The body, in theory
Histories of Cultural Materialism

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Simulacra and Simulation
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THE PRECESSION OF SIMULACRA

The simulacrum is never what hides the truth—it is truth that hides the fact that there is none. The simulacrum is true.

—Ecclesiastes

If once we were able to view the Borges fable in which the cartographers of the Empire draw up a map so detailed that it ends up covering the territory exactly (the decline of the Empire witnesses the fraying of this map, little by little, and its fall into ruins, though some shreds are still discernible in the deserts—the metaphysical beauty of this ruined abstraction testifying to a pride equal to the Empire and rotting like a carcass, returning to the substance of the soil, a bit as the double ends by being confused with the real through aging)—as the most beautiful allegory of simulation, this fable has now come full circle for us, and possesses nothing but the discrete charm of second-order simulacra. Today abstraction is no longer that of the map, the double, the mirror, or the concept Simulation is no longer that of a territory, a referential being, or a substance. It is the generation by models of a real without origin or reality—a hyperreal. The territory no longer precedes the map, nor does it survive it. It is nevertheless the map that precedes the territory—precession of simulacra—that engenders the territory, and if one must return to the fable, today it is the territory whose shreds slowly rot across the extent of the map. It is the real, and not the map, whose vestiges persist here and there in the deserts that are no longer those of the Empire, but ours. The desert of the real itself.

In fact, even inverted, Borges’s fable is unusable. Only the allegory of the Empire, perhaps, remains. Because it is with this same
imperialism that present-day simulators attempt to make the real, all of the real, coincide with their models of simulation. But it is no longer a question of either maps or territories. Something has disappeared: the sovereign difference, between one and the other, that constituted the charm of abstraction. Because it is difference that constitutes the poetry of the map and the charm of the territory, the magic of the concept, and the charm of the real. This imaginary of representation, which simultaneously culminates in and is engulfed by the cartographer's mad project of the ideal coextensivity of map and territory, disappears in the simulation whose operation is nuclear and genetic, no longer at all specular or discursive. It is all of metaphysics that is lost. No more mirror of being and appearances of the real and its concept. No more imaginary coextensivity. It is genetic miniaturization that is the dimension of simulation. The real is produced from miniaturized cells, matrices, and memory banks, models of control—and it can be reproduced an indefinite number of times from these. It no longer needs to be rational, because it no longer measures itself against an ideal or negative instance. It is no longer anything but operational. In fact, it is no longer really the real, because no imaginary envelops it anymore. It is a hyperreal, produced from a radiating synthesis of combinatorial models in a hyperspace without atmosphere.

By crossing into a space whose curvature is no longer that of the real, nor that of truth, the era of simulation is inaugurated by a liquidation of all referentials—worse with their artificial resurrection in the systems of signs, a material more malleable than meaning, in that it lends itself to all systems of equivalences, to all binary oppositions, to all combinatorial algebra. It is no longer a question of imitation, nor duplication, nor even parody. It is a question of substituting the signs of the real for the real, that is to say, of an operation of deterring every real process via its operational double, a programmatic, metastable, perfectly descriptive machine that offers all the signs of the real and short-circuits all its vicissitudes. Never again will the real have the chance to produce itself—such is the vital function of the model in a system of death, or rather of anticipated resurrection, that no longer even gives the event of death a chance. A hyperreal henceforth sheltered from the imaginary, and from any distinction between the real and the imaginary, leaving room only for the orbital recurrence of models and for the simulated generation of differences.

The Precession of Simulacra

To dissimulate is to pretend not to have what one has. To simulate is to feign to have what one doesn't have. One implies a presence, the other an absence. But it is more complicated than that because simulating is not pretending. "Whoever fakes an illness can simply stay in bed and make everyone believe he is ill. Whoever simulates an illness produces in himself some of the symptoms" (Littre). Therefore, pretending or dissimulating, leaves the principle of reality intact: the difference is always clear, it is simply masked, whereas simulation threatens the difference between the "true" and the "false," the "real" and the "imaginary." Is the simulator sick or not, given that he produces "true" symptoms? Objectively one cannot treat him as being either ill or not ill. Psychology and medicine stop at this point, forestalled by the illness's henceforth undiscoverable truth. For if any symptom can be "produced," and can no longer be taken as a fact of nature, then every illness can be considered as simulatable and simulated, and medicine loses its meaning since it only knows how to treat "real" illnesses according to their objective causes. Psychosomatics evolves in a dubious manner at the borders of the principle of illness. As to psychoanalysis, it transfers the symptom of the organic order to the unconscious order. The latter is new and taken for "real" more real than the other—but why would simulation be at the gates of the unconscious? Why couldn't the "work" of the unconscious be "produced" in the same way as any old symptom of classical medicine? Dreams already are.

Certainly, the psychiatrist purports that "for every form of mental alienation there is a particular order in the succession of symptoms of which the simulator is ignorant and in the absence of which the psychiatrist would not be deceived." This (which dates from 1865) in order to safeguard the principle of a truth at all costs and to escape the interrogation posed by simulation—the knowledge that truth, reference, objective cause have ceased to exist. Now, what can medicine do with what floats on either
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side of illness, on either side of health, with the duplication of illness in a discourse that is no longer either true or false? What can psychoanalysis do with the duplication of the discourse of the unconscious in the discourse of simulation that can never again be unmasked, since it is not false either? What can psychoanalysis do with the duplication of the discourse of the unconscious in the discourse of simulation that can never again be unmasked, since it is not false either? What can psychoanalysis do with the duplication of the discourse of the unconscious in the discourse of simulation that can never again be unmasked, since it is not false either?2

What can the army do about simulators? Traditionally it un-masks them and punishes them, according to a clear principle of Identification. Today it can discharge a very good simulator as exactly equivalent to a "real" homosexual, a heart patient, or a madman. Even military psychology draws back from Cartesian certainties and hesitates to make the distinction between true and false, between the "produced" and the authentic symptom. "If he is this good at acting crazy, it's because he is". Nor is military psychology mistaken in this regard in this sense, all crazy people simulate, and this lack of distinction is the worst kind of subversion. It is against this lack of distinction that classical reason armed itself in all its categories. But it is what today again out-flanks them, submerging the principle of truth.

Beyond medicine and the army, favored terrains of simulation, the question returns to religion and the simulacrum of divinity. "I forbade that there be any simulacra in the temples because the divinity that animates nature can never be represented". Indeed it can be. But what becomes of the divinity when it reveals itself in icons, when it is multiplied in simulacra? Does it remain the supreme power that is simply incarnated in images as a visible theology? Or does it volatilize itself in the simulacra that, alone, deploy their power and pomp of fascination—the visible machinery of icons substituted for the pure and intelligible idea of God? This is precisely what was feared by Iconoclasts, whose millennial quarrel is still with us today.3 This is precisely because they predicted this omnipotence of simulacra, the faculty simulacra have of effacing God from the conscience of man, and the destructive, annihilating truth that they allow to appear—that deep down God never existed, that only the simulacrum ever existed, even that God himself was never anything but his own simulacrum—from this came their urge to destroy the images. If they could have believed that these images only obsfucated or masked the Platonic Idea of God, there would have been no rea-

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son to destroy them. One can live with the idea of distorted truth. But their metaphysical despair came from the idea that the image didn't conceal anything at all, and that these images were in essence not images, such as an original model would have made them, but perfect simulacra, forever radiant with their own fascination. Thus this death of the divine referential must be exorcised at all costs.

One can see that the iconoclasts, whom one accuses of disdain and negating images, were those who accorded them their true value, in contrast to the iconolaters who only saw reflections in them and were content to venerate a filigree God. On the other hand, one can say that the icon worshippers were the most modern minds, the most adventurous, because, in the guise of having God become apparent in the mirror of images, they were already enacting his death and his disappearance in the epiphany of his representations (which, perhaps, they already knew no longer represented anything, that they were purely a game, but that it was therein the great game lay—knowing also that it is dangerous to unmask images, since they dissimulate the fact that there is nothing behind them).

This was the approach of the Jesuits, who founded their politics on the virtual disappearance of God and on the worldly and spectacular manipulation of consciences—the evanescence of God in the epiphany of power—the end of transcendence, which now only serves as an alibi for a strategy altogether free of influences and signs. Behind the baroqueness of images hides the éminence grise of politics.

This way the stake will always have been the murderous power of images, murderers of the real, murderers of their own model, as the Byzantine icons could be those of divine identity. To this murderous power is opposed that of representations as a dialectical power, the visible and intelligible mediation of the Real. All Western faith and good faith became engaged in this wager on representation that a sign could refer to the depth of meaning, that a sign could be exchanged for meaning and that something could guarantee this exchange—God of course. But what if God himself can be simulated, that is to say can be reduced to the signs that constitute faith? Then the whole system becomes weightless,
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it is no longer itself anything but a gigantic simulacrum—not unreal, but a simulacrum, that is to say never exchanged for the real, but exchanged for itself, in an uninterrupted circuit without reference or circumference.

Such is simulation, insofar as it is opposed to representation. Representation stems from the principle of the equivalence of the sign and of the real, even if this equivalence is utopian, it is a fundamental axiom. Simulation, on the contrary, stems from the utopia of the principle of equivalence, from the radical negation of the sign as value, from the sign as the reversion and death sentence of every reference. Whereas representation attempts to absorb simulation by interpreting it as a false representation, simulation envelops the whole edifice of representation itself as a simulacrum.

Such would be the successive phases of the image:

- It is the reflection of a profound reality.
- It masks and denatures a profound reality.
- It masks the absence of a profound reality.
- It has no relation to any reality whatsoever. It is its own pure simulacrum.

