

FORMULA 1 DOCUMENTARY SERIES: THE DRIVE TO SURVIVE AS HYPERREALITY

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Abstract

This research explores the construction of hyperreality in the Formula 1: Drive to Survive documentary series produced by Netflix, focusing on Season 6 released in 2024. Using Jean Baudrillard's theory of hyperreality and Pierre Bourdieu's concepts of cultural and symbolic capital, the study analyzes how the documentary reconstructs the world of Formula 1 into a dramatized narrative that transcends the original sporting context. Employing a qualitative approach with a text analysis strategy, the research examines the visual and narrative content of each episode to uncover the representations, emphases, and meanings formed through media framing. Findings indicate that the series no longer serves to accurately represent the real dynamics of Formula 1, such as teamwork, technical complexity, and racing strategy. Instead, it constructs an entertainment-driven hyperreality that simplifies the drivers into fictionalized roles of protagonists and antagonists, emphasizing interpersonal drama and emotional spectacle. This hyperreal portrayal aligns with the interests of capitalist media in commodifying sports content for mass consumption. The study highlights the implications of such media constructions on public perception and contributes to the discourse on postmodern media, representation, and cultural production.

Keywords: *Baudrillard, Formula 1, Hyperreality, Media Representation, Simulacra and Simulation.*

INTRODUCTION

The presence of technology in people's lives has changed several patterns of life. One of them is the shift of television usage towards on-demand videos, such as Netflix. Netflix, as of the third quarter of 2024, had 282.72 million paid subscribers worldwide (Rizaty, 2024). Through Netflix, people can watch their favorite shows that previously could only be watched on television, anywhere. Until now, Netflix provides more than 3,700 movie titles and reality TV shows (Hall, 2022). Several movie genres are available on Netflix, ranging from drama, fantasy, comedy, to documentary series.

One of the documentary series produced by Netflix is Formula 1: Drive to Survive. This documentary series is a Netflix original series that has been airing since 2019 to date. As of 2023, the documentary series has reached 570,000 viewers (Shea, 2023). In 2024, Netflix released season 6 of the documentary series, which documents a year of Formula 1 racing in 2023. In this documentary, an in-depth look at the world of Formula 1 (F1) is offered. Starting from the races that are carried out for one year to the personal lives of drivers and team principals.

Through this documentary, audiences are introduced to the world of Formula 1. Produced by Gay-Rees, Martin, and Todd, this documentary explores the journey taken by the drivers and teams in Formula 1 for one year. According to the Formula 1 website, the sport is a single-seater international racing sport consisting of 10 teams and 20 drivers as participants (Formula 1, 2024). Mee (2024) conducted an interview with Rob Wilson, who stated that the Formula 1 documentary series: Drive to Survive produced by Netflix succeeded in creating its own brand marketing for Formula 1.

Reporting via Sabandar (2024), Gay-Rees stated in an online interview that the documentary series had a rapid impact on the arrival of new spectators on the racing circuit. In other words, more and more people are interested in watching this sport. According to Gay-Rees in the interview, all Formula 1 stakeholders love the huge market that Netflix has brought in through the documentary series. Sabandar (2024) said that it is not surprising that the series is considered a success. Formula 1 is a high-value, high-risk sport, and the display brought in the documentary captured the attention of the masses.

However, despite reaching a large target audience and creating a new marketing brand for the sport of Formula 1, the documentary series Formula 1: Drive to Survive is not free from criticism. The documentary series did attract a large audience and resulted in a rapid increase in Formula 1 fans. However, for longtime Formula 1 fans, the documentary series seems to deviate from its original purpose, which is to document the real events that occur during the race (MAT Foundry Group, 2024).

Through an article uploaded on the MAT Foundry Group website (2024), it was stated that according to the majority of Formula 1 fans, the Formula 1 documentary series: Drive to Survive tends to only focus on the drama that occurs between teams and between drivers, and does not focus on how the competition takes place. In fact, there are not a few arguments that state how this documentary series dramatizes the various events that occur during a year of competition.

This can be seen from various reviews written by Formula 1 fans through the IMDb page. Account Ynesh_91 (2024) posted a statement that although this documentary has an interesting concept, it does not represent what happened well. Formula 1: Drive to Survive is seen as doing a poor job of explaining what actually happens on the racing circuit and in the car garage. In addition, the account of Sjoerd-Siemes (2024) also wrote how this documentary series created various dramas just to attract public attention. In the review, it was stated how there was controversy through the use of dramatic music to narrate the various conversations between drivers to look like hostility.

