social media platforms have become symbols of social status, encouraging individuals to join popular circles. However, not everyone is accepted into these popular groups, creating social gaps that affect a person's mental health.

One example of bullying in this film is experienced by Farah, Tasneem's cousin, who repeatedly tries to join the popular group of friends but is always rejected. Her inability to be part of Tasneem's group causes her to be treated badly, ignored, and

never acknowledged. Farah continues to try to get close to Tasneem, hoping to be accepted. However, Tasneem rejects her because she feels that Farah cannot keep up with her lifestyle. This situation illustrates how the illusion of popularity on social media creates a false hierarchy of values. The social inequality experienced by Farah becomes increasingly difficult, and she eventually feels that the only way out is to end her life.

The phenomenon of bullying and Farah's tragic decision to commit suicide are rooted in the hyperreality of social media. The digital world creates a simulation of life that traps individuals, especially teenagers, in the illusion that popularity is everything. For Farah, her social image did not match her expectations. When she continued to be rejected and unable to enter a world that seemed perfect, she experienced deep emotional devastation. Through Baudrillard's lens, this reflects how simulated images dominate teenagers' perceptions of themselves and success, erasing the boundaries between appearance and reality. The simulacra displayed on social media create unreasonable expectations of acceptance and existence for teenagers, so that when they fail to achieve them, they lose their meaning in life.

Identity Distortion

Identity distortion or loss of identity occurs when a person is influenced by simulations created by social media platforms such as Instagram and TikTok. Luxury, popularity, and beauty become standards that must be followed and imitated. Individuals justify any means to gain praise and social recognition, to the point that their true identity is lost consumed by simulation. The images displayed in the virtual world no longer represent real life. They blur the line between authenticity

and fabrication. Private spaces have turned into public spectacles, where everyone can see and consume someone's personal life. Existence becomes entertainment, and real life begins to crumble as individuals adapt to unrealistic digital standards. Everything is done under pressure and performance demands.

This phenomenon is illustrated through the story of Sarah, a girl obsessed with becoming popular. Popularity had a greater impact than she could ever have imagined. Carried away by the euphoria of fame, Sarah lost control of herself. In an effort to earn money to buy expensive clothes, she accepted an offer from a man to send him indecent photos. Threat after threat forced her to comply. When the video spread, Sarah lost her dignity and was trapped in irreparable self-destruction. Her identity was no longer her own. It was shaped by the desires and expectations of social media.

The distortion of identity in Sarah's case is the result of simulation and hyperreality generated by social media. Simulated virtual life has created the illusion that existence is determined by fame and image in the virtual world. Sarah lost her boundaries and could not distinguish between her true needs and fabricated expectations. Through Baudrillard's lens, Sarah's downfall reveals how hyperreality transforms identity into a performance, forcing individuals to appear ideal for validation rather than living in reality. The simulations spread across social media pose a serious threat to teenagers because they create a world that seems more appealing and satisfying than real life.

Consumptive Banality

The simulation process in the media will lead to consumptive banality. The lifestyle standards displayed on Instagram and

TikTok reflect that a person's happiness and social status can be measured by the things they own. Luxury, popularity, and a good image are key factors in determining a person's value in cyberspace. The urge to always buy certain items no longer stems from necessity, but from desires and trends that seem to dictate the need for them. Privacy is increasingly being eroded, and a person's identity is seen by what they consume and display on social media..

This phenomenon is illustrated through the character of Sarah, who is trapped in consumerist banality in order to maintain her image and popularity. She urges her parents to buy her an iPhone because all her friends have one, and often asks for money to buy expensive clothes, believing that as an online celebrity, she must always look glamorous. Her desire to meet these social standards no longer stems from personal preference, but from unconscious impulses and surrender to the logic of simulation. Sarah's identity is shaped by the objects she owns, reflecting Baudrillard's idea that consumption is no longer about fulfilling needs, but about constructing meaning and existence within a social sphere.

Social media hyperreality is at the root of this consumptive banality. It creates a world where buying something is not about need, but about prestige. The simulation displayed on social media shapes the view that one must follow trends, so consumption becomes more about social validation than real need.

CONCLUSION

Based on the results of the research above, it can be concluded that the form of simulacra in the Al Rawabi School for Girls series corresponds to the four stages of imaging. The first reflection of the image, when the simulation has not yet affected

reality, has two data points. In this movie, at the beginning of Sarah's content, there is no image manipulation. Second, the Denatures of images have five data points. The simulation and self-image displayed by Tasneem on social media can anesthetize Sarah to become popular. Third, the Absence of an Image has two data points. At this stage, the line between simulation and reality is blurred. Tasneem bought thousands of followers on her social media accounts to raise her self-esteem. The fourth stage, No Relation of Image, has one data point. At this stage, the image has blurred the line between reality and illusion, making it difficult to distinguish between the two. Sarah took a photo with an artist she had met at an event, invited her to take a photo, and uploaded it to her social media, as if she was familiar with the artist, when in fact they did not know each other. Simulacra created on social media also affect their lives in the real world. The negative impact of simulacra on students at Al Rawabi School for Girls includes bullying and suicide, identity distortion, and consumerist banality. The hyperreality of social media has blurred the existing reality.

This research has limitations in its focus, specifically on hyperreality and simulacra from Jean Baudrillard's perspective, and their influence on teenagers' lives. Thus, this research requires further research that can examine this series using the hyperreality perspective of other characters. In addition, this series can be studied in conjunction with other theories, as there are still many elements that can be explored in greater depth, such as the psychological conditions of students, the meaning of the symbols contained in the movie scenes, students' representations of the simulacra that occur, and so on.

This study enriches media studies by showing how digital platforms shape a

simulated world that shifts our understanding of authenticity and how we interact socially. This research also provides insight into digital culture among teenagers, particularly how they absorb the standard values found on social media, such as beauty, success, luxury, and popularity, which are considered ideal in the digital space. These values shape their identities and behaviors, while also fostering the notion that a person's status is determined by their appearance on social media.

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