In the first case, the image is a good appearance—representation is of the sacramental order. In the second, it is an evil appearance—it is of the order of maleficence. In the third, it plays at being an appearance—it is of the order of sorcery. In the fourth, it is no longer of the order of appearances, but of simulation.

The transition from signs that dissimulate something to signs that dissimulate that there is nothing marks a decisive turning point. The first reflects a theology of truth and secrecy (to which the notion of ideology still belongs). The second inaugurates the era of simulacra and of simulation, in which the real has no longer a God to recognize its own, no longer a Last Judgment to separate the false from the true, the real from its artificial resurrection, as everything is already dead and resurrected in advance.

When the real is no longer what it was, nostalgia assumes its full meaning. There is a plethora of myths of origin and of signs of reality—a plethora of truth, of secondary objectivity, and authenti...
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from its object, until it dispenses with its autonomy is only rendered even more fantastic—it attains its pure form.

The Indian thus returned to the ghetto, in the glass coffin of the virgin forest, again becomes the model of simulation of all the possible Indians from before ethnology. This model thus grants itself the luxury to incarnate itself beyond itself in the “brute” reality of these Indians it has entirely reinvented—Savages who are indebted to ethnology for still being Savages what a turn of events, what a triumph for this science that seemed dedicated to their destruction!

Of course, these savages are posthumous frozen, cryogenized, sterilized, protected to death, they have become referential simulacra, and science itself has become pure simulation. The same holds true at Cruesot, at the level of the “open” museum where one museumified in situ, as “historical” witnesses of their period, entire working-class neighborhoods, living metallurgic zones, an entire culture, men, women, and children included—gestures, languages, customs fossilized alive as in a snapshot. The museum, instead of being circumscribed as a geometrical site, is everywhere now, like a dimension of life. Thus ethnology, rather than circumscribing itself as an objective science, will today, liberated from its object, be applied to all living things and make it invisible, like an omnipresent fourth dimension, that of the simulacrum. We are all Tasaday, Indians who have again become what they were—simulacral Indians who at last proclaim the universal truth of ethnology.

We have all become living specimens in the spectral light of ethnology, or of antithnology, which is nothing but the pure form of triumphal ethnology, under the sign of dead differences, and of the resurrection of differences. It is thus very naive to look for ethnology in the Savages or in some Third World—it is here, everywhere, in the metropoles, in the White community, in a world completely cataloged and analyzed, then artificially resurrected under the auspices of the real, in a world of simulation, of the hallucination of truth, of the blackmail of the real, of the murder of every symbolic form and of its heretical, historical retrospection—a murder of which the Savages, noblesse oblige, were the first victims, but that for a long time has extended to all Western societies.

But in the same breath ethnology grants us its only and final lesson, the secret that kills it (and which the Savages knew better than it did) the vengeance of the dead.

The confinement of the scientific object is equal to the confinement of the mad and the dead. And just as all of society is irremediably contaminated by this mirror of madness that it has held up to itself, science can’t help but die contaminated by the death of this object that is its inverse mirror. It is science that masters the objects, but it is the objects that invest it with depth, according to an unconscious reversion, which only gives a dead and circular response to a dead and circular interrogation.

Nothing changes when society breaks the mirror of madness (abolishes the asylums, gives speech back to the insane, etc.) nor when science seems to break the mirror of its objectivity (effacing itself before its object, as in Castaneda, etc.) and to bend down before the “differences.” The form produced by confinement is followed by an innumerable, diffracted, slowed-down mechanism. As ethnology collapses in its classical institution, it survives in an antithnology whose task it is to reinject the difference fiction, the Savage fiction everywhere, to conceal that it is this world, ours, which has again become savage in its way, that is to say, which is devastated by difference and by death. In the same way, with the pretext of saving the original, one forbade visitors to enter the Lascaux caves, but an exact replica was constructed five hundred meters from it, so that everyone could see them (one glances through a peephole at the authentic cave, and then one visits the reconstituted whole). It is possible that the memory of the original grottoes is itself stamped in the minds of future generations, but from now on there is no longer any difference. The duplication suffices to render both artificial.

In the same way, science and technology were recently mobilized to save the mummy of Ramses II, after it was left to rot for several dozen years in the depths of a museum. The West is seized with panic at the thought of not being able to save what the symbolic order had been able to conserve for forty centuries, but out of sight and far from the light of day Ramses does not signify...
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I

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anything for us, only the mummy is of an inestimable worth because it is what guarantees that accumulation has meaning. Our entire linear and accumulative culture collapses if we cannot stockpile the past in plain view. To this end the pharaohs must be brought out of their tomb and the mummies out of their silence. To this end they must be exhumed and given military honors. They are prey to both science and worms. Only absolute secrecy assured them this millennial power—the mastery over putrefaction that signified the mastery of the complete cycle of exchanges with death. We only know how to place our science in service of replacing the mummy, that is to say restoring a visible order, whereas embalming was a mythical effort that strove to immortalize a hidden dimension.

We require a visible past, a visible continuum, a visible myth of origin, which reassures us about our end. Because finally we have never believed in them. Whence this historic scene of the reception of the mummy at the Orly airport. Why? Because Ramses was a great despotic and military figure? Certainly. But mostly because our culture dreams behind this defunct power that it tries to annex, of an order that would have had nothing to do with it, and it dreams of it because it exterminated it by exhuming it as its own past.

We are fascinated by Ramses as Renaissance Christians were by the American Indians, those (human?) beings who had never known the word of Christ. Thus, at the beginning of colonization, there was a moment of stupor and bewilderment before the very possibility of escaping the universal law of the Gospel. There were two possible responses: either admit that this law was not universal, or exterminate the Indians to efface the evidence. In general, one contented oneself with converting them, or even simply discovering them, which would suffice to slowly exterminate them.

Thus it would have been enough to exhume Ramses to ensure his extermination by demuseumification because mummies don’t die from worms. They die from being transplanted from a slow order of the symbolic, master over putrefaction and death, to an order of history, science, and museums, our order, which no longer masters anything, which only knows how to condemn what preceded it to decay and death and subsequently to try to revive it with science. Irreparable violence toward all secrets, the violence of a civilization without secrets, hatred of a whole civilization for its own foundation.

And just as with ethnology, which plays at extricating itself from its object to better secure itself in its pure form, demuseumification is nothing but another spiral in artificiality. Witness the cloister of Saint-Michel de Cuxa, which one will repatriate at great cost from the Cloisters in New York to reinstall it in “its original site.” And everyone is supposed to applaud this restitution (as they did “the experimental campaign to take back the sidewalks” on the Champs Elysees!) Well, if the exportation of the cornices was in effect an arbitrary act, if the Cloisters in New York are an artificial mosaic of all cultures (following a logic of the capitalist centralization of value), their repatriation to the original site is even more artificial. It is a total simulacrum that links up with “reality” through a complete circulovolution.

The cloister should have stayed in New York in its simulated environment, which at least fooled no one. Repatriating it is nothing but a supplementary subterfuge, acting as if nothing had happened and indulging in retrospective hallucination.

In the same way, Americans flatter themselves for having brought the population of Indians back to pre-Conquest levels. One effaces everything and starts over. They even flatter themselves for doing better, for exceeding the original number. This is presented as proof of the superiority of civilization. It will produce more Indians than they themselves were able to do. With sinister derision, this overproduction is again a means of destroying them for Indian culture, like all tribal culture, rests on the limitation of the group and the refusal of any “unlimited” increase, as can be seen in Ishi’s case. In this way, their demographic “promotion” is just another step toward symbolic extermination.

Everywhere we live in a universe strangely similar to the original—things are doubled by their own scenario. But this doubling does not signify as it did traditionally, the imminence of their death—they are already purged of their death, and better than when they were alive, more cheerful, more authentic, in the light of their model, like the faces in funeral homes.
THE HYPERREAL AND THE IMAGINARY

Disneylan is a perfect model of all the entangled orders of simulacra. It is first of all a play of illusions and phantasms, the Pirates, the Frontier, the Future World, etc. This imaginary world is supposed to ensure the success of the operation. But what attracts the crowds the most is without a doubt the social microcosm, the religious, miniaturized pleasure of real America, of its constraints and joys. One parks outside and stands inside, one is altogether abandoned at the exit. The only phantasmagoria in this imaginary world is first of all a play of illusions and phantasm. The Supposed to ensure the success of the operation. But what attracts the crowds, the Frontier, the Future World, etc. This imaginary world is the Disneyland. 

Thus, everywhere in Disneyland the objective profile of America, down to the morphology of individuals and of the crowd, is drawn. All its values are exalted by the miniature and the comic strip. Embalmed and pacified. Whence the possibility of an ideological analysis of Disneyland (L. Marin did it very well in Utopiques, jeux d'espace [Utopias, play of space])—digest of the American way of life, panegyric of American values, idealized transposition of a contradictory reality. Certainly, this mask something else and this "ideological" blanket functions as a cover for a simulation of the third order. Disneyland exists in order to hide that it is the "real" country, all of "real" America that is Disneyland (a bit like prisons are there to hide that it is the social in its entirety, in its banal omnipresence, that is carceral). Disneyland is presented as imaginary in order to make us believe that the rest is real, whereas all of Los Angeles and the America that surrounds it are no longer real, but belong to the hyperreal order and to the order of simulation. It is no longer a question of a false representation of reality (ideology) but of concealing the fact that the real is no longer real, and thus of saving the reality principle.

The imaginary of Disneyland is neither true nor false, it is a deterrence machine set up in order to rejuvenate the fiction of the real in the opposite camp. Whence the debility of this imaginary, its infantile degeneration. This world wants to be childish in order to make us believe that the adults are elsewhere, in the "real" world, and to conceal the fact that true childishness is everywhere—that it is that of the adults themselves who come here to act the child in order to foster illusions as to their real childishness.