Clarkejm (2024) believes that the documentary series does not represent the drivers honestly. Almost every conversation in the drivers' car radios, and even the events during the race are not shown as they really are. This resulted in misperceptions for the audience who did not witness the events first-hand. According to the review, there is a lack of transparency in this documentary series. Another account, Last-Eternal (2024) also voiced its opinion that Netflix has done an incredible manipulation of Formula 1 through this documentary series. The series was once really interesting, but in the latest series it seems to be a soap opera with unnecessary dialog and scenes that seem deliberately made up.

Soble and Lowes (2024) stated that through the narrative storytelling method, the documentary Formula 1: Drive to Survive managed to create its own fandom for the Formula 1 sport. The narrative elements displayed through this documentary series resulted in some drivers being perceived as heroes and others as anti-heroes. Not only the drivers, but also the team principals. In short, the documentary perceives the competition in the form of a narrative about the dramatized rivalry between drivers, and their struggle to get to where they are as Formula 1 drivers (Soble & Lowes, 2024).

Long & Wall (2014) stated that documentaries are a form of reality media that represent what happens in the real world. However, through various criticisms summarized by Mee (2024), this documentary series no longer represents what happens in the real world of Formula 1. Formula 1: Drive to Survive seems only to be a form of entertainment for the audience and exists solely to attract people to become Formula 1 fans. Various phenomena that occur during the year are often dramatized by Netflix, so that even though they are based on real events, they still create a narrative that is bigger than reality itself.

The critique resulted in the idea that the documentary Formula 1: Drive to Survive produced by Netflix creates hyperreality for the audience. The concept of hyperreality was proposed by Jean Baudrillard, a French sociologist and philosopher. Baudrillard (1999) states that hyperreality is a situation where false reality becomes more real than the real reality. Hyperreality has the potential to make the original version of the object have no real significance, because the object no longer fully represents reality and is different from the existing facts (Baudrillard, 1999).

In the context of this documentary series, Netflix creates a simulacra. The world of Formula 1 is represented with a different perspective, featuring various conflicts that are dramatized so that they no longer look like real events that exist. Baudrillard (1999) uses the term simulacra to define representations that have no real reference. Through this documentary series, the world of Formula 1 is created bigger and more interesting than what happens in the real world. This documentary does not just cover the racing process and the competition between drivers and teams, but the disputes that seem to be exaggerated. The use of special cinematography techniques ultimately blurs the line between reality and representation.

Formula 1 is a real sport. It exists in the real world, and there were many fans who followed every competition even before the Formula 1 documentary series: Drive to Survive was released. However, this doesn't rule out the fact that the documentary created a whole new sphere of fans. The documentary series is able to produce a Formula 1 world that focuses on drama and emotion. Through this documentary, a new reality is created that is more real and bigger than what happens in the real world. As a form of reality media, documentary series can be understood using Baudrillard's thoughts on simulacra, simulation, and hyperreality. Today, movies are one of the most powerful mass communication media and can reach a large and diverse audience (Wati et al., 2023). Movies

FORMULA 1 DOCUMENTARY SERIES: THE DRIVE TO SURVIVE AS HYPERREALITY

Isara Sondang Ranggupuri

are also able to become a mass communication medium to convey various messages and information (Arifin & Anshori, 2022). Although not stated directly, Baudrillard's thoughts are relevant to semiotics. Semiotics is a science that studies meaning and signs (Barthes, 1968). Through semiotics, individuals can perceive an object differently, according to their experiences (Littlejohn et al., 2017).

Baudrillard has a view on signs and meanings, where the sign is not only a representation of reality but as something that can create its own reality (Baudrillard, 1999). According to Baudrillard (1999), there are four stages of sign evolution. The four evolutions include; (1) the sign as a reflection of reality, (2) the sign covers and distorts reality, (3) the sign covers the absence of reality, and (4) the sign becomes hyperreality. This view allows for the analysis of visual and even narrative elements in the documentary Formula 1: Drive to Survive, which shapes certain meanings about the world of Formula 1. This research examines the documentary series Formula 1: Drive to Survive documentary series produced by Netflix ultimately forms a new reality for the audience. Through Baudrillard's thinking, this research can see how the representation produced by Netflix through this documentary ultimately becomes a more interesting and dramatic reality than the existing reality.

LITERATURE REVIEW

Jean Baudrillard is a French philosopher who carries the concepts of Simulacra, Simulation, and Hyperreality. Baudrillard's thinking is used to understand how reality has shifted. In this research, Baudrillard's thinking is adopted to see how the documentary series Formula 1: Drive to Survive forms a new reality for society and audiences that is believed to be a real representation of the Formula 1 world.

