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Curtin University

Paul Gardner

Death of the library: A satirical poetic response to the loss of books

Abstract:
What seemed like a prosaic visit to a newly re-furbished university library, triggered a speculative epiphany of a dystopian possibility. By means of satirical speculative poetry the future of the library and books, as concepts, is explored against the emerging zeitgeist of technopolitical domination by a burgeoning anti-democratic oligarchy. In an original poem called "The Library", the author's voice is focalised through the poem's protagonist, T. L. Robertson, the Western Australian educationalist after whom the library is named. As a fictionalised Robertson visits the library, the subjectivity of the author coalesces with prevailing technoscientific and commercial trends, resulting in an existential pondering of the future of books, knowledge and the relationship of the individual to both. The article considers the synergy of speculative fiction and speculative research as a unifying explanatory paradigms for poetic truth, in which the symbiotic relationship of *now-time* and *future-time* is explored.

Biographical note:
Paul Gardner is a senior lecturer of English in the School of Education at Curtin University in Perth, Western Australia. He is currently a United Kingdom Literacy Association Ambassador to Australia and a former vice-president of the Primary English Teaching Association of Australia. He is a co-founder of Poetry of Resistance, a performance-workshop approach that utilises the spoken word and collective action to speak back to power.

Keywords:
Speculative research, speculative poetry, satire, technoscience, books

Introduction

This article explores a third-person response to a specific lived experience, an embodied moment in time and space, captured through the medium of poetry. The specific event was a visit to my university library after it had reopened, following a two-year closure for refurbishment and modernisation. The library is named after Thomas Logan Robertson, who is also the protagonist of the poem. Robertson was appointed Director of Education in Western Australia in 1951 and in 1967 was made the inaugural Chair of the Western Australian Institute of Technology, now Curtin University, where the library in question is located. He was a strong advocate for educational research and was a past president of the Australian Council for Educational Research (Carman-Brown & Williamson, 2002). In the poem, he is positioned as a lover of books, which is suggested both by the eponymous name of the library and his lifelong advocacy for education.

The proposed refurbishment and ultimate reopening of the library was accompanied by the then-Vice Chancellor's vibrant future-oriented discourse about the changing role of the library as a place of digital innovation and community collaboration, involving students, staff and the wider community (Phillips, 2019). Emphasis was given to an architectural aesthetic which was to be fluid and intuitive. The intention was to make the library the heart of the campus and thereby accentuate the role of libraries in higher education. No doubt these claims would surely have Robertson resting easily in his grave. However, after refurbishment, we were informed that books were to be consolidated and relocated to a high-density Compactus system which would free up space to provide a variety of settings, with social learning spaces on the lower floors and silent study areas on the upper floors.

This is the kind of twist on reality that is perhaps more characteristic of advertising and political spin-doctors than high ranking academics. The high-density Compactus system occupies approximately twenty-five percent of one floor of a five-storey building. The books are situated behind a security door and glass wall, accessible only to the librarians who are trained in the use of the electronically operated system of shelves. On another floor, a few antique books are displayed in glass cases on white plinths. Scattered around the wide vacant spaces on the remaining floors are square, waist-high, empty or half-empty book boxes containing pulp fiction. Space had certainly been freed-up and the once-plentiful shelves of books had been replaced by the hum of students fluidly socialising at tables on empty floors.

In its present modernised guise, following the $130m dollar refurbishment, the T.L. Robertson Library is a liminal space that frames the poem as a speculative response to shock – my shock and my supposition that Robertson might now be turning in his grave. But as the protagonist of my poem, Robertson is the conduit for a voice that is very much my own: a voice pained by the initial shock, followed quickly by a desire to ridicule the library's transformation. It is the synthesis of my partial imagining of how Robertson might react to the changed library if he were alive to see it and a satirical, speculative imagining of ramifications not only for the future of books, but also for the future autonomy of the individual in a possible future world devoid of books. I return to the matter of satire below, but what underpins the text of the poem are my

personal recollections, voiced through T. L. Robertson, of walking down aisles between bookshelves, containing tomes unrelated to my area of study and making the serendipitous find that would broaden my knowledge and thinking. It is how I discovered Sartre and Nietzsche, Malraux, Gide and Genet. I wonder if today's students in this library might venture beyond essential reading or if they would be strictly tramlined by subject-specific algorithms that keep them on the straight and narrow to the next assignment. The shelves had been replaced by wide-open spaces and row upon row of tables occupied by students, shoulder-bent over laptops, or chatting audibly in soft upholstered pods. My poem, as a contemporary artefact, responding to this space, is what Hill (2006) would call "a sociological reality" combining personal response with speculative fiction and speculative research.