Disneyland is not the only one, however. Enchanted Village, Magic Mountain, Marine World. Los Angeles is surrounded by these imaginary stations that feed reality; the energy of the real to a city whose mystery is precisely that of no longer being anything but a network of incessant, unreal circulation—a city of incredible proportions but without space, without dimension. As much as electrical and atomic power stations, as much as cinema studios, this city, which is no longer anything but an immense scenario and a perpetual pan shot, needs this old imaginary like a sympathetic nervous system made up of childhood signals and faked phantasms.

Disneyland a space of the regeneration of the imaginary as waste-treatment plants are elsewhere, and even here. Everywhere today one must recycle waste, and the dreams, the phantasms, the historic, fairylike, legendary imaginary of children and adults is a waste product, the first great toxic excrement of a hyperreal civilization. On a mental level, Disneyland is the prototype of this new function. But all the sexual, psychic, somatic recycling institutes, which proliferate in California, belong to the same order. People no longer look at each other, but there are institutes for that. They no longer touch each other, but there is contactotherapy. They no longer walk, but they go jogging, etc. Everywhere one recycles lost faculties, or lost bodies, or lost sociality, or the lost taste for food. One reinvents penury, asceticism, vanished savage naturalness, natural food, health food, yoga. Marshall Sahlins's idea that it is the economy of the market, and not of nature at all, that secretes penury, is verified, but at a sec-
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At the secondary level here, in the sophisticated confines of a triumphal market economy is reinvented a penury/sign, a penury/simulation, a simulated behavior of the underdeveloped (including the adoption of Marxist tenets) that, in the guise of ecology, of energy crises and the critique of capital, adds a final esoteric aureole to the triumph of an esoteric culture. Nevertheless, maybe a mental catastrophe, a mental implosion and involution without precedent lies in wait for a system of this kind, whose visible signs would be those of this strange obesity, or the incredible coexistence of the most bizarre theories and practices, which correspond to the improbable coalition of luxury, heaven, and money, to the improbable luxurious materialization of life and to undiscoverable contradictions.

Political Incantation

Watergate. The same scenario as in Disneyland (effect of the imaginary concealing that reality no more exists outside than inside the limits of the artificial perimeter) here the scandal effect hiding that there is no difference between the facts and their denunciation (identical methods on the part of the CIA and of the Washington Post journalists) Same operation, tending to regenerate through scandal a moral and political principle, through the imaginary, a sinking reality principle.

The denunciation of scandal is always an homage to the law And Watergate in particular succeeded in imposing the idea that Watergate was a scandal—in this sense it was a prodigious operation of intoxication. A large dose of political morality reinfected on a world scale. One could say along with Bourdieu "The essence of every relation of force is to dissimulate itself as such and to acquire all its force only because it dissimulates itself as such," understood as follows: capital, immoral and without scruples, can only function behind a moral superstructure, and whoever revives this public morality (through indignation, denunciation, etc.) works spontaneously for the order of capital. This is what the journalists of the Washington Post did.

But this would be nothing but the formula of ideology, and when Bourdieu states it, he takes the "relation of force" for the truth of capitalist domination, and he himself denounces this relation of force as scandal—he is thus in the same deterministic and moralistic position as the Washington Post journalists are. He does the same work of purging and reviving moral order, an order of truth in which the veritable symbolic violence of the social order is engendered, well beyond all the relations of force, which are only its shifting and indifferent configuration in the moral and political consciences of men.

All that capital asks of us is to receive it as rational or to combat it in the name of rationality, to receive it as moral or to combat it in the name of morality. Because these are the same, which can be thought of in another way: formerly one worked to dissimulate scandal—today one works to conceal that there is none.

Watergate is not a scandal, this is what must be said at all costs, because it is what everyone is busy concealing, this dissimulation masking a strengthening of morality, of a moral panic as one approaches the primitive (mise en) scene of capital its instantaneous cruelty, its incomprehensible ferocity, its fundamental immorality—that is what is scandalous, unacceptable to the system of moral and economic equivalence that is the axiom of leftist thought, from the theories of the Enlightenment up to Communism. One imputes this thinking to the contract of capital, but it doesn't give a damn—it is a monstrous unprincipled enterprise, nothing more. It is "enlightened" thought that seeks to control it by imposing rules on it. And all the recrimination that replaces revolutionary thought today comes back to incriminate capital for not following the rules of the game. "Power is unjust, its justice is a class justice, capital exploits us, etc."—as if capital were linked by a contract to the society it rules. It is the Left that holds out the mirror of equivalence to capital hoping that it will comply, comply with this phantasmagoria of the social contract and fulfill its obligations to the whole of society (by the same token, no need for revolution. It suffices that capital accommodate itself to the rational formula of exchange).

Capital, in fact, was never linked by a contract to the society that it dominates. It is a sorcery of social relations, it is a challenge to society, and it must be responded to as such. It is not a scandal to be denounced according to moral or economic rationality, but a challenge to take up according to symbolic law.
Simulacra and Simulation

MOBIUS-SPIRALING NEGATIVITY

Watergate was thus nothing but a lure held out by the system to catch its adversaries—a simulation of scandal for regenerative ends. In the film, this is embodied by the character of "Deep Throat," who was said to be the éminence grise of the Republicans, manipulating the left-wing journalists in order to get rid of Nixon—and why not? All hypotheses are possible, but this one is superfluous. The Left itself does a perfectly good job, and spontaneously, of doing the work of the Right. Besides, it would be naive to see an embittered good conscience at work here. Because manipulation is a wavering causality in which positivity and negativity are engendered and overlap, in which there is no longer either an active or a passive. It is through the arbitrary cessation of this spiraling causality that a principle of political reality can be saved. It is through the simulation of a narrow, conventional field of perspective in which the premises and the consequences of an act or of an event can be calculated, that a political credibility can be maintained (and of course "objective" analysis, the struggle, etc.) If one envisions the entire cycle of any act or event in a system where linear continuity and dialectical polarity no longer exist, in a field unhinged by simulation, all determination evaporates, every act is terminated at the end of the cycle having benefited everyone and having been scattered in all directions.

Is any given bombing in Italy the work of leftist extremists, or extreme-right provocation, or a centrist mise-en-scène to discredit all extreme terrorists and to shore up its own failing power, or again, is it a police-inspired scenario and a form of blackmail to public security? All of this is simultaneously true, and the search for proof, indeed the objectivity of the facts does not put an end to this vertigo of interpretation. That is, we are in a logic of simulation, which no longer has anything to do with a logic of facts and an order of reason. Simulation is characterized by a precession of the model, of all the models based on the merest fact—the models come first, their circulation, orbital like that of the bomb, constitutes the genuine magnetic field of the event. The facts no longer have a specific trajectory, they are born at the intersection of models, a single fact can be engendered by all the models at once. This anticipation, this precession, this short circuit, this confusion of the fact with its model (no more divergence of meaning, no more dialectical polarity, no more negative electricity, implosion of antagonistic poles), is what allows each time for all possible interpretations, even the most contradictory—all true, in the sense that their truth is to be exchanged, in the image of the models from which they derive, in a generalized cycle.

The Communists attack the Socialist Party as if they wished to shatter the union of the Left. They give credence to the idea that these resistances would come from a more radical political need. In fact, it is because they no longer want power. But do they not want power at this juncture, one unfavorable to the Left in general, or unfavorable to them within the Union of the Left—or do they no longer want it, by definition? When Berlinguer declares "There is no need to be afraid to see the Communists take power in Italy," it simultaneously signifies that there is no need to be afraid, since the Communists, if they come to power, will change nothing of its fundamental capitalist mechanism, that there is no risk that they will ever come to power (because they don't want to)—and even if they occupy the seat of power, they will never exercise it except by proxy, that in fact, power, genuine power no longer exists, and thus there is no risk whoever seizes power or seizes it again, but further, 1, Berlinguer, am not afraid to see the Communists take power in Italy—which may seem self-evident, but not as much as you might think, because it could mean the opposite (no need for psychoanalysis here) I am afraid to see the Communists take power (and there are good reasons for that, even for a Communist).

All of this is simultaneously true. It is the secret of a discourse that is no longer simply ambiguous, as political discourses can be, but that conveys the impossibility of a determined position of power, the impossibility of a determined discursive position. And this logic is neither that of one party nor of another. It traverses all discourses without them wanting it to.

Who will unravel this imbrolio? The Gordian knot can at least be cut. The Mobius strip, if one divides it, results in a sup-
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lated scandal, phantasm, and murder—a sort of hormonal treatment through negativity and crisis. It is always a question of proving the real through the imaginary, proving truth through scandal, proving the law through transgression, proving work through striking, proving the system through crisis, and capital through revolution, as it is elsewhere (the Tasaday) of proving ethnology through the dispossession of its object—without taking into account the proof of theater through antitheater, the proof of art through antart, the proof of pedagogy through antipedagogy, the proof of psychiatry through antipsychiatry, etc.

Everything is metamorphosed into its opposite to perpetuate itself in its expurgated form. All the powers, all the institutions speak of themselves through denial, in order to attempt, by simulating death, to escape their real death throes. Power can stage its own murder to rediscover a glimmer of existence and legitimacy. Such was the case with some American presidents. The Kennedys were murdered because they still had a political dimension. The others, Johnson, Nixon, Ford, only had the right to phantom attempts, to simulated murders. But this aura of an artificial menace was still necessary to conceal that they were no longer anything but the mannequins of power. Formerly, the king (also the god) had to die, therein lay his power. Today, he is miserably forced to feign death, in order to preserve the blessing of power. But it is lost.