Baudrillard's thinking is included in the context of postmodernism. Baudrillard uses structuralism and semiotics studies with neo-Marxist in applying his views. In other words, Baudrillard analyzes an object based on its meaning. According to Baudrillard (1999), semiotics demonstrates how language, images, even culture, have the power to communicate meaning in interesting ways. Ultimately, this challenges people's objective view of reality.

Simulacra and Simulation

Baudrillard's thinking begins by explaining the shift from a representation-based reality to a simulated condition. Baudrillard (1999) states that simulacra is a representation that has lost its connection with reality completely, and no longer reflects anything real. Around the 16th century, the term simulacra was used to symbolize a form of representation of a higher being. Then in the late 19th century, the meaning of simulacra decreased significantly. Where simulacra became a synonym for an inferior image without having the same quality as the original. In Baudrillard's (1999) view, the term simulacra is used to refer to representations that have no original reference. So that simulacra evolves, and becomes its own reality and is separate from the original reference.

In Baudrillard's view, simulacra is not just an imitation like a statue or painting, but something that is completely independent of the reality it refers to. There are four stages of simulacra, which Baudrillard calls the Four Orders of Representation. The four stages can be explained as follows:

1. Representation of Reality. Signs become direct faithful representations of reality.
2. Distortion. The sign masks and distorts reality, where the representation begins to deviate from reality but still has a relationship with it.
3. Simulacrum. The sign masks the absence of reality. In this stage, the representation no longer refers to reality but has become its own reality.
4. Hyperreality. The sign has become hyperreality. This stage occurs when simulacra becomes more real than reality itself and is even able to replace the original reality.

Simulation, according to Baudrillard (1999), is the process by which representation has replaced actual reality. Simulation produces something that is no longer directly related to reality, but tries to imitate something real. In short, simulation becomes the process by which simulacra functions. There is no prior reality that only appears through the dissemination of cultural images. Simulation is a process of derealization, thus forming simulacra (Baudrillard, 1999). Thus, questions arise about reality in the human world. Simulations of reality are able to become more important than the original reality that is supposed to be represented, causing the boundaries between representation and reality to blur. In simulation, representation is no longer a reflection of reality. Some of the characteristics of simulation include; (1) no direct relationship with reality, (2) using symbols and signs to create a perception of reality that does not actually exist.

Hyperreality

Hyperreality is one of the most significant concepts in Baudrillard's thought. Hyperreality describes a state where the boundaries between reality and representation are blurred (Baudrillard, 1999). In hyperreality, symbols and signs no longer refer to the real world, but to the reality created by media and capitalism.

FORMULA 1 DOCUMENTARY SERIES: THE DRIVE TO SURVIVE AS HYPERREALITY

Isara Sondang Ranggapuri

The relationship between reality and simulacra changes over time. According to Baudrillard (1999), at the first level of simulacra, signs are considered to represent the external reality of nature. At the second level, the represented reality only appears through cultural images. While at the third level, hyperreality appears, which is closely related to the digital world. Baudrillard (1999) states how postmodernism culture has given birth to a society of the image that seeks an increasingly eroded reality. The search efforts made by this society are ultimately meaningless and futile, because the media only provide an exacerbated experience of hyperreality (Baudrillard, 1999).

In Baudrillard's (1999) view, humans as subjects try to understand objects, but since objects can only be understood according to what they signify, this never creates the desired result. In other words, hyperreality is a condition where pseudo-reality can feel more real than the real thing. In hyperreality, the original version of the object no longer has any real significance. This can happen because the object comes from a different realm, so it loses its referential value, resulting in reality eventually becoming dead. Humans can no longer distinguish simulation or simulacra from reality (Baudrillard, 1999).

Capitalism, Signs, Media and Virtual Reality

Through his thoughts, Baudrillard (1999) criticizes modern reality. In Baudrillard's theory, capitalism produces sign values that replace use values. Thus, consumption is no longer based on functional needs, but on the symbolic meaning associated with a good or service. According to Baudrillard (1999), the media also has a role in creating simulation. The media not only conveys information, but also shapes perceptions of reality. The virtual world created through the media reinforces the argument that real reality has been replaced by a designed or modified reality. This has resulted in modern society losing access to authentic reality.