Poetry as social comment

The poem in this article specifically captures an aspect of the researcher's lived experience (Lahman et al., 2010), albeit a single event. Esther and Katie Fitzpatrick (2020) suggest that poetry has the capacity to capture those embodied experiences which are at the heart of that which is being investigated. It is also suggested that complex affective responses to lived experience can be shaped and more strongly expressed in poetry (Hoult et al., 2020). In addition, Kent Maynard (2009) finds that poetry possesses the potential to simultaneously reveal the personal inner world of the writer – their affective and meta-cognitive positioning – and the external context of the transformative complexity of the world the writer is navigating. Maynard also asks how writing poetry might help us know more about society than other forms of discourse and practice (p. 115), while Richardson (2004), as if by reply, suggests poetry more than sociological prose may more accurately reflect the reality of lived experience. Similarly, Schwalbe (1995) says that poetry is a means of "signifying … and evoking bits of human experience" (p. 404). Taking the argument slightly further, Arcilla (2024) discusses how poetic devices and the genre's economic form allows complex contemporary human and social conditions to be captured and critiqued. In this sense, poetry can be both a mirror and an instigator for social change (p. 71). The truth of poetry resides in its capacity to absorb collective emotion and the relationship of people to their social, cultural and economic conditions (Cauldwell, 2020). Furthermore, seeing the world through metaphor and transforming perception into poetic language enables complex dynamic social relations to be communicated to, and be experienced by, others (Stubley, 2023). Maynard (2009) asserts that in getting close to the "essence of the matter" poetry invites us to question authority and the power that shapes our social lives. Arcilla (2024, p. 70) also notes poetry's capacity for interrogating complex social and political issues and acting as a "societal barometer". Argüello Manresa and Glăveanu (2018) go even further by documenting how poetry in Mexico has been used to not only challenge political orthodoxy but has also been a clarion call for action. Poetry then has been recognised as a response to social issues, a mode of political commentary and a voice for social change (Faulkner, 2019).

In keeping with this thinking of poetry as social and political comment, rebellion even (Arcilla, 2024; Cauldwell, 2020; Faulkner, 2019; Maynard, 2009; Argüello Manresa & Glăveanu, 2018; Stubley, 2023), the poem below captures my response, not to a whole chunk of lived

experience, but to a moment of it (Fitzpatrick & Fitzpatrick, 2020). It is a synthesis of thought and emotion as a response to a specific event, an event that, at face value, seems quite prosaic – a visit to a newly refurbished library. But implicit in the moment was an impromptu questioning of what I have believed a library to be. In the act of writing, the question became a mode of rebellion in relation to a paradigm shift over which I had no control. There had been no discussion across the academy about changing the nature of the library. This negation of democracy as an autocratic architectural fait accompli on the part of the university's senior management was in keeping with management's normative behaviour. It is not that this university was exceptional in its bureaucratic, neoliberal managerial practices. In fact, serious concerns about the governance of the sector across the whole of Australia have been reported to government, including the lack of transparency in decision making and the marginalisation of academics (Cilento et al., 2025).

