UDK 82.091
UDK 821.111(680)-31.09 Beukes L.
UDK 316.7
Izvorni naučni rad

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THE USER IS OFFLINE – DISCONNECTION FROM THE REAL WORLD WITHIN THE HYPERREALITY OF THE CYBERPUNK NOVEL *MOXYLAND* BY LAUREN BEUKES

Abstract

This paper attempts to show a correlation between the notions of the spectacle and hyperreality and Lauren Beukes' novel Moxyland by analyzing the aforementioned within the context of the cyberpunk genre and dystopian traits. In addition, the paper sheds light on disembodiment and alienation. The data is analyzed in terms of the content and specific examples taken from the novel. The notion of the spectacle was the guiding line through which other topics have surfaced in the composition. The ideas presented in subsequent paragraphs all refer back to the main idea, namely the spectacle and hyperreality. The aim is to interpret and contextualize the previously mentioned phenomena of the spectacle through a close reading of the text and provide a window into pressing questions of the contemporary society.

After a brief introduction, the paper provides a short overview of the term and the genre of cyberpunk while referring to excerpts from the novel. It neatly connects to the idea of alienation as one of the traits of the genre which in turn brings about the characteristics of dystopia. Then, the paper moves on to the main idea of the spectacle and its interconnectedness with hyperreality. Throughout, excerpts from the novel underpin the notions and ideas presented using the words of the author herself. The last paragraph offers a brief overall conclusion of the work. The paper also includes References. The bibliography referred to in this paper consists of 22 references including books, articles and web pages.

Key words*: cyberpunk, dystopia, spectacle, hyperreality, disembodiment, alienation, Moxyland, Lauren Beukes*

Literature is often interpreted as reflecting reality but could it predict a future one? We live in a time where technology pervades and strongly influences, if not dictates, human life.

Instead of just mirroring reality, literature, even since the time of William Blake's prophetic poems, has been used to warn and shape a society. Part of the purpose of this paper is to examine how the modern world is reflected in the cyberpunk genre where the government necessarily takes on traits of a dystopia. The objective here is to show how we already live in a hyperreality, surrounded by spectacles to keep order. While placing the cyberpunk genre within a narrower focus of dystopian surroundings the paper will elucidate the phenomena of dystopia, the spectacle and hyperreality. The aim is to interpret and contextualize the previously mentioned phenomena of the spectacle through a close reading of the text and provide a window into pressing questions of the contemporary society. According to Kellner (2003: 27), "Media spectacle provides a fertile ground for interpreting and understanding contemporary culture and society because the major spectacles provide articulations of salient hopes and fears, fantasies and obsessions, and experiences of the present." Readers should be vary of the possibility that their lives could become a simulacrum in a hopeless dystopian surrounding under the watchful eye of the spectacle. What we do know for sure is that there is an ever growing need to understand the world and we attempt to do so through literature.

Merriam-Webster dictionary defines cyberpunk rather simply as, "science fiction dealing with future urban societies dominated by computer technology". Encyclopedia Britannica broadens the definition into, "a science-fiction subgenre characterized by countercultural antiheroes trapped in a dehumanized, high-tech future". Although coined in 1982, the term cyberpunk came to reflect our zeitgeist i.e. the second decade of the 21st century quite successfully. According to the above mentioned, Beukes' Moxyland fits into the category. It is a cyberpunk novel that follows the lives of four main characters living in Cape Town in 2018, although written in 2008. Also, Moxyland captures the quintessence of the cyberpunk, namely the juxtaposition of technology with social decay. In addition, it links a corporate-apartheid government with the elements of cyberpunk: video games, online identities, taser cell phones, addictive branding, Baby Strange media coat that records and reflects the world, genetically enhanced art and attack dogs (Goodreads). Beukes Beukes (2008: 60) writes,

> Anyway, thing is, spawning is random the first time you play, but once you touch down in the special hell that is Moxyland, whichever portal you emerge out of becomes your home base. You die, you go back there again and again and again, and if some psycho bratlings are waiting to maul you every time, it gets Sisyphean quick-quick. I re-surface as an all-new character, a Popling Ludo, special move the Reverb Roar, in an allnew home base, this one pseudo-Halloween with creepy husks of trees and lumo moss that

> hangs off the branches like beards, miles away from that little bitch Fluffoki and her crew.