Baudrillard's concepts and thoughts offer a new perspective to understand how reality is produced and perceived in contemporary society. Through these concepts, Baudrillard shows how media, capitalism and technology create a reality that is separate from the real world. Baudrillard's thinking is relevant to use in reviewing how the documentary series Formula 1: Drive to Survive creates an enlarged reality about the world of Formula 1. In the series, Formula 1 is represented to be dramatic and sensationalized, beyond the actual reality. Although Formula 1 is a real sport, the documentary series may be creating a larger-than-life reality, thus influencing how audiences perceive the sport.

METHOD

This study was conducted using a qualitative approach with a text analysis research strategy. The qualitative approach is an approach to studies that start directly from the field (Gunawan, 2013). Through qualitative studies, the first aspect that is seen is the situation and conditions in a certain environment that occurs naturally. The object of study in this study is the documentary series Formula 1: Drive to Survive produced by Netflix, specifically season 6 which was released in 2024. This method is used to deeply analyze the construction of reality shown in the documentary with post-modernism theory. The analysis in this study is carried out by observing the visual and narrative content in each episode in depth, to identify the representations formed, emphasis, and construction of meaning regarding the world of Formula 1. As previously stated, this study will use Jean Baudrillard's hyperreality ideas and Pierre Bourdieu's ideas on cultural and symbolic capital as support. This research combines text studies with critical reflection on the meanings formed in the context of contemporary capitalist media.

RESULTS AND DISCUSSION

Documentaries have evolved and have a great influence on the audience regarding the reality they represent (Romhild, 2023). In this context, the documentary series Formula 1: Drive to Survive is supposed to represent the reality that occurs in the world of Formula 1, fulfilling the main purpose of documentaries as a form of reality media as stated by Long & Wall (2014). However, this documentary series has evolved, and gone through the stages of the four orders of representation according to Baudrillard.

The documentary series Formula 1: Drive to Survive was first released by Netflix in 2019. The series tries to summarize and describe every event that happened during one year of the 2018 Formula 1 competition. Judging from the various reviews written by the audience on the IMDb page, the series managed to show a real representation of almost every event that happened in 2018. However, over time, until the series releases its latest season in 2024, there have been significant changes.

In the series released in 2024, dramatic forms are seen, conflicts are magnified, and even tensions are created that don't always exist in reality. The season 6 documentary series consists of 10 episodes. Each episode has its own focus. As in episode 1 with the title Money Talks which focuses on the Aston Martin racing team, episode 2 with the title Fall From Grace which focuses on the Alphatauri racing team, episode 3 with the title Under Pressure which

FORMULA 1 DOCUMENTARY SERIES: THE DRIVE TO SURVIVE AS HYPERREALITY

Isara Sondang Ranggapuri

focuses on the McLaren racing team, and so on until episode 10 with the title Red or Black which focuses on the Mercedes and Ferrari racing teams. Each episode tells the story of the journey taken by the racing team in the Formula 1 competition in 2023. Formula 1 itself is basically an international car racing branch that is predicted as the highest motorsport competition. Formula 1 is organized under the supervision of the Federation Internationale de l'Automobile (FIA). In this competition, the main focus lies on the combination of advanced technology, the ability of drivers as athletes and team strategies in pursuit of maximum performance. Since its inception in 1950, Formula 1 has become a global phenomenon with races held at iconic circuits around the world.

In this competition, there are two race formats: Grand Prix and Sprint Race. Each race earns points for the first 10 drivers, which are accumulated for the championship standings. The championship standings in Formula 1 are divided into two, the World Drivers' Championship to determine the world champion driver, and the World Constructors' Championship to determine the world champion team. As of 2023, the competition is dominated by driver Max Verstappen of the Red Bull Racing racing team.

However, the Formula 1: Drive to Survive documentary series does not only focus on Verstappen and Red Bull Racing as world champions. This documentary series can even be said in season 6 which was released to no longer focus on the racing competition that occurred. Episode 1 titled Money Talks looks at how the Aston Martin team owned by billionaire Lawrence Stroll made various modifications to his car to achieve his dream of becoming world champion. This episode does not depict how the two drivers try to do their best and maximize the team's strategy during the race. Instead, the episode depicts how Lawrence Stroll was able to be where he is today and spent so much money on modifications.

Additionally, in episode 2 titled Fall From Grace, the documentary series focuses on driver Nyck de Vries and the Alphatauri racing team. In the 2023 competition, the driver had several incidents that eventually resulted in him being dropped from the team and no longer able to compete in Formula 1. This documentary series tells the story of how the Alphatauri team acted unfairly to the driver as it seemed to be thoughtless in terminating the contract. In reality, every team has a spending limit each year, so if this driver is retained and continues to cause incidents, then the team is in a threatened position.