To seek new blood in its own death, to renew the cycle through the mirror of crisis, negativity, and antipower: this is the only solution-alibi of every power, of every institution attempting to break the vicious circle of its irresponsibility and of its fundamental nonexistence, of its already seen and of its already dead.

The Strategy of the Real

The impossibility of rediscovering an absolute level of the real is of the same order as the impossibility of staging illusion. Illusion is no longer possible, because the real is no longer possible. It is the whole political problem of parody, of hypersimulation or offensive simulation, that is posed here.
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For example, it would be interesting to see whether the repressive apparatus would not react more violently to a simulated holdup than to a real holdup. Because the latter does nothing but disturb the order of things, the right to property, whereas the former attacks the reality principle itself. Transgression and violence are less serious because they only contest the distribution of the real. Simulation is infinitely more dangerous because it always leaves open to supposition that, above and beyond its object, law and order themselves might be nothing but simulation.

But the difficulty is proportional to the danger. How to feign a violation and put it to the test? Simulate a robbery in a large store, how to persuade security that it is a simulated robbery? There is no "objective" difference: the gestures, the signs are the same as for a real robbery, the signs do not lean to one side or another. To the established order they are always of the order of the real.

Organize a fake holdup. Verify that your weapons are harmless, and take the most trustworthy hostage, so that no human life will be in danger (or one lapses into the criminal). Demand a ransom, and make it so that the operation creates as much commotion as possible—in short, remain close to the "truth," in order to test the reaction of the apparatus to a perfect simulacrum. You won't be able to do it: the network of artificial signs will become inextricably mixed up with real elements (a policeman will really fire on sight, a client of the bank will faint and die of a heart attack, one will actually pay you the phony ransom). In short, you will immediately find yourself once again, without wishing it, in the real, one of whose functions is precisely to devour any attempt at simulation, to reduce everything to the real—that is, to the established order itself, well before institutions and justice come into play.

It is necessary to see in this impossibility of isolating the process of simulation the weight of an order that cannot see and conceive of anything but the real, because it cannot function anywhere else. The simulation of an offense, if it is established as such, will either be punished less severely (because it has no "consequences") or punished as an offense against the judicial system (for example if one sets in motion a police operation "for nothing")—but never as simulation since it is precisely as such that no equivalence with the real is possible, and hence no repression either. The challenge of simulation is never admitted by power. How can the simulation of virtue be punished? However, as such it is as serious as the simulation of crime. Parody renders submission and transgression equivalent, and that is the most serious crime, because it cancels out the difference upon which the law is based. The established order can do nothing against it, because the law is a simulacrum of the second order, whereas simulation is of the third order, beyond true and false, beyond equivalences, beyond rational distinctions upon which the whole of the social and power depend. Thus, lacking the real, it is there that we must aim at order.

This is certainly why order always opts for the real. When in doubt, it always prefers this hypothesis (as in the army one prefers to take the simulator for a real madman). But this becomes more and more difficult, because if it is practically impossible to isolate the process of simulation, through the force of inertia of the real that surrounds us, the opposite is also true (and this reversibility itself is part of the apparatus of simulation and the impotence of power) namely, it is now impossible to isolate the process of the real, or to prove the real.

This is how all the holdups, airplane hijackings, etc. are now in some sense simulation holdups in that they are already inscribed in the decoding and orchestration rituals of the media, anticipated in their presentation and their possible consequences. In short, where they function as a group of signs dedicated exclusively to their recurrence as signs, and no longer at all to their "real" end. But this does not make them harmless. On the contrary, it is as hyperreal events, no longer with a specific content or end, but indefinitely refracted by each other (just like so-called historical events: strikes, demonstrations, crises, etc.), it is in this sense that they cannot be controlled by an order that can only exert itself on the real and the rational, on causes and ends, a referential order that can only reign over the referential, a determined power that can only reign over a determined world, but that cannot do anything against this indefinite recurrence of simulation, against this nebula whose weight no longer obeys the laws of gravitation of the real, power itself ends by being dis-
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they were not staged, were at least perpetrated by simulation. The Kennedys died because they incarnated something—the political, political substance, whereas the new presidents are nothing but caricatures and fake film—curiously, Johnson, Nixon, Ford, all have this simian mug, the monkeys of power.

Death is never an absolute criterion, but in this case it is significant. The era of Judy Dean, Marilyn Monroe, and the Kennedys, of those who really died simply because they had a mythic dimension that implies death (not for romantic reasons, but because of the fundamental principle of reversal and exchange)—this era is long gone. It is now the era of murder by simulation, of the generalized aesthetic of simulation, of the murder-alibi—the allegorical resurrection of death, which is only there to sanction the institution of power, without which it no longer has any substance or an autonomous reality.

These staged presidential assassinations are revealing because they signal the status of all negativity in the West political opposition, the “Left,” critical discourse, etc—a simulacral contrast through which power attempts to break the vicious circle of its nonexistence, of its fundamental irresponsibility, of its “suspension.” Power floats like money, like language, like theory. Criticism and negativity alone still secrete a phantom of the reality of power. If they become weak for one reason or another, power has no other recourse but to artificially revive and hallucinate them.

It is in this way that the Spanish executions still serve as a stimulant to Western liberal democracy, to a dying system of democratic values. Fresh blood, but for how much longer? The deterioration of all power is irresistibly pursued. It is not so much the “revolutionary forces” that accelerate this process (often it is quite the opposite), it is the system itself that deploys against its own structures this violence that annihilates all substance and all finality. One must not resist this process by trying to confront the system and destroy it, because this system that is dying from being dispossessed of its death expects nothing but that from us that we give the system back its death, that we revive it through the negative. End of revolutionary praxis, end of the dialectic. Curiously, Nixon, who was not even found worthy of dying at the hands of the most insignificant, chance, unbalanced person (and though it is perhaps true that presidents are assassinated by unbalanced types, this changes nothing, the leftist penchant for detecting a rightist conspiracy beneath this brings out a false problem—the function of bringing death to, or the prophecy, etc., against power has always been fulfilled, from primitive societies to the present, by demented people, crazy people, or neurotics, who nonetheless carry out a social function as fundamental as that of presidents), was nevertheless ritually put to death by Watergate. Watergate is still a mechanism for the ritual murder of power (the American institution of the presidency is much more thrilling in this regard than the European.) It surrounds itself with all the violence and vicissitudes of primitive powers, of savage rituals. But already impeachment is no longer assassination. It happens via the Constitution. Nixon has nevertheless arrived at the goal of which all power dreams: to be taken seriously enough, to constitute a mortal enough danger to the group to be one day relieved of his duties, denounced, and liquidated. Ford doesn’t even have this opportunity anymore: a simulacrum of an already dead power, he can only accumulate against himself the signs of reversion through murder—in fact, he is immunized by his impotence, which infuriates him.

In contrast to the primitive rite, which foresees the official and sacrificial death of the king (the king or the chief is nothing without the promise of his sacrifice), the modern political imaginary goes increasingly in the direction of delaying, of concealing for as long as possible, the death of the head of state. This obsession has accumulated since the era of revolutions and of charismatic leaders Hitler, Franco, Mao, having no “legitimate” heirs, no filiation of power, see themselves forced to perpetuate themselves indefinitely—popular myth never wishes to believe them dead. The pharaohs already did this. It was always one and the same person who incarnated the successive pharaohs.

Everything happens as if Mao or Franco had already died several times and had been replaced by his double. From a political point of view, that a head of state remains the same or is someone else doesn’t strictly change anything, so long as they resemble each other. For a long time now a head of state—no matter which
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one—is nothing but the simulacrum of himself, and only that gives him the power and the quality to govern. No one would grant the least consent, the least devotion to a real person. It is to his double, he being always already dead, to which allegiance is given. This myth does nothing but translate the persistence, and at the same time the deception, of the necessity of the king’s sacrificial death.

We are still in the same boat. No society knows how to mourn the real, power, the social itself, which is implicated in the same loss. And it is through an artificial revitalization of all this that we try to escape this fact. This situation will no doubt end up giving rise to socialism. Through an unforeseen turn of events and via an irony that is no longer that of history, it is from the death of the social that socialism will emerge, as it is from the death of God that religious emerge. A twisted advent, a perverse event, an unintelligible reversion to the logic of reason. As is the fact that power is in essence no longer present except to conceal that there is no more power. A simulation that can last indefinitely, because, as distinct from “true” power—which is, or was, a structure, a strategy, a relation of force, a stake—it is nothing but the object of a social demand, and thus as the object of the law of supply and demand, it is no longer subject to violence and death. Completely purged of a political dimension, it, like any other commodity, is dependent on mass production and consumption. Its spark has disappeared, only the fiction of a political universe remains.

The same holds true for work. The spark of production, the violence of its stakes no longer exist. The whole world still produces, and increasingly, but subtly work has become something else: a need (as Marx ideally envisioned it but not in the same sense), the object of a social “demand,” like leisure, to which it is equivalent in the course of everyday life. A demand exactly proportional to the loss of a stake in the work process. Same change in fortune as for power: the scenario of work is there to conceal that the real of work, the real of production, has disappeared. And the real of the strike as well, which is no longer a work stoppage, but its alternate pole in the ritual scansion of the social calendar. Everything occurs as if each person had, after declaring a strike, “occupied” his place and work station and recommenced produc-

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tion, as is the norm in a “self-managed” occupation, exactly in the same terms as before, all while declaring himself (and in virtually being) permanently on strike.

This is not a dream out of science fiction everywhere. It is a question of doubling the process of work. And of a doubling of the process of going on strike—striking incorporated just as obsolescence is in objects, just as crisis is in production. So, there is no longer striking, nor work, but both simultaneously, that is to say something else: a magic of work, a trompe l’œil, a scenodrama (so as not to say a melodrama) of production, a collective dramaturgy on the empty stage of the social.