Raven (2009) refers to the following key elements of the genre, “hip young malcontents; urban environments; violence, crime, drugs, and civil unrest; hubristic corporations and glove-puppet nation-states“. All are displayed in the novel. Trimarco (2009) points out that in Beukes’ world, technology is dangerous but necessary for survival. One of the main characters, Kendra, agrees on being implanted with nanobots that make her addicted to a sports drink called Ghost which she doesn’t like, in exchange for increased health both mental and physical which is the book’s central image (Trimarco, 2009). Thus, Beukes (2008: 86) vividly captures Kendra’s addiction, “I laugh selfconsciously, still thinking about how to get a Ghost, my mind chanting a little litany of need, wondering if they serve them at the bar.“ In addition, *Moxyland* mirrors the spirit of anxiety and wonder that prevailed at the dawning of the modern era's technological progress that we witness in everyday life. Stobie (2012) states that “*Moxyland* delineates a technological, materialistic alternative society which mirrors and intensifies the structural violence of the present”.

What is important to note is that the genre is best known for its dark undertones, it has a dystopian feeling to it. It is about how influential technology can be on people, in a negative way. Raven (2009) states that “*Moxyland* drinks deeply of the same well, and shares a similarly dystopian vision of our near and networked future“. In the afterword of the novel entitled *Moxyland's Stem cells* the author draws on to the inherent link of the genre with the contemporary society,

> But the scariest synchronicity with *Moxyland* was something an electrical engineer friend told me – that a cop buddy had idly asked him over a beer if there was any way to SMS an electric shock to a fleeing suspect's cell phone, you know, because it's a pain in the ass to chase them wearing a heavy bulletproof vest. Luckily, my friend says that even for the purposes of bar talk, it's an impractical idea, especially without buy-in from the cell phone companies and government. Impractical. But not impossible. The thing is that it's all possible, especially if we're willing to trade away our rights for convenience, for the illusion of security. Our very own bright and shiny dystopia is only ever one totalitarian government away (Beukes 2008: 157).

Pertaining to the genre, *Moxyland* showcases a bleak social assessment of present technological trends, where humankind becomes disembodied owing to technology. Through extension humans become a part of the machine. Robots aren’t under discussion here but the idea of one’s consciousness being transposed to a different reality with the help of technology.

The closest we can currently get to this existence is through virtual reality or video games where we get disconnected from our physical selves. In such an environment identities get blurred and subjects detach themselves through the process of alienation. This often entails a withdrawal to an imaginary haven. Beukes' names this haven *Moxyland* i.e. a virtual world of video games. The spin on this idea is that Beukes' haven is nothing like a perfect world, nor is it a distraction. It is a place where the society is under constant restraint and control, in one word – a dystopia. Beukes (2008: 77) writes, "What, like the kids' games? That Moxyland shit? Murder and mayhem. Training them to be savage, don't you think? It's not about making friends with kids all over the world, it's about getting ahead, getting one over."

The idea of a crumbling society is not a recent concoction, it is a recurrent theme in literature that has existed since the 18th century. Dystopia, much like utopia, is a fictional society but it is turned upside down with extremely difficult life conditions normally set some time in the future. Such is the case with Beukes' *Moxyland*. Dystopias are frequently written as warnings, or as satires, showing current trends extrapolated to a nightmarish conclusion (Mallory). And those trends are mirrored in the pervasiveness of technology, with the most recent trend of VR – virtual reality. Dystopias are only presented as an illusory utopia, a perfect society that is maintained through oppressive control by the government. Baccolini suggests that dystopian novels tend to "open directly on the nightmarish society, with no need for time and/or space dislocation for the dystopian citizen" and that the citizen, a rebel or misfit of some sort, confronts, or is confronted by, the society that is present on the very first page (in Moylan 2000). The following list[1] provides the readers with a comprehensive overview of the characteristics of Dystopian Literature featured in the cyberpunk genre likewise:

- Propaganda is used to control the citizens of society.
- Information, independent thought, and freedom are restricted.
- A unique individual who lives in a stable, peaceful, carefully structured society is graced or cursed with extraordinary skills which mark them out from the conformist communities around them (Morrison 2014).
- Paranoia is very evident among the citizens of dystopian societies who live in fear and who are being monitored, betrayed or manipulated. Citizens are perceived to be under constant surveillance (by state police agencies).

[1] The list was inspired by lists of characteristics found in the following sources: http://www.readwritethink.org/files/resources/lesson_images/lesson926/DefinitionCharacteristics.pdf, http://www.netcharles.com/orwell/articles/col-dystopia.htm, http://facweb.northseattle.edu/jclapp/Children's%20Literature/Discussion%20Questions/Dystopias%20Characteristics.htm and http://www.utopiaanddystopia.com/dystopia/distopian-elements-and-characteristic/ [Accessed 17 Feb 2015]

- Society is controlled by technology.
- Technological advances that enslave humans or regiment their lives.
- Because dystopian literature takes place in the future, it often features technology more advanced than that of contemporary society.
- Creators of dystopian fictions explore worst possible scenarios, highlighting sense of fear in order to show that a perfect society is not possible.
- Exaggeration: fictional works that take a negative cultural trend and imagine a future or an alternative world in which that trend dominates every aspect of life (McDonald 2012: 9).
- The dystopian protagonist helps the audience recognizes the negative aspects of the dystopian world through his or her perspective.

The bleakness of the novel's dystopian quality is also seen by Trimarco (2009) "It's a very dark world Beukes takes us to, and if she leaves us a trail of breadcrumbs leading to some brighter place, the crows have picked it nearly clean". Moreover, Raven (2009) refers to the aspect of witty governmental control, "the citizens are corralled by heavy-handed policing, terrorist threats (real, imagined, or engineered), and random disease epidemics". He goes on to list some of the traits of corporate totalitarianism that exist in the futuristic Cape Town of *Moxyland*,

> mobile phones doing double-duty as identity card, passport, and punishment vector (the police can signal them to release a taser-like burst of voltage to a suspect), of corporations manufacturing dissent in order to justify strengthening this totalitarian grip, of nanotech-boosted police dogs, of engineered riot-control viruses that will kill you within three days unless you pop to a clinic for the free cure (and a chat with your friendly local law enforcement operatives about the incident where you picked it up) (Raven, 2009).

Amidst all the punishments the most notorious one is disconnection, a sort of non-existence, "'S'okay. It didn't quite work out like that. So she's s'posed to get a disconnect. We're talking relegated to homeless, out of society, cut from the commerce loop, no phone..." (Beukes 2008: 50). In spite of the magnitude of the governmental enslavement there are characters in every dystopia who perceive the violations and rise against it,

> 'Your weapons are useless. We defy your attempts to regulate society. We're voluntarily disconnected! Voluntarily disenfranchised! You cannot control us!' He holds up the remains of a smashed phone, then drops it to the ground. I catch on. It's Tendeka and his BF surrounded by all manner of ragtag humanity; bergies and skollies and street kids

> who all have one thing in common – they're homeless and phoneless. (Beukes 2008: 109)

The futuristic society's resemblance to reality is best seen through this side character's insight,

> 'And don't get me started on the fantasy of economic equality,' he says. 'Society has always been structured by privilege. This is the best we've had it. You work hard, you put your back into it, you get to claim the rewards. Freedom is a state of mind, Kendra. How old are you? Too young to remember what it was like.' (Beukes 2008: 134).