Episode 3 titled Under Pressure focuses on driver Lando Norris and his racing team, McLaren. In episode 3, the documentary series does not show Norris as a driver. Instead, it depicts how Norris considers his contract with McLaren, and even tends to emphasize his glamorous personal life. Then episode 4 with the title The Last Chapter, also does not fully document the events during the competition. This episode instead focuses on how the Haas and Williams racing teams have sentiments and intense competition for each team's ego and prestige.

In episode 5 under the title Civil War. In this episode, the documentary focuses on the Alpine team, which has two French drivers, Pierre Gasly and Esteban Ocon. The two drivers were portrayed in the episode as having strong tensions with each other and were unable to work well together due to an incident that left both of their cars unable to finish the race. It was clear how the episode tried to frame that because the two drivers came from the same country and had known each other since childhood, they could not stop competing with each other and ignore other competitors.

Similarly, episode 6 with the title Leap of Faith, episode 7 with the title C'est la Vie, and episode 8 with the title Forza Ferrari. These three episodes focus on the Mercedes, Alpine, and Ferrari racing teams, but do not document and show how the competition happens as a whole. Again, in these three episodes, the images depicted are only about the contracts between the drivers and their teams, and even the contracts of the team principals.

Then in episode 9 titled Three's a Crowd, the series focused again on the Alphatauri team. This time, it was shown how Nyck De Vries was replaced by Daniel Ricciardo, a driver who had stopped for half of the 2023 competition period because he did not have a contract with any team. This episode depicts Ricciardo's story in Formula 1 as a career journey full of twists and turns, but always finding his way back to the competition. The story of Ricciardo's return is an emotional and interesting story, and he is even described as a heroic figure. This makes his successful return to competition a great victory. Forgetting the fact that his career downturn began because of his inadequate performance.

Through this explanation, this documentary series can be seen through Baudrillard's lens of simulacra, simulation, and hyperreality. The documentary series Formula 1: Drive to Survive creates a hyperreality through dramatic narratives that become more interesting than the reality represented. Audiences no longer see Formula 1 competition as a sport, but as an epic drama with personal conflicts and heroism. The series focuses on the illusion of success and defeat. In each episode released, there are selected moments. However, each selected moment does not depict the reality of the Formula 1 world as a sport, but rather the Formula 1 world as a celebrity and entertainment investment, competition, as well as drama and specific narratives about drivers who are considered protagonists and drivers who are considered antagonists.

FORMULA 1 DOCUMENTARY SERIES: THE DRIVE TO SURVIVE AS HYPERREALITY

Isara Sondang Ranggapuri

As the main producer of the documentary series has said, Formula 1: Drive to Survive has managed to attract the attention of a wide range of people. Of course, this resulted in people who were previously unfamiliar and unaware of the Formula 1 sport having their own perspective on the world of Formula 1. In the end, the audience lost touch with reality because they believed and understood Formula 1 only through this documentary series.

This documentary can be seen as a simulacra, or a representation that has been curated in such a way that it no longer resembles reality. Formula 1 racing competition, which is actually a technical and strategic sport, is presented in an emotional form. The documentary series shows the personal lives of the drivers, the conflicts between teams, and the various tensions that are embellished by dramatic music and special cinematography to sharpen the situation for narrative purposes. The Formula 1 shown in Formula 1: Drive to Survive is not the same as Formula 1 in real racing. The series has blurred the line between what is real and what is invented, in order to capture the audience's attention.

Dramatic moments such as conflicts between drivers and teams and car breakdowns are portrayed more prominently and intensely than what happens on the racing circuit. In fact, by directing attention to the personal lives of the drivers, the documentary series creates the image that the world of Formula 1 is full of drama. Audiences become more focused on the stories of the drivers and their teams than on the sport itself. Every victory or defeat, in this series, is made to seem not the result of the race itself, but a symbol of the driver's struggle and identity. The documentary series constructs the reality of the Formula 1 world as more than just a sport, but a story of heroic protagonists and antagonists. The main focus is on victory, defeat, success and failure.