The poem is a response to the absence of books in the reopened library but it is also a protest about how, in the process of change, the roles of those who have invested their knowledge and expertise in the institution have been negated. Arguably, it is the lecturers, researchers and professional staff that comprise the pulsating heart of a university. These are the people engaged at the epistemological interface between the university and society, the people who sustain, critique and create knowledge. Conversely, senior administrators behave like corporate executives, dislocated from the workforce and the essence of the academy – another point acknowledged in investigations of the governance of Australian universities (Parliament of Australia, 2025). The posthumous personification of Robertson as a futuristic persona reminiscing on his love of books epitomises the collective positioning of academics disempowered by administrators who circumvent any form of academic debate in their genuflection to so-called progress. Books and the library, centuries old icons of collective knowledge, have been reduced to museum pieces in the brave new world of algorithms, chatbots, large language models and their generative AI wordsmiths. The poem therefore speculates on a Kafkaesque dystopia in which Robertson is the victim of an anonymous punitive regime that has the capacity to monitor and control his every thought. In this new world, even nostalgia is punishable.

Poetry as satire

The response to how my inner self experienced the changed external reality of a once familiar setting flowed as satire on the page, though an exact definition of satire is somewhat ephemeral (Declercq, 2018; Zekavat, 2014). In an attempt to pin down its meaning, Condren (2012) identifies several characteristics, each one of which in isolation fails to truly capture the true meaning of the word. However, prominent characteristics are humour, ridicule, irony, sarcasm, parody, derision and folly, all of which are orientated towards ethical and critical comment (Condren, 2012, p. 378), especially when applied to political and sociocultural matters (Park-Ozee, 2019). DeClercq (2018) refers to this collection of characteristics as a cluster account, arguing that even collectively the terms remain imprecise and prone to association with forms other than satire, such as frivolity (p.14). Instead Declercq suggests satire is a genre that combines two essential dynamic features: the moral function of political critique and the

aesthetic function of entertainment (p.1). Zekavat (2014) offers a Foucauldian critically analytical perspective of satire in which four elements, aggression, humour, play and judgement, dynamically interact with five discourses, economy, politics, morality, patriarchy and epistemology. Zekavat suggests satire both shapes and is shaped by these discourses (2014, p.15). In a more recent work (2021), Zekavet analysed how, during the Covid pandemic, American television series *The Late Show with Stephen Colbert*, employed satire to initially critique and then advocate for behavioural change. This suggests that, under certain circumstances, satire has a rhetorical function as a dynamic for change across ideational, attitudinal and behavioural spheres. In a discussion of Persian poetry, Sadimi (2021) notes how in satire poets use eloquent, figurative language to critique social and political issues by accentuating paradoxes and socio-political conflicts, especially in relation to long held values and ethics. Satirists "do not wither in despair" but rather express their dissent, not for personal reasons, but out of concern for society (Quintero, 2008, p.1).

Although there is no clear agreement over the definition of satire, general commentary implies its function as a means of using linguistic eloquence, playfulness and humour to highlight and critique specific and general sociopolitical and ethical schisms. Satirical poetry then appears to have a rhetorical function in drawing attention to and ridiculing behaviour that contravenes the social good and thereby seeks to affect the reader's thinking.

The compositional process

The poem in this article was written in autotelic flow (Csikszentmihalyi, 1990), a state of complete immersion in the act of creation, initially for no audience other than myself and for the pure joy of setting down how I felt about the refurbished library. Csikszentmihalyi suggests that in a state of flow, "that state of deep concentration consciousness is unusually well ordered. Thoughts, intentions, feelings, and all the senses are focused on the same goal" (p.41). Using the third person voice of the narrator, myself, focalised in the imagined persona of Robertson, I was working at the triadic nexus of epiphany, speculative fiction and speculative research. The unfolding text was unplanned but early in the composition there was the foreshadowing of a problem: Robertson was unable to name the material that covered the book. It was either that Robertson was suffering from amnesia, or that the poem was not set in now-time, but in future-time:

T.L. Robertson loved books.
He adored their appearance,
their unique design – free following
sharply cut rectangles of a material
he could not name, hinged at a spine.