However, Beukes (2008: 135) shows us that where there are rebels there are passive recipients of the status quo,

> Every channel comes back to it, on constant repeat. Like the chorus of a terrible song. 'Anarchy? Undermining our way of life? And what's that going to prove? More to the point, what's it going to change? This is only going to lead to more severe controls. But we need them, Kendra, I'm telling you, humanity is innately damaged. It's a flaw in the design code. We're weak. We're fallible. We need to be told what to do, to be kept in line.'

A few pages later she reaffirms the idea, "The necessity of control is evident, "And it makes perfect sense. The process has to be managed. Fear has to be managed. Fear has to be controlled. Like people" (Beukes 2008: 149). The question arises: How is control maintained? A possible answer presents itself: through spectacle.

According to the Merriam-Webster English dictionary a spectacle is something exhibited to view as unusual, notable, or entertaining; especially**:** an eye-catching or dramatic public display. It is hence a tool used for distraction. We do live in a society dominated by spectacles, but it is by no means a spectacular society. By reading and interpreting various spectacles we are able to see what they say about our modern age. The spectacle is not a new invention. It has been around since pre-modern times. Kellner (2003: 1) mentions the Classical Greece and its Olympics, thespian and poetry festivals, public rhetorical battles, bloody and violent wars, then Ancient Rome and its orgies, public offerings of bread and circuses, political battles, parades and monuments for Caesars and their armies. He also mentions the early modern period, when Machiavelli advised his modern prince of the productive use of spectacle for government and social control, and the emperors and kings of the modern states cultivated spectacles as part of their rituals of governance and power (Kellner 2003: 1). The most prominent author on the spectacle is the French theorist Guy Debord who published *The Society of the Spectacle*, the treatise on the modern human condition in 1967. Kellner (2003: 2) states that for Debord the spectacle is,

> a tool of pacification and depoliticization; it is a 'permanent opium war' which stupefies social subjects and distracts them from the most urgent task of real life – recovering the full range of their human powers through creative practice.

Today, the spectacle is kept alive by the media. It is all-pervasive, it is ubiquitous as it exists in the form of images. In *Moxyland* even the setting, the environment itself is organized around the spectacle,

> Gravity isn't my first choice of afterhours, but in its favour, entry is strictly corporate pass, so you don't have to deal with pleb civilians. And it's set on the 44th floor of the Vodacom building on a revolving floor, so the view rotates around you at a gentle clip, mountain-city-sea, ideal for those with a short attention span for the spectacular (Beukes 2008: 78).

However, "The spectacle is not a collection of images, but a social relation among people, mediated by images" (Debord 1977). This enables spectacle, and consequently the media, to model specific, desired behavior. Trimarco (2009) alludes that the media is the puppet master where there is

> a generation that has absorbed so much branded messaging that it literally cannot imagine a gesture—not an utterance, not a political strategy, not even an act of violence—intended to do anything but stimulate the media for marketing-related purposes.

In Debord's words, "When the real world changes into simple images, simple images become real beings and effective motivations of a hypnotic behavior" (in Kellner 2003: 2). The spectacle is more than something at which we passively gaze, and it increasingly defines our perception of life itself, and the way we relate to others (Harris 2012). Images depicting art, science, everyday life, desires, presented by the spectacle replace reality and are simultaneously being replaced by reality itself, the resulting images are necessarily distorted (Jappe 2004: 8). The audience, therefore, forms its opinions influenced by the spectacle. It believes in what it sees: illusions. The spectacle is thus a form of entertainment mediated through images represented in the media and devoured, consumed by the social life. However, it is not the type of entertainment that teaches and delights, the type that Sir Philip Sidney advocates in his *Defence of Poesie*. According to Aristotle, spectacles are "productions that entertain without elevating the soul" and he considered it to be the lowest, least important and most dispensable element of the dramatic arts (in McDonald 2012: 10). In *Moxyland*, the character Toby refers to this quality as well, "'When I was a kid, I only ever used the educationals.' This riles her. 'You can't simplify like that. It's all blurred now, the lines between education and

entertainment."“ (Beukes, 2008: 77). Moreover, immersion in this form of entertainment only causes the audience to stop thinking. As Beukes (2008: 175) notes, the audience cannot discern whether the violence is real or a marketing device,

> The audience is rapt, camera phones clicking. There is a scattershot of applause, and laughter, as the others move in . . . It's only when the artist starts wailing that it becomes apparent that this was not part of the program.