It is no longer a question of the ideology of work—the traditional ethic that would obscure the “real” process of work and the “objective” process of exploitation—but of the scenario of work. In the same way, it is no longer a question of the ideology of power, but of the scenario of power. Ideology only corresponds to a corruption of reality through signs; simulation corresponds to a short circuit of reality and to its duplication through signs. It is always the goal of the ideological analysis to restore the objective process, it is always a false problem to wish to restore the truth beneath the simulacrum.

This is why in the end power is so much in tune with ideological discourses and discourses on ideology, that is they are discourses of truth—always good for countering the mortal blows of simulation, even and especially if they are revolutionary.

The End of the Panopticon

It is still to this ideology of lived experience—exhumation of the real in its fundamental banality, in its radical authenticity—that the American TV venture experiment attempted on the Loud family in 1971 refers. Seven months of uninterrupted shooting, three hundred hours of nonstop broadcasting, without a script or a screenplay, the odyssey of a family, its dramas, its joys, its unexpected events, nonstop—in short, a “raw” historical document, and the “greatest television performance, comparable, on the scale of our day-to-day life, to the footage of our landing on the moon.” It becomes more complicated because this family fell
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apart during the filming a crisis erupted, the Louds separated, etc. Whence that insoluble controversy was TV itself responsible? What would have happened if TV hadn't been there?

More interesting is the illusion of filming the Louds as if TV weren't there. The producer's triumph was to say "They lived as if we were not there." An absurd, paradoxical formula—neither true nor false—utopian. The "as if we were not there" being equal to "as if you were there." It is this utopia, this paradox that fascinated the twenty million viewers, much more than did the "perverse" pleasure of violating someone's privacy. In the "verite" experience it is not a question of secrecy or perversion, but of a sort of frisson of the real, or of aesthetics of the hyperreal, a frisson of vertiginous and phony exactitude, a frisson of simultaneous distancing and magnification, of distortion of scale, of an excessive transparency. The pleasure of an excess of meaning, when the bar of the sign falls below the usual waterline of meaning: the nonsignifier is exalted by the camera angle. There one sees what the real never was ("as if you were there"), without the distance that gives us perspectival space and depth vision (but "more real than nature"). Pleasure in the microscopic simulation that allows the real to pass into the hyperreal (This is also somewhat the case in porn, which is fascinates more on a metaphysical than on a sexual level.)

Besides, this family was already hyperreal by the very nature of its selection: a typical American family, California home, three garages, five children, assured social and professional status, decorative housewife, upper-middle-class standing. In a way it is this statistical perfection that dooms it to death. Ideal heroine of the American way of life, it is, as in ancient sacrifices, chosen in order to be glorified and to die beneath the flames of the medium, a modern fatum. Because heavenly fire no longer falls on corrupted cities, it is the camera lens that, like a laser, comes to pierce lived reality in order to put it to death. "The Louds simply a family who agreed to deliver themselves into the hands of television, and to die by it," the director will say. Thus it is a question of a sacrificial process, of a sacrificial spectacle offered to twenty million Americans. The liturgical drama of a mass society.

TV verité. A term admirable in its ambiguity, does it refer to the truth of this family or to the truth of TV? In fact, it is TV that is the

truth of the Louds, it is TV that is true, it is TV that renders true. Truth that is no longer the reflexive truth of the mirror, nor the perceptual truth of the panoptic system and of the gaze, but the manipulative truth of the test that sounds out and interrogates, of the laser that touches and pierces, of computer cards that retain your preferred sequences, of the genetic code that controls your combinations, of cells that inform your sensory universe. It is to this truth that the Loud family was subjected by the medium of TV, and in this sense it amounts to a death sentence (but is it still a question of truth?)

End of the panoptic system. The eye of TV is no longer the source of an absolute gaze, and the ideal of control is no longer that of transparency. This still presupposes an objective space (that of the Renaissance) and the omnipotence of the despotic gaze. It is still, if not a system of confinement, at least a system of mapping. More subtly, but always externally, playing on the opposition of seeing and being seen, even if the panoptic focal point may be blind.

Something else in regard to the Louds. "You no longer watch TV, it is TV that watches you (live)," or again "You are no longer listening to Don't Panic, it is Don't Panic that is listening to you"—a switch from the panoptic mechanism of surveillance (Discipline and Punish [Surveiller et punir]) to a system of deterrence, in which the distinction between the passive and the active is abolished. There is no longer any imperative of submission to the model, or to the gaze "you are the model!" "you are the majority!" Such is the watershed of a hyperreal society, in which the real is confused with the model, as in the statistical operation, or with the medium, as in the Louds' operation. Such is the last stage of the social relation, ours, which is no longer one of persuasion (the classical age of propaganda, of ideology, of publicity, etc.) but one of deterrence. "you are information, you are the social, you are the event, you are involved, you have the word, etc." An about-face through which it becomes impossible to locate one instance of the model, of power, of the gaze, of the medium itself, because you are always already on the other side. No more subject, no more focal point, no more center or periphery. Pure flexion or circular inflexion. No more violence or surveillance only.
“information,” secret virulence, chain reaction, slow implosion, and simulacra of spaces in which the effect of the real again comes into play.

We are witnessing the end of perspectival and panoptic space (which remains a moral hypothesis bound up with all the classical analyses on the “objective” essence of power), and thus to the very abolition of the spectacular Televison, for example in the case of the Lounds, is no longer a spectacular medium. We are no longer in the society of the spectacle, of which the situationists spoke, nor in the specific kinds of alienation and repression that it implied. The medium itself is no longer identifiable as such, and the confusion of the medium and the message (McLuhan) is the first great formula of this new era. There is no longer a medium in the literal sense: it is now intangible, diffused, and diffracted in the real, and one can no longer even say that the medium is altered by it.

Such a blending, such a viral, endemic, chronic, alarming presence of the medium, without the possibility of isolating the effects—spectralized, like these advertising laser sculptures in the empty space of the event filtered by the medium—dissolution of TV in life, dissolution of life in TV—indiscernible chemical solution, we are all Lounds doomed not to invasion, to pressure, to violence and blackmail by the media and the models, but to their induction, to their infiltration, to their illegible violence.

But one must watch out for the negative turn that discourse imposes. It is a question neither of disease nor of a viral infection. One must think instead of the media as if they were, in outer orbit, a kind of genetic code that directs the mutation of the real into the hyperreal, just as the other micromolecular code controls the passage from a representative sphere of meaning to the genetic one of the programmed signal.

It is the whole traditional world of causality that is in question the perspectival, determinist mode, the “active,” critical mode, the analytic mode—the distinction between cause and effect, between active and passive, between subject and object, between the end and the means. It is in this sense that one can say: TV is watching us, TV alienates us, TV manipulates us, TV informs us.

In all this, one remains dependent on the analytical conception of the media, on an external active and effective agent, on “perspectival” information with the horizon of the real and of meaning as the vanishing point.

Now, one must conceive of TV along the lines of DNA as an effect in which the opposing poles of determination vanish, according to a nuclear contraction, retraction, of the old polar schema that always maintained a minimal distance between cause and effect, between subject and object precisely the distance of meaning, the gap, the difference, the smallest possible gap (PPEP!), irreducible under pain of reabsorption into an alimentary and indeterminate process whose discourse can no longer account for it, because it is itself a determined order.

It is this gap that vanishes in the process of genetic coding, in which indeterminacy is not so much a question of molecular randomness as of the abolition, pure and simple, of the relation. In the process of molecular control, which “goes” from the DNA nucleus to the “substance” that it “informs,” there is no longer the traversal of an effect, of an energy, of a determination, of a message “Order, signal, impulse, message.” all of these attempt to render the thing intelligible to us, but by analogy, retranscribing in terms of inscription, of a vector, of decoding, a dimension of which we know nothing—it is no longer even a “dimension,” or perhaps it is the fourth (which is defined, however, in Eisensteinian relativity by the absorption of the distinct poles of space and time) In fact, this whole process can only be understood in its negative form nothing separates one pole from another anymore, the beginning from the end, there is a kind of contraction of one over the other, a fantastic telescoping, a collapse of the two traditional poles into each other—implosion—an absorption of the radiating mode of causality, of the differential mode of determination, with its positive and negative charge—an implosion of meaning. That is where simulation begins.

Everywhere, in no matter what domain—political, biological, psychological, mediatized—in which the distinction between these two poles can no longer be maintained, one enters into simulation, and thus into absolute manipulation—not into passivity, but into the indifferentiation of the active and the passive DNA realizes this aleatory reduction at the level of living matter.
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Atomic war, like the Trojan War, will not take place. The risk of nuclear annihilation only serves as a pretext, through the sophistication of weapons (a sophistication that surpasses any possible objective to such an extent that it is itself a symptom of nullity), for installing a universal security system, a universal lockup and control system whose deterrent effect is not at all aimed at an atomic clash (which was never in question, except without a doubt in the very initial stages of the cold war, when one still confused the nuclear apparatus with conventional war) but, rather, at the much greater probability of any real event, of anything that would be an event in the general system and upset its balance. The balance of terror is the terror of balance.

Deterrence is not a strategy, it circulates and is exchanged between nuclear protagonists exactly as is international capital in the orbital zone of monetary speculation whose fluctuations suffice to control all global exchanges. Thus the money of destruction (without any reference to real destruction, any more than floating capital has a real referent of production) that circulates in nuclear orbit suffices to control all the violence and potential conflicts around the world.