It is in such compositional problems that the writer has bifocal vision in which they look both inwards and outwards; inwards to their affective and cognitive self and outwards to the social world (Gardner, 2014, p. 3). In this instance, the social world was symbolised by the library with no books; it was a schism to expectation. Throughout history, libraries have been the arks

of knowledge. They have been so revered that in the 7th century CE, the Chinese scholar Xuanzang described three sections of the great library of Nalanda in India as the "sea of jewels", "the ocean of jewels" and the "jewel adorned" (Dalrymple, 2024, p.2). In this conceptualisation of the library, books are treasures. This reverence for books was also evident in 2012 when Abdel Kader Haidara, a librarian at the Ahmed Baba Institute in Timbuktu, smuggled books out of the library, fearing their destruction after the invasion of the city by al-Qaeda (Hammer, 2016).

Today, however, the expansion of digital technology, social media and the rapidly evolving means of communication and information transfer are causing traditional academic libraries to dramatically change (Raju, 2014). So, was my voice, through the posthumous Robertson, a kind of neo-Luddite yearning for the preservation of books and a singular challenge to the unfettered and undemocratic drive of technology and its potential to disrupt our world. Was I forward-grieving the tactile experience of holding a book or altruistically grieving for the serried ranks of students that might never experience the serendipitous find of a book? In the realm of ethnography and qualitative analysis, the aim of poetry is, according to Schwalbe (1995), "to make the worlds and experiences of people understandable to others" (p. 398). The poem in this article then might be viewed as a subjective response to a specific experience with the intention of making comprehensible to others my personal angst about the absence of books from a specific library. However, my bifocality was also processing a more general concern about how the digital revolution has the potential to alter our relationship to accumulated knowledge housed in libraries and our freedom to experience the joy of serendipitous finds. It is at this point that the specific event of visiting the library was transformed into a socio-political critique of the rapid advance of generative AI, chatbots and social media, and their voracious capacity to appropriate, distort and to fabricate knowledge. As Richard King (2023) points out technoscience ensures we are "perpetually dosed, nudged and prodded with subliminal cues" (p. 13). He warns that these technologies are already alienating us from the real world and have begun to alter the very essence of what it means to be human. And so it is that Robertson is depicted as a proto-transhuman whose thoughts can be controlled by an external authority. As I discuss below, the tech billionaires behind the AI revolution are already devising the brain-computer interface to make this a possibility.

Speculative fiction/poetry

The poem in this study is set in the future as a speculative projection of an experience in the present. Therefore, it might be categorised as speculative fiction. According to Merril (2017, p. 27; cited in Pearson, 2022) speculative fiction explores by various means aspects of the nature of humanity, the universe and or reality. Marek Oziewicz (2017) identifies three forms of speculative fiction: a sub-genre of science fiction, a second genre that is distinct from science fiction but explores possible futures, and a super-category encompassing genres that depart from consensual perceptions of reality. Gothic horror, super-hero narratives, steampunk and dystopian fiction are a few examples of this third category. As Pearson (2022) suggests, definitions of speculative fiction are somewhat "fuzzy", have "boundless possibilities" and are open to interpretation. The poem in this article falls mainly within Oziewicz's second category

as it explores a possible future and is fully within Merril's view of speculative fiction. The poem also touches on Oziewicz's third category since the language and context of the poem imply a dystopian existence in which people's thoughts are controlled by intra-bodily devices. This is a proposition that may be only marginally futuristic. In 2019, Pisarchik, et al. (2019) reported on a neurosurgical robot, developed by Elon Musk and Neuralink, which according to Musk was capable of speedily implanting polymer probes into rats to create a "brain-computer interface". In an upbeat manner Pisarchik et al., go on to say, "the brain-computer interface applications are very promising for detecting hidden information in the user's brain, which cannot be revealed by conventional communication channels". Shaima, et al. (2024) sees the potential of this technology for evaluating the trustworthiness of a suspects statements following a criminal act. However, in a less enthusiastic manner Pisarchik et al. (2019) realise the dystopian implications of such technology:

> Among the undesired effects of brain-machine interfaces with electrodes implanted into the human brain is the possibility that a government or a nongovernmental organization will control and manipulate the person's behavior not only through mass media, but also by directly sending commands to the brain. (p. 5)