In doing so, it shapes political and social life by providing an ever increasing amount of material for “fantasy, dreaming, modeling thought and behavior, and identities” (Kellner 2003: 1). The information provided to the people is one obtained mainly through entertainment and as such the media can control the distribution of information and influence the audience's consciousness. Without the capitalist society, the spectacle might die out on its own. This idea is reimbursed by Jappe (2004: 10), “The class responsible for the establishment of the spectacle - the bourgeoisie - owes its position of dominance to this triumph of the economy and its laws over all other aspects of life”. The media and the capitalist consumer society are, therefore, organized around the spectacle. The paramount trait of the spectacle is the passivity it induces. Debord (1977) says that, “There can be no freedom outside of activity, and in the context of the spectacle all activity is negated.” He adds that the spectacle is the guardian of sleep, the nightmare of imprisoned modern society which ultimately expresses nothing more than its desire to sleep (Debord 1977). The phrase “glued to the TV screens“ takes on eerie connotations, since in doing so the subjects surrender their lives. In this way, the status quo is maintained. The society has become a dull passive recipient, susceptible to manipulation. Hence, the spectacle is a political tool, used for maintaining class divisions. Beukes’ characters are aware of this and try to use it to their own advantage,

> >> skyward: ... and if there's one thing our culture doesn't stand for, 10, it's boredom. you know that. we have to jolt them, surprise them, it has to be spectacular. we're competing with media and advertising and promotions and pluslives, all helping people to avoid confronting reality. >> 10: Okay, okay, I see where you're headed (...) >> skyward*: hallelujah! yes. nowhere near enough. we need to jar people from their apathy. we need spectacle. we need to fight the corporates on their own terms. Counterexploitative. >> 10: Using their money. >> skyward*: what better way to subvert them? it's not just perfect, it's beautiful (Beukes 2008: 65).

Although developed in the 1960s, the society of the spectacle is an “eerily accurate portrait of our image-saturated, mediated times” (Harris 2012). The contemporary world seems to be obsessed with images and consumption. This, according to Kellner (2003: 102) signifies “the

triumph of media spectacle over reality and the immense power of media culture to define what is real, important, and worthy of attention". Debord (1977) states,

> It is the heart of the unrealism of the real society. In all its specific forms, as information or propaganda, as advertisement or direct entertainment consumption, the spectacle is the present model of socially dominant life.

Its blue hot glare captivates everyone in its path. The future seems to hold a similar situation in store. Kellner (2003: 103) suggests that "daily life is colonized by a total media environment, perhaps providing glimpses of the information–entertainment culture of the future, when people will be given even more extravagant technologies and spectacles to escape into media and virtual reality". Beukes (2008: 90) mimics this colonization by spectacle,

> From the bar, Toby catches my eye and mimes mock applause to the spectacle. Vix has her hands clamped tight round his arm, looking shocked and excited at the same time. And that seems to be the prevailing mood. Not outrage or fear, but excitement. People are grinning, nodding, eyes overbright, which makes it seem all the more horrific.

How is in fact spectacle connected to hyperreality? At first sight the two terms are related to the concept of reality, both transcending it. According to Harris (2012),

> The ideas in *The Society of the Spectacle* drew on obvious antecedents – Hegel, Marx, Engels, the Hungarian Marxist George Lukacs – and also pointed to what was soon to come: not least, postmodernism, and the "hyperreality" diagnosed by Jean Baudrillard.

