

Simulating the Unseen: David Cronenberg's Body Horror through Baudrillard's Lens

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Abstract : This paper undertakes an in-depth exploration of David Cronenberg's filmography through Jean Baudrillard's theory of simulacra and simulation. Little has been written to show how Cronenberg's cinema exemplifies Baudrillard's conceptualization of postmodernity. The study employs Baudrillard's historical orders of simulacra, as well as his definitions of hyperreality and simulation, to recontextualize Cronenberg's films in an era characterized by the increasing influence of media and technology and Cronenberg's oeuvre presents a compelling canvas for examining the interplay between the real and the simulated. Through films like "Videodrome" (1983), "The Fly" (1986), and "eXistenZ" (1999), Cronenberg navigates the complex terrain of the human body, technology, and societal perceptions, echoing Baudrillard's concerns about the hyperreal and the dissolution of reality. The study concludes with a consideration of the role of "body-horror" as it pertains to Baudrillard's theory. It sheds light on how fear of loss of bodily autonomy, the relationship between technology and the human body, and the intersection of science, medicine, and horror reflect the nature of hyperreality and simulation.

Keywords : Cronenberg, hyperreality, simulation, Baudrillard

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