What is hatched in the shadow of this mechanism with the pretext of a maximal, “objective,” threat, and thanks to Damocles’ nuclear sword, is the perfection of the best system of control that has ever existed. And the progressive satellization of the whole planet through this hypermodel of security.

The same goes for peaceful nuclear power stations. Pacification does not distinguish between the civil and the military everywhere where irreversible apparatuses of control are elaborated, everywhere where the notion of security becomes omnipotent, everywhere where the norm replaces the old arsenal of laws and violence (including war), it is the system of deterrence that grows, and around it grows the historical, social, and political desert. A gigantic involution that makes every conflict, every finality, every confrontation contract in proportion to this blackmail that interrupts, neutralizes, freezes them all. No longer can any revolt, any story be deployed according to its own logic because it risks annihilation. No strategy is possible any longer, and
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escalation is only a puerile game given over to the military. The political stake is dead, only simulacra of conflicts and carefully circumscribed stakes remain.

The "space race" played exactly the same role as nuclear escalation. This is why the space program was so easily able to replace it in the 1960s (Kennedy/Khrushchev), or to develop concurrently as a form of "peaceful coexistence." Because what, ultimately, is the function of the space program, of the conquest of the moon, of the launching of satellites if not the institution of a model of universal gravitation, of satellization of which the lunar module is the perfect embryo? Programmed microcosm, where nothing can be left to chance. Trajectory, energy, calculation, physiology, psychology, environment—nothing can be left to contingencies, this is the total universe of the norm—the Law no longer exists, it is the operational immanence of every detail that is law. A universe purged of all threat of meaning, in a state of asepsis and weightlessness—it is this very perfection that is fascinating. The exaltation of the crowds was not a response to the event of landing on the moon or of sending a man into space (this would be, rather, the fulfillment of an earlier dream), rather, we are dumb-founded by the perfection of the programming and the technical manipulation, by the immanent wonder of the programmed unfolding of events. Fascination with the maximal norm and the mastery of probability. Vertigo of the model, which unites with the model of death, but without fear or drive. Because if the law, with its aura of transgression, if order, with its aura of violence, still taps a perverse imaginary, the norm fixes, fascinates, stupefies, and makes every imaginary involute. One no longer fantasizes about the minutiae of a program. Just watching it produces vertigo. The vertigo of a world without flaws.

Now, it is the same model of programmatic infallibility, of maximum security and deterrence that today controls the spread of the social. There lies the true nuclear fallout. The meticulous operation of technology serves as a model for the meticulous operation of the social. Here as well, nothing will be left to chance, moreover this is the essence of socialization, which began centuries ago, but which has now entered its accelerated phase, toward a limit that one believed would be explosive (revolution), but which for the moment is translated by an inverse, implosive, irreversible process the generalized deterrence of chance, of accident, of transversality, of finality, of contradiction, rupture, or complexity in a sociality illuminated by the norm, doomed to the descriptive transparency of mechanisms of information. In fact, the spatial and nuclear models do not have their own ends neither the discovery of the moon, nor military and strategic superiority. Their truth is to be the models of simulation, the model vectors of a system of planetary control (where even the superpowers of this scenario are not free—the whole world is satellized) 9.

Resist the evidence in satellization, he who is satellized is not who one might think. Through the orbital inscription of a spatial object, it is the planet earth that becomes a satellite, it is the terrestrial principle of reality that becomes eccentric, hyperreal, and insignificant. Through the orbital instantiation of a system of control like peaceful coexistence, all the terrestrial microsystems are satellized and lose their autonomy. All energy, all events are absorbed by this eccentric gravitation, everything condenses and implode toward the only micromodel of control (the orbital satellite), as conversely, in the other, biological, dimension, everything converges and implode on the molecular micromodel of the genetic code. Between the two, in this forking of the nuclear and the genetic, in the simultaneous assumption of the two fundamental codes of deterrence, every principle of meaning is absorbed, every deployment of the real is impossible.

The simultaneity of two events in the month of July 1975 illustrated this in a striking manner the linkup in space of the two American and Soviet supersatellites, apotheosis of peaceful coexistence—the suppression by the Chinese of ideogrammatic writing and conversion to the Roman alphabet. The latter signifies the "orbital" instantiation of an abstract and modelized system of signs, into whose orbit all the once unique forms of style and writing will be reabsorbed. The satellization of language the means for the Chinese to enter the system of peaceful coexistence, which is inscribed in their heavens at precisely the same time by the linkup of the two satellites. Orbital Flight of the Big Two, neutralization and homogenization of everyone else on earth.

The Precession of Simulacra
Simulacra and Simulation

Yet, despite this deterrence by the orbital power—the nuclear or molecular code—events continue at ground level, misfortunes are even more numerous, given the global process of the contiguity and simultaneity of data. But, subtly, they no longer have any meaning, they are no longer anything but the duplex effect of simulation at the summit. The best example can only be that of the war in Vietnam, because it took place at the intersection of a maximum historical and “revolutionary” stake, and of the installation of this deterrent authority. What meaning did this war have, and wasn’t its unfolding a means of sealing the end of history in the decisive and culminating historic event of our era?

Why did this war, so hard, so long, so ferocious, vanish from one day to the next as if by magic?

Why did this American defeat (the largest reversal in the history of the USA) have no internal repercussions in America? If it had really signified the failure of the planetary strategy of the United States, it would necessarily have completely disrupted its internal balance and the American political system. Nothing of the sort occurred.

Something else, then, took place. This war, at bottom, was nothing but a crucial episode of peaceful coexistence. It marked the arrival of China to peaceful coexistence. The nonintervention of China obtained and secured after many years, China’s apprenticeship to a global modus vivendi, the shift from a global strategy of revolution to one of shared forces and empires, the transition from a radical alternative to political alternation in a system now essentially regulated (the normalization of Peking-Washington relations) this was what was at stake in the war in Vietnam, and in this sense, the USA pulled out of Vietnam but won the war.

And the war ended “spontaneously” when this objective was achieved. That is why it was deescalated, demobilized so easily.

This same reduction of forces can be seen on the field. The war lasted as long as elements irreducible to a healthy politics and discipline of power, even a Communist one, remained unliquidated. When at last the war had passed into the hands of regular troops in the North and escaped that of the resistance, the war could stop. It had attained its objective. The stake is thus that of a political relay. As soon as the Vietnamese had proved that they were no longer the carriers of an unpredictable subversion, one could let them take over. That theirs is a Communist order is not serious in the end. It had proved itself, it could be trusted. It is even more effective than capitalism in the liquidation of “savage” and archaic precapitalist structures.

Same scenario in the Algerian war.

The other aspect of this war and of all wars today behind the armed violence, the murderous antagonism of the adversaries—which seems a matter of life and death, which is played out as such (or else one could never send people to get themselves killed in this kind of thing), behind this simulacrum of fighting to the death and of ruthless global stakes, the two adversaries are fundamentally in solidarity against something else, unnamed, never spoken, but whose objective outcome in war, with the equal complicity of the two adversaries, is total liquidation. Tribal, communitarian, precapitalist structures, every form of exchange, of language, of symbolic organization, that is what must be abolished, that is the object of murder in war—and war itself, in its immense, spectacular death apparatus, is nothing but the medium of this process of the terrorist rationalization of the social—the murder on which society will be founded, whatever its allegiance, Communist or capitalist. Total complicity, or division of labor between two adversaries (who may even consent to enormous sacrifices for it) for the very end of reshaping and domesticating social relations.

“The North Vietnamese were advised to countenance a scenario for liquidating the American presence in the course of which, of course, one must save face”

This scenario, the extremely harsh bombardments of Hanoi. Their untenable character must not conceal the fact that they were nothing but a simulacrum to enable the Vietnamese to seem to countenance a compromise and for Nixon to make the Americans swallow the withdrawal of their troops. The game was already won, nothing was objectively at stake but the verisimilitude of the final montage.

The moralists of war, the holders of high wartime values should not be too discouraged: the war is no less atrocious for being only a simulacrum—the flesh suffers just the same, and the
dead and former combatants are worth the same as in other wars. This objective is always fulfilled, just like that of the charting of territories and of disciplinary sociality. What no longer exists is the adversity of the adversaries, the reality of antagonistic causes, the ideological seriousness of war. And also the reality of victory or defeat, war being a process that triumphs well beyond these appearances.

In any case, the pacification (or the deterrence) that dominates us today is beyond war and peace, it is that at every moment war and peace are equivalent. "War is peace," said Orwell. There also, the two differential poles implode into each other, or recycle one another—a simultaneity of contradictions that is at once the parody and the end of every dialectic. Thus one can completely miss the truth of a war, namely, that it was finished well before it started, that there was an end to war at the heart of the war itself, and that perhaps it never started. Many other events (the oil crisis, etc.) never started, never existed, except as artificial occurrences—abstract, ersatz, and as artifacts of history, catastrophes and crises destined to maintain a historical investment under hypnosis. The media and the official news service are only there to maintain the illusion of an actuality, of the reality of the stakes, of the objectivity of facts. All the events are to be read backward, or one becomes aware (as with the Communists "in power" in Italy, the retro, posthumous rediscovery of the gulags and Soviet dissidents like the almost contemporary discovery, by a moribund ethnology, of the lost "difference" of Savages) that all these things arrived too late, with a history of delay, a spiral of delay, that they long ago exhausted their meaning and only live from an artificial effervescence of signs, that all these events succeed each other without logic, in the most contradictory, complete equivalence, in a profound indifference to their consequences (but this is because there are none: they exhaust themselves in their spectacular promotion)—all "newsreel" footage thus gives the sinister impression of kitsch, of retro and porno at the same time—doubtless everyone knows this, and no one really accepts it. The reality of simulation is unbearable—crueler than Artaud's Theater of Cruelty, which was still an attempt to create a dramaturgy of life, the last gasp of an ideality of the body, of blood, of violence.

in a system that was already taking it away, toward a reabsorption of all the stakes without a trace of blood. For us the trick has been played. All dramaturgy, and even all real writing of cruelty has disappeared. Simulation is the master, and we only have a right to the retro, to the phantom, parodic rehabilitation of all lost referentials. Everything still unfolds around us, in the cold light of deterrence (including Artaud, who has the right like everything else to his revival, to a second existence as the referential of cruelty).