Netflix as the capital that produced this series ultimately only focuses on their target market. The main purpose of this documentary series is no longer to see how documentary films as a form of representation of reality and a source of information to convey messages to the audience, but to construct new realities and meanings for capitalistic purposes. Manipulation and reconstruction of certain elements are done by Netflix to attract the public's attention to dramatic and emotional narratives. Netflix as capital has full control over how the story is constructed and delivered. In this process, the reality of Formula 1 is transformed into an entertainment product that is fully controlled by Netflix's capitalistic logic. The original form of Formula 1 is a speed competition, but it is transformed by Netflix through its documentary into a personal drama. The narrative created is easy to digest for audiences who are not fans of the sport. This documentary series is sold by Netflix as capital to attract audiences.

People, especially non-racing fans, know Formula 1 through this documentary series. For this group of people, the simulation created by Netflix becomes the main reference about the world of Formula 1. It can replace the direct experience of watching a race, or understanding the sport in depth. Through simulated interpersonal conflicts, Netflix builds a strong emotional connection between the audience and the drivers as mere movie characters. This effect results in the audience becoming more attached to Formula 1 as entertainment than as a sport.

Discussion

Formula 1: Drive to Survive has created a hyperreality for people, especially those who were not Formula 1 fans before the series was released. The documentary depicts the personal lives of the drivers and the conflicts within the competition, but omits important points in the world of Formula 1 as a sport and competition itself. The series became known for its dramatic and sensational presentation.

The world of Formula 1 is not only about racing, but racing is the main reality. However, the series does not emphasize Formula 1 as an international sport. Instead, this documentary portrays the world of Formula 1 as a world of elitism and capitalism. Through this documentary, the audience is also encouraged to construct meanings about success and social class.

In addition to Baudrillard's thinking, one view that can also be adopted to see this phenomenon is Bourdieu's thinking. Bourdieu (1993) argues that the cultural industry is an autonomous aspect of the market economy, but the economy still has an important role in the cultural industry. Thus, cultural production cannot be separated from economic factors. In this context, the concept that can be drawn from Bourdieu's thinking is about capital. Capital is a resource owned by individuals and can be used to obtain a certain status in society (Bourdieu, 1992).

There are four main types of capital: economic, cultural, social and symbolic (Bourdieu, 1992). Economic capital refers to the material resources that individuals have to gain influence in various aspects of life. Cultural capital includes the knowledge, education, skills, and cultural tastes that individuals have. Social capital includes the networks and connections that individuals have. Meanwhile, symbolic capital is the recognition gained by individuals that can give them the power to influence society.

These various forms of capital are seen in the hyperreality built by Netflix through the documentary series Formula 1: Drive to Survive. This is evident in the various episodes released, where the documentary series depicts the success of individuals to be part of this competition revolves around the economic capital they have. It also depicts how drivers become protagonists or antagonists based on their reputation in the story.

FORMULA 1 DOCUMENTARY SERIES: THE DRIVE TO SURVIVE AS HYPERREALITY

Isara Sondang Ranggapuri

The world of Formula 1 in this documentary series is seen as an arena. Bourdieu (1992) defines an arena as a structured social space, where social agents act and compete for different forms of capital. Each arena has its own rules and hierarchies, which determine the most valued forms of capital. Thus, for the audience of the documentary series Formula 1: Drive to Survive, a new reality is created about the world of Formula 1 that only focuses on the capital of drivers and racing teams, no longer on the world of Formula 1 as a sport.

This can happen because Netflix acts as a capitalist media. The production of this documentary series no longer aims to represent the reality of the Formula 1 world. Seeing the enthusiasm of the public for this documentary series, Netflix benefited greatly from this attention. The number of audiences watching this documentary series continues to increase every year, which means increasing Netflix's revenue through their subscriptions system. Netflix as a capitalist media does not consider how audiences can be trapped in pseudo-reality, no longer having a clear boundary between reality and representation.

CONCLUSION

Based on the previous explanation, the documentary series Formula 1: Drive to Survive no longer has a complete role to represent the real reality of the Formula 1 world. This documentary series has formed hyperreality for the public as the audience of Netflix, which in this context acts as a capitalist media. Through the various episodes aired in season 6 in 2024, Netflix has blurred the reality of the world of Formula 1. Formula 1 is no longer seen as an international sport that requires teamwork, technique, strategy, and individual ability as a racer. Instead, Formula 1 is now seen as entertainment, associated with drivers as movie characters that are only divided into two categories, protagonists and antagonists. This documentary series successfully traps individuals into believing that the world of Formula 1 revolves around drama, interpersonal conflicts between drivers, conflicts between teams, and the emotional state of each individual involved in Formula 1.

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FORMULA 1 DOCUMENTARY SERIES: THE DRIVE TO SURVIVE AS HYPERREALITY

Isara Sondang Ranggapuri

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