Reality is a fickle term as it is subject to various interpretations. According to the analogy of the Plato's cave [2] reality turns out to be just an illusion. As readers we are led to wonder, which reality is the real one? Is there such a thing as more realities? Isn't the term applicable to a unique situation? These are also some of the questions we stumble upon while reading *Moxyland*. Virtual reality is "a reality created by simulation, for which there is no original", therefore, it is "another version of Baudrillard's 'simulacrum'" (Klages 2012). Baudrillard argues,

> media "reality" is a "hyperreality," a world of artificially constructed experience that is "realer than real," that purifies the banality of everyday life to create an exciting world of mass mediated, technologically processed experience that is often far more involving and intense than ordinary life (in Kellner 2003: 102).

[2] Plato's cave analogy can be found summarized here: https://faculty.washington.edu/smcohen/320/cave.htm [Accessed 29 Jun 2018]

Such new, exciting world is the one of *Moxyland* which is partly represented in the realm of video games. The "realer than real" concept Beukes (2008: 44) illustrates beautifully,

> He's got his wall2wall set on Karoo; pale light over scrub hills complete with a windpump, metal blades turning idly in a breeze you could almost convince yourself you felt. It's an idealised version of the Rural, peaceful, as far removed from the real thing as you can get. At least Mr. Muller keeps the display reduced, so it only takes up half a wall, more painting than wraparound. He doesn't like to forget that it's not legit. He says it's just another kind of sedation. A lulling, he calls it. 'Watch out for the lulling,' he says sometimes, like it's something profound, especially if a commercial sets him off. Commercials really get to him. He says you used to be able to skip them, just prog them right out of your recording, but it's hard to imagine that now. Then he'll launch into a rant on how the world has evolved for the worst, although at least crime is down.

The games seem to offer what Baudrillard (1994: 91) called "superficial saturation and fascination". The bewildered audiences here are the players. And the game world is violent. Baudrillard's (1998) statement, "We are in a logic of simulation which has nothing to do with a logic of facts and an order of reasons" explains why violence seems logical. Raven (2009) writes that Moxyland is,

> a city that's host to augmented reality games that turn out to be more real than their players expected and the constant threat of being made "disconnect"—made a legal non-person by having your cellphone SIM erased—for some infringement, real or otherwise, staying alive and vaguely free is the only game in town.

The characters acknowledge the existence of two worlds, the reality vs. the fake one or the simulacrum. In both, one is always watched, performing for others' entertainment and watching others perform in turn. Foucault (1979: 201) states,

> Our society is one not of spectacle, but of surveillance; under the surface of images, (...) it is not that the beautiful totality of the individual is amputated, repressed, altered by our social order, it is rather that the individual is carefully fabricated in it, according to a whole technique of forces and bodies.

The society of *Moxyland* with the element of constant surveillance is reminiscent of Foucault's Panopticism. Initially, the Panopticon ("all-seeing") was proposed as a model prison by Jeremy Bentham, a Utilitarian philosopher and theorist of British legal reform, but it also functioned as a round-the-clock surveillance machine whose design ensured that no prisoner could ever see the 'inspector' who conducted surveillance (Theory of Surveillance: The Panopticon 2001). According to Elliott (2014: 96), Panopticism came to define "a society in which individuals are

increasingly caught up in systems of power in and through which visibility is a key means of social control". Inmates of the Panopticon live in constant fear of being seen, caught breaking the rules. Through the Panopticon, power, discipline and punishment can be exercised. The discipline of the *Moxyland's* society is thus, based on observation. These musings bring us back to the question of what is real. The world we perceive is the one we think is real, and we perceive it through the media. The idea of "electronic elsewhere" may explain this. With this term we "emphasize the idea that the media do not just represent—accurately or inaccurately—a place that is already there. Rather, (...) places are conjured up, experienced, and in that sense produced through media" (Berry, Kim and Spigel 2010). Like the character 10 states regarding *Moxyland*, "It's an idealisation, it's setting an example, showing people an alternative to what a perfect world might be" (Beukes 2008: 64).