This is why nuclear proliferation does not increase the risk of either an atomic clash or an accident—save in the interval when the "young" powers could be tempted to make a nondeterrent, "real" use of it (as the Americans did in Hiroshima—but precisely only they had a right to this "use value" of the bomb, all of those who have acquired it since will be deterred from using it by the very fact of possessing it). Entry into the atomic club, so prettily named, very quickly effaces (as unionization does in the working world) any inclination toward violent intervention. Responsibility, control, censure, self-deterrence always grow more rapidly than the forces or the weapons at our disposal. This is the secret of the social order. Thus the very possibility of paralyzing a whole country by flicking a switch makes it so that the electrical engineers will never use this weapon. The whole myth of the total and revolutionary strike crumbles at the very moment when the means are available—but alas precisely because those means are available. Therein lies the whole process of deterrence.

It is thus perfectly probable that one day we will see nuclear powers export atomic reactors, weapons, and bombs to every latitude. Control by threat will be replaced by the more effective strategy of pacification through the bomb and through the possession of the bomb. The "little" powers, believing that they are buying their independent striking force, will buy the virus of deterrence, of their own deterrence. The same goes for the atomic reactors that we have already sent them. So many neutron bombs knocking out all historical virulence, all risk of explosion. In this sense, the nuclear everywhere inaugurates an accelerated process of implosion, it freezes everything around it, it absorbs all living energy.
The nuclear is at once the culminating point of available energy and the maximization of energy control systems. Lockdown and control increase in direct proportion to (and undoubtedly even faster than) liberating potentialities. This was already the aporia of the modern revolution. It is still the absolute paradox of the nuclear. Energies freeze in their own fire, they deter themselves. One can no longer imagine what project, what power, what strategy, what subject could exist behind this enclosure, this vast saturation of a system by its own forces, now neutralized, unusable, unintelligible, nonexplosive—except for the possibility of an explosion toward the center, of an implosion where all these energies would be abolished in a catastrophic process (in the literal sense, that is to say in the sense of a reversion of the whole cycle toward a minimal point, of a reversion of energies toward a minimal threshold).

NOTES


2. A discourse that is itself not susceptible to being resolved in transference. It is the entanglement of these two discourses that renders psychoanalysis interminable.

3. Cf M. Perniola, Icones, visions, simulacres (Icons, visions, simulacra), 39

4. This does not necessarily result in despairing of meaning, but just as much in the improvisation of meaning, of nonmeaning, of many simultaneous meanings that destroy each other.

5. Taken together, the energy crisis and the ecological mise-en-scene are themselves a disaster movie, in the same style (and with the same value) as those that currently comprise the golden days of Hollywood. It is useless to laboriously interpret these films in terms of their relation to an "objective" social crisis or even to an "objective" phantasm of disaster. It is in another sense that it must be said that it is the social itself that, in contemporary discourse, is organized along the lines of a disaster-movie script. (Cf M. Makarius, La strategie de la catastrophe [The strategy of disaster], 113)

6. To this flagging investment in work corresponds a parallel decline in the investment in consumption. Goodbye to use value or to the prestige of the automobile, goodbye amorous discourses that neatly opposed the object of enjoyment to the object of work. Another discourse takes hold that is a discourse of work on the object of consumption aiming for an active, constraining, puritan reinvestment (use less gas, watch out for your safety, you've gone over the speed limit, etc.) to which the characteristics of automobiles pretend to adapt. Rediscovering a stake through the transposition of these two poles. Work becomes the object of a need, the car becomes the object of work. There is no better proof of the lack of differentiation among all the stakes: It is through the same shippage between the "right" to vote and electoral "duty" that the divestment of the political sphere is signaled.

7. The medium/message confusion is certainly a corollary of that between the sender and the receiver, thus sealing the disappearance of all dual, polar structures that formed the discursive organization of language, of all determined articulation of meaning reflecting Jakobson's famous grid of functions. That discourse "circulates" is to be taken literally: that is, it no longer goes from one point to another, but it traverses a cycle that without distinction includes the positions of transmitter and receiver, now unlocatable as such. Thus there is no instance of power, no instance of transmission—power is something that circulates and whose source can no longer be located, a cycle in which the positions of the dominator and the dominated are exchanged in an endless reversion that is also the end of power in its classical definition. The circulanzation of power, of knowledge, of discourse puts an end to any localization of instances and poles. In the psychoanalytic interpretation itself, the "power" of the interpreter does not come from any outside instance but from the interpreted himself. This changes everything, because one can always ask of the traditional holders of power where they get their power from: Who made you a psychoanalyst? the analyst can well reply: You. Thus is expressed, by an inverse simulation, the passage from the "analyzed" to the "analytical," from passive to active, which simply describes the spiraling effect of the shifting of poles, the effect of circularity in which power is lost, is dissolved, is resolved in perfect manipulation (it is no longer of the order of directive power and of the gaze, but of the order
of tactility and commutation) See also the state/family circularity assured by the fluctuation and metastatic regulation of the images of the social and the private (J. Donzelot, La police des familles [The policing of families])

Impossible now to pose the famous question "From what position do you speak?"—"How do you know?"—"From where do you get your power?" without hearing the immediate response "But it is of you (from you) that I speak"—meaning, it is you who are speaking, you who know, you who are the power. Gigantic circumvolution, circumlocution of the spoken word, which is equal to blackmail with no end, to a deterrence that cannot be appealed of the subject presumed to speak, leaving him without a reply, because to the question that he poses one ineluctably replies but you are the answer, or your question is already an answer, etc—the whole strangulatory sophistication of intercepting speech, of the forced confession in the guise of freedom of expression, of trapping the subject in his own interrogation, of the precession of the reply to the question (all the violence of interpretation lies there, as well as that of the conscious or unconscious management of the "spoken word" [parole]).

This simulacrum of the inversion or the involution of poles, this clever subterfuge, which is the secret of the whole discourse of manipulation and thus, today, in every domain, the secret of any new power in the era of the scene of power, in the assumption of all words from which has resulted this fantastic silent majority characteristic of our time—all of this started without a doubt in the political sphere with the democratic simulacrum, which today is the substitution for the power of God with the power of the people as the source of power, and of power as emanation with power as representation. Anti-Copernican revolution, no transcendental instance either of the sun or of the luminous sources of power and knowledge—everything comes from the people and everything returns to them. It is with this magnificent recycling that the universal simulacrum of manipulation, from the scenario of mass suffrage to the present-day phantoms of opinion polls, begins to be put in place.

8 PPEP is an acronym for smallest possible gap, or “plus petit écart possible”—TRANS

9 Paradox all bombs are clean their only pollution is the system of security and of control they radiate as long as they don’t explode

HISTORY: A RETRO SCENARIO

In a violent and contemporary period of history (let's say between the two world wars and the cold war), it is myth that invades cinema as imaginary content. It is the golden age of despotic and legendary resurrections. Myth, chased from the real by the violence of history, finds refuge in cinema.

Today, it is history itself that invades the cinema according to the same scenario—the historical stake chased from our lives by this sort of immense neutralization, which is dubbed peaceful coexistence on a global level, and pacified monotony on the quotidian level—this history exorcised by a slowly or brutally congealing society celebrates its resurrection in force on the screen, according to the same process that used to make lost myths live again.

History is our lost referential, that is to say our myth. It is by virtue of this fact that it takes the place of myths on the screen. The illusion would be to congratulate oneself on this "awareness of history on the part of cinema," as one congratulated oneself on the "entrance of politics into the university." Same misunderstanding, same mystification. The politics that enter the university are those that come from history, a retro politics, emptied of substance and legalized in their superficial exercise, with the air of a game and a field of adventure, this kind of politics is like sexuality or permanent education (or like social security in its time), that is, posthumous liberalization.

The great event of this period, the great trauma, is this decline of strong referentials, these death pangs of the real and of the rational that open onto an age of simulation. Whereas so many generations, and particularly the last, lived in the march of history, in the euphoric or catastrophic expectation of a revolution—today one has the impression that history has retreated, leaving behind it an indifferent nebula, traversed by currents, but emptied of references. It is into this void that the phantasm of a
SIMULACRA AND
SCIENCE FICTION

Three orders of simulacra

Simulacra that are natural, naturalist, founded on the image, on
imitation and counterfeit, that are harmonious, optimistic, and
that aim for the restitution or the ideal institution of nature
made in God's image,

Simulacra that are productive, productivist, founded on energy,
force, its materialization by the machine and in the whole sys-
tem of production—a Promethean aim of a continuous global-
ization and expansion, of an indefinite liberation of energy
(desire belongs to the utopias related to this order of sim-
ulacra),

Simulacra of simulation, founded on information, the model, the
cybernetic game—total operationality, hyperreality, aim of to-
tal control.

To the first category belongs the imaginary of the utopia. To the
second corresponds science fiction, strictly speaking. To the third
corresponds—is there an imaginary that might correspond to
this order? The most likely answer is that the good old imaginary
of science fiction is dead and that something else is in the process
of emerging (not only in fiction but in theory as well). The same
wavering and indeterminate fate puts an end to science fiction—but
also to theory, as specific genres.