Ultimately, Shaima et al., (2024) also share concerns about the ethical uses of the brain-computer interface which the philosopher, Slavoj Žižek (2020), described as potentially catastrophic and apocalyptic. One problem is that the development of this technology is outpacing the capacity of scientists to investigate and report on it. Consequently, the claims of AI protagonists, such as Elon Musk, that are not subject to rigorous peer review have been described as overblown in some respects (Hurley, 2020). Nevertheless, the harbingers of surveillance capital (Žižek, 2020) such as Musk and other multibillionaires have the financial capacity and drive to forge ahead with contentious technological innovations without due regard to ethical standards or seemingly any concerns about the detrimental implications for the future of humanity. Indeed, as suggested below, they may even covet the opportunity to mind control national and international populations. Just as the academics in the institution were excluded from debate about the future of the library, humanity as a whole is powerless to control the machinations of the super-rich as they engineer ever more pervasive systems of surveillance and persuasion.

Speculative research

According to Michael and Wilkie (2020) speculative research activates sensibilities "attuned to … process[es] of co-becoming" (p. 1). They add that sensitivity to, and taking seriously (things) of, the "idiot" facilitate an openness to the possibilities of the research event. Speculative researchers can also introduce idiocy into research events as a means of prompting participants to explore potential ways of reframing the research question, that is, of inventing new problems. In this event then, my research question is simply: What does the refurbishment of a specific library suggest about the future of books and what might be the cultural, social and political impact if this microcosmic change is replicated in the macrocosm? It is an implied question revealed by means of a satirical slant on that which has happened in a specific

instance; an actuality with properties that signal a more general possibility. The specific experience, a visit to a library, is something that should not have been particularly remarkable, but it prompted a cognitive shock that rippled out from a thought to a statement about the future prospect of books and libraries. The poem is set in future-time but offers a retrospective projection of the possible, back to now-time, back to what has actually happened and its implications for the future. As such it uses current evidence to speculate on what might be.

Meskus and Tikka (2024) suggest that speculative research involves both the generation of forward-looking, philosophically oriented knowledge mediated and shaped by both science and technology, and the experiential engagement of the researcher. It is a research space, which they define as the speculative gap of uncertainty and hesitation, in which the researcher envisions the future premised on past experience.

Beyond the specific instance of the visit to the library, the poem envisages a technoscientific global revolution, or techno-utopian imaginary, which is currently being driven by a libertarian, neoliberal thought collective consisting of right-wing politicians, journalists and tech-billionaires. This neo-reactionary movement seeks to dismantle democracy and establish a post-capitalist state with them as overlords of a new world order (Ibled, 2025; Varoufakis, 2024). Ibled singles out two billionaires in particular, Elon Musk and Peter Thiel, as a subset of the pantheon of tech-lords linked to Silicon Valley. Both have nurtured companies such as X (formerly Twitter) and Palantir respectively, that have then been used to promote far-right, neo-reactionary movements (Ibled, 2025; Daniel, 2025). Their mission is to privilege corporate profits over public welfare while destabilising and displacing democratic institutions and governments (Brandt, 2025).

The poem alludes to the invasiveness of an anonymous force into the private realm of the protagonist. This future is only quasi-fictional. In parts of the United States where abortion has been made illegal, Thiel's surveillance software company, Palantir, monitors menstrual cycles in order to identify women who may have had abortions (Democracy Labs, n.d.). That Palantir has also been contracted to handle data in the United Kingdom's National Health Service, which has caused serious concern across the medical professions (Armstong, 2026). Allegedly, these incursions by the ultra-wealthy into the body politic and private spheres of individuals have already influenced the outcomes of elections. In 2016, Cambridge Analytica, used data from Facebook to construct psychological profiles of individual's, targeting those "less psychologically resilient" (Wylie, 2020, p. 49) with customised information designed to influence the outcomes of Brexit in the United Kingdom and the 2016 Presidential Election in the United States. Cambridge Analytica was named by the alt-right thinker, Steve Bannon, (p. 85) and was funded by United States multimillionaire Robert Mercer (p.84). It is against this backdrop of the rapid advance of digital technology, techno-surveillance and the anti-democratic politics of the super-rich that The Library was written.

The Library

T.L. Robertson loved books.