Why is this important? To know better we must know worse first. Literature aids us in imagining alternatives. Kellner (2003: 17) suggested,

> Reading the spectacle of some of the popular texts of media culture helps to provide insights into current and emergent social realities and trends. Popular texts seize the attention and imagination of massive audiences and are thus barometers of contemporary taste, hopes, fears, and fantasies.

If we understand the existing society, then we can also strive to transform it. It is necessary to transform it if we wish to rise above the current oppression. Debord (1977) claims that theory and practice need to be united,

> The critical theory of the spectacle can be true only by uniting with the practical current of negation in society, and this negation, the resumption of revolutionary class struggle, will become conscious of itself by developing the critique of the spectacle which is the theory of its real conditions (the practical conditions of present oppression), and inversely by unveiling the secret of what this negation can be. This theory does not expect miracles from the working class. It envisages the new formulation and the realization of proletarian imperatives as a long-range task.

In Debord's (1977) words, "the world really is topsy-turvy". This is exactly why it is possible to break the shackles of the imprisonment imposed by the society of the spectacle.

The paper also showed that there are different versions of reality, mostly binary oppositions mirrored in the conflict of the classes, highlighted within the apartheid government of *Moxyland*. As it was already stated, in the society of the spectacle, false reality and class division there is ample room for change. Raven (2009) concludes, "You can fight the system face on, and be crushed; or you can stoke the system's engines, and become assimilated by it".

One must adapt to survive. The great Bard once said, "*All* the world's a stage, and *all* the men and women merely players" (Shakespeare *As you Like it* Act 2. Scene 7 Page 6). Thus, it is of an utmost importance to look beyond entertainment. As can be noted in various issues discussed so far in this paper, literature can get us thinking about some vexing aspects of the human condition. The readers should be prompted by what they read and motivated to change. On a final note, let Van Eecke's (2009: 37) words illuminate our path, "The world is us. It is ours to reclaim".

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KORISNIK NIJE NA MREŽI – ODVOJENOST OD STVARNOG SVIJETA UNUTAR HIPERREALNOSTI KIBERPANK ROMANA *MOXYLAND* AUTORICE LAUREN BEUKES

Sažetak

Rad nastoji da ukaže na povezanost između pojma spektakla i hiperrealnosti te romana Moxyland od Lauren Beukes istraživanjem prethodno spomenutog unutar konteksta žanra

kiberpank i distopijskih karakteristika. Također, rad baca svjetlo i na bestjelesnost i otuđenost identiteta. Podaci su analizirani u odnosu na sadžaj i određene primjere iz romana. Pojam spektakla bio je linija vodilja kroz ostale teme koje su isplivale u sastavu. Ideje predstavljene u narednim paragrafima se vežu sa glavnom idejom, naime spektaklom i hiperrealnosti. Cilj je interpretirati i kontekstualizirati prethodno spomenuti fenomen spektakla putem detaljnog čitanja teksta te obezbijediti uvid u važna pitanja modernog društva.

Nakon kratkog uvoda, rad pruža kratak pregled termina i žanra kiberpank pozivajući se na isječke iz romana. Ovo se jasno veže sa idejom otuđenja kao jedne od karatkernih crta žanra koji zauzvrat dovodi do karakteristika distopije. Zatim, rad prelazi na glavnu ideju spektakl i njegovu povezanost sa hiperrealnosti. Kroz rad prožimaju se isječci iz romana kroz riječi spisateljice koji podupiru predstavljene ideje. Posljednji paragraf pruža kratki sveobuhvatni zaključak rada. Rad sadrži i popis od 22 knjige, članka i internetskih izvora citiranih u djelu.

Ključne riječi*: kiberpank, distopija, spektakl, hiperrealnost, bestjelesnost, otuđenost, Moxyland, Lauren Beukes*