There is no real, there is no imaginary except at a certain dis-
tance. What happens when this distance, including that between
the real and the imaginary, tends to abolish itself, to be reab-
sorbed on behalf of the model? Well, from one order of simulacra
to another, the tendency is certainly toward the reabsorption of
this distance, of this gap that leaves room for an ideal or critical projection

This projection is maximized in the utopian, in which a transcendent sphere, a radically different universe takes form (the romantic dream is still the individualized form of utopia, in which transcendence is outlined in depth, even in unconscious structures, but in any case the dissociation from the real world is maximized, the island of utopia stands opposed to the continent of the real)

This projection is greatly reduced in science fiction. It is most often nothing other than an unbounded projection of the real world of production, but it is not qualitatively different from it. Mechanical or energetic extensions, speed, and power increase to the nth power, but the schemas and the scenarios are those of mechanics, metallurgy, etc. Projected hypostasis of the robot. (To the limited universe of the preindustrial era, utopia opposed an ideal, alternative universe. To the potentially infinite universe of production, science fiction adds the multiplication of its own possibilities.)

This projection is totally reabsorbed in the implosive era of models. The models no longer constitute either transcendence or projection, they no longer constitute the imaginary in relation to the real, they are themselves an anticipation of the real, and thus leave no room for any sort of fictional anticipation—they are immanent, and thus leave no room for any kind of imaginary transcendence. The field opened is that of simulation in the cybernetic sense, that is, of the manipulation of these models at every level (scenarios, the setting up of simulated situations, etc.) but then nothing distinguishes this operation from the operation itself and the gestation of the real. There is no more fiction.

Reality could go beyond fiction—that was the surest sign of the possibility of an ever-increasing imaginary. But the real cannot surpass the model—it is nothing but its alibi.

The imaginary was the alibi of the real, in a world dominated by the reality principle. Today, it is the real that has become the alibi of the model, in a world controlled by the principle of simulation. And, paradoxically, it is the real that has become our true utopia—but a utopia that is no longer in the realm of the possible, that can only be dreamt of as one would dream of a lost object

Perhaps science fiction from the cybernetic and hyperreal era can only exhaust itself, in its artificial resurrection of “historical” worlds, can only try to reconstruct in vitro, down to the smallest details, the perimeters of a prior world, the events, the people, the ideologies of the past, emptied of meaning, of their original process, but hallucinatory with retrospective truth. Thus in Simulacra by Philip K. Dick, the war of Secession. Gigantic hologram in three dimensions, in which fiction will never again be a mirror held toward the future, but a desperate hallucination of the past.

We can no longer imagine any other universe. The grace of transcendence was taken away from us in that respect. Classical science fiction was that of an expanding universe, besides, it forged its path in the narratives of spatial exploration, counterparts to the more terrestrial forms of exploration and colonization of the nineteenth and twentieth centuries. There is no relationship of cause and effect there. It is not because terrestrial space today is virtually coded, mapped, registered, saturated, has thus in a sense closed up again in universalizing itself—a universal market, not only of merchandise, but of values, signs, models, leaving no room for the imaginary—it is not exactly because of this that the exploratory universe (technical, mental, cosmic) of science fiction has also ceased to function. But the two are narrowly linked, and they are two versions of the same general process of implosion that follows the gigantic process of explosion and expansion characteristic of past centuries. When a system reaches its own limits and becomes saturated, a reversal is produced—something else takes place, in the imaginary as well.

Until now we have always had a reserve of the imaginary—now the coefficient of reality is proportional to the reserve of the imaginary that gives it its specific weight. This is also true of geographic and spatial exploration: when there is no longer any virgin territory, and thus available to the imaginary, when the map covers the whole territory, something like the principle of reality disappears. In this way, the conquest of space constitutes an irre-
versible crossing toward the loss of the terrestrial referential There is a hemorrhaging of reality as an internal coherence of a limited universe, once the limits of this universe recede into infinity The conquest of space that follows that of the planet is equal to derealizing (dematerializing) human space, or to transferring it into a hyperreal of simulation Witness this two-bedroom/kitchen/shower put into orbit, raised to a spatial power (one could say) with the most recent lunar module The everydayness of the terrestrial habitat itself elevated to the rank of cosmic value, hypostatized in space—the satellization of the real in the transcendence of space—it is the end of metaphysics, the end of the phantasm, the end of science fiction—the era of hyperreality begins

From then onward, something must change the projection, the extrapolation, the sort of pantographic excess that constituted the charm of science fiction are all impossible It is no longer possible to fabricate the unreal from the real, the imaginary from the given of the real The process will, rather, be the opposite it will be to put decentered situations, models of simulation in place and to contrive to give them the feeling of the real, of the banal, of lived experience, to reinvent the real as fiction, precisely because it has disappeared from our life Hallucination of the real, of lived experience, of the quotient, but reconstituted, sometimes down to disquietingly strange details, reconstituted as an animal or vegetal reserve, brought to light with a transparent precision, but without substance, derealized in advance, hyperrealized

In this way, science fiction would no longer be a romantic expansion with all the freedom and naiveté that the charm of discovery gave it, but, quite the contrary, it would evolve implosively, in the very image of our current conception of the universe, attempting to revitalize, reactuarize, requotidianize fragments of simulation, fragments of this universal simulation that have become for us the so-called real world

Where would the works be that would meet, here and now, this situational inversion, this situational reversion? Obviously the short stories of Philip K Dick "gravitate" in this space, if one can use that word (but that is precisely what one can't really do any

more, because this new universe is "antigravitational," or if it still gravitates, it is around the hole of the real, around the hole of the imaginary) One does not see an alternative cosmos, a cosmic folklore or exoticism, or a galactic prowess there—one is from the start in a total simulation, without origin, imminent, without a past, without a future, a diffusion of all coordinates (mental, temporal, spatial, signaletic)—it is not about a parallel universe, a double universe, or even a possible universe—neither possible, impossible, neither real nor unreal hyperreal—it is a universe of simulation, which is something else altogether And not because Dick speaks specifically of simulacra—science fiction has always done so, but it played on the double, on doubling or redoubling, either artificial or imaginary, whereas here the double has disappeared, there is no longer a double, one is always already in the other world, which is no longer an other, without a mirror, a projection, or a utopia that can reflect it—simulation is insuperable, unsurpassable, dull and flat, without exteriority—we will no longer even pass through to "the other side of the mirror," that was still the golden age of transcendence

Perhaps a still more convincing example would be that of Ballard and of his evolution from the first very "phantasmagorical" short stories, poetic, dreamlike, disorienting, up to Crash, which is without a doubt (more than IGH or Concrete Island) the current model of this science fiction that is no longer one Crash is our world, nothing in it is "invented" everything in it is hyperfunctional, both the circulation and the accident, technique and death, sex and photographic lens, everything in it is like a giant, synchronous, simulated machine that is to say the acceleration of our own models, of all models that surround us, blended and hyperoperational in the void This is what distinguishes Crash from almost all science fiction, which mostly still revolves around the old (mechanical and mechanistic) couple function/dysfunction, which it projects into the future along the same lines of force and the same finalities that are those of the "normal" universe Fiction in that universe might surpass reality (or the opposite that is more subtle) but it still plays by the same rules In Crash, there is neither fiction nor reality anymore—hyperreality abolishes both It is there that our contemporary science
fiction, if there is one, exists Jack Barron or Eternity, some passages from Everyone to Zanzibar.

In fact, science fiction in this sense is no longer anywhere, and it is everywhere, in the circulation of models, here and now, in the very principle of the surrounding simulation. It can emerge in its crude state, from the inertia itself of the operational world. What writer of science fiction would have “imagined” (but precisely it can no longer be “imagined”) this “reality” of East German factories-simulacra, factories that reemploy all the unemployed to fill all the roles and all the posts of the traditional production process but that don’t produce anything, whose activity is consumed in a game of orders, of competition, of writing, of bookkeeping, between one factory and another, inside a vast network?

All material production is redoubled in the void (one of these simulacra factories even “really” failed, putting its own unemployed out of work a second time). That is simulation not that the factories are fake, but precisely that they are real, hyperreal, and that because of this they return all “real” production, that of “serious” factories, to the same hyperreality. What is fascinating here is not the opposition between real factories and fake factories, but on the contrary the lack of distinction between the two, the fact that all the rest of production has no greater referent or deeper finality than this simulacral business. It is this hyperreal indifference that constitutes the real “science-fictional” quality of this episode. And one can see that it is not necessary to invent it: it is there, emerging from a world without secrets, without depth.

Without a doubt, the most difficult thing today, in the complex universe of science fiction, is to unravel what still complicates (and a large part still does) with the imaginary of the second order, of the productive/projective order, and what already comes from this vagueness of the imaginary, of this uncertainty proper to the third order of simulation. Thus one can clearly mark the difference between the mechanical robot machines, characteristic of the second order, and the cybernetic machines, computers, etc., that, in their governing principle, depend on the third order. But one order can certainly contaminate another, and the computer can certainly function as a mechanical supermachine, a superrobot, a superpower machine, exposing the productive gene of the simulacra of the second order. The computer does not come into play as a process of simulation, and it still bears witness to the reflexes of a finalized universe (including ambivalence and revolt, like the computer from 2001 or Shalmanezer in Everyone to Zanzibar).

Between the operatic (the theatrical status of theatrical and fantastical machinery, the “grand opera” of technique) that corresponds to the first order, the operative (the industrial, productive status, productive of power and energy) that corresponds to the second order, and the operational (the cybernetic, aleatory, uncertain status of “metatechnique”) that corresponds to the third order, all interference can still be produced today at the level of science fiction. But only the last order can still truly interest us.