He adored their appearance,
their unique design – free following
sharply cut rectangles of a material
he could not name, hinged at a spine.
He marvelled at their construction
often imagining deft fingers manipulating
coarse thread and needle – a long lost Art.
Hands no longer had need of the dexterous craft
Of past generations – the pre-digitoids
Subjects of much historio-bot-humour.
Robertson had reduced his click bot-humour in recent hours,
But had grown angstious that the algorith-counter
Would insta-report his mirth deficiency to omni-data,
Resulting in the snap-freeze of his digi-account.
To obviate perma-transgression he enrolled
In a 180 second intense retro-behaviour credential
The gradu-cert instantly appeared in his iholo-viz86
Omni-data deleted the insta-report and he breathed again.
He registered a mediocre degree of envy
For bookbinders – such an archaic word.
His fingers had minimalist movement
A thumb and index finger functioned as a crab-claw
But only on his writing hand,
another archaic expression -
Regarded by some as ironic,
The Luddists, a band of historio-idealists,
Mythologised the past, morphing e-tomes
Into concretising facsimilisers – awkwardly
Handled – a metaphor for old habits –
A gesture to opaque-time when it is said
People had memory, people could recall
Such things as childhoods, facts, knowledge, history.
History – an ancient discipline removed from
The curricu-scope in the first era of neo-lib realism.
T.L. Robertson had once met and fallen in trans-lust
With a Luddist – a slight waisted chameleon
Whose vari-passion was so initially appealing.
It ended in soul-breaking sobs of pathos
When transfixed with crysts she/they comatised
And was migrated to a perma-pod,
30 kilometres off Christmas Island.
He still has flit-visions of him/her/they
Once in a flickering moon crescent.
But it was his love of books

His soul secret that gave him essence.
During one of the two annual gig-econo breaks
He would visit the library and walk amongst
The exhibits of paperbacks and hardbacks
Mounted on plinths in their glass cases.
He even part-memorised certain authors,
Tim Win, Pete Care, Banj Pat,
He marvelled at minds that once had
Such cogni-stamina to think without
Siri-Goog aid-streams of lexico-options
And Texterly syntax parameters.
It was hard to imagine these pre-digitoids
Sitting for hours writing from shadows
On the walls of cerebral caverns.
Where had inspiration come from
Without ScribeChat wordsmithery?
How did they ever have the time for writing?
For the conjuring of words, the flow
Of sentences, the syntax of texts?
And why? Why waste time when
It can all be done for you in a nano second?
It all seemed senseless, but…
He could not flick-mind the thought
That once people were in charge,
Once, though not a perfect once,
They captured and shared ideas
In novel tomes and collected
All human thought in a physical space – a library.
Imagine the silence of reading,
Of the walking down of aisles
Of the serendipitous discovery
Contemporaneous or historic
Of a book, a book, that might be
Slid from a shelf and opened
Like a revelation – a dream,
A transportation to another mind –
A human mind – a living, organic
Mysterious imagining of chanced possibilities.
A sudden shock caught in his thorax
Every breath was recorded,
every heart beat monitored
every step scrutinised
every motion weighed before passing –
(the tax on motions had increased

sevenfold in recent years).
His excitement was calculated to shorten
His span and so, a micro-vessel,
Situated just above his stolen rib
Delivered a shard of sedative,
Algorith ACGT-XY – the code of ancestry.
And he stood transfixed in flow-nothingness
For a goodly while, until every thought
Of books had been expunged,
Like loot on a pyre in a cobbled yard.
And so it was that T. L. Robertson
Could no longer remember what he loved the most,
Save for the faint smell of paper.

From speculation to the emerging reality

The poem emerged out of my need to relieve my angst about the loss of books in the newly refurbished library. It was a response to the question I posed to myself about the cultural, social and political implications if this specific instance of a library removing its book stock became the social norm. What did the specific instance suggest about the future of books and by implication the future of knowledge? The satirical form of the poem was my attempt to ridicule what I viewed as a narrow act of epistemicide, the destruction of knowledge. The fact it is a university library, a place that should be upholding the value of books, was deeply ironic and satire satisfied the intent of social comment. By setting the poem in the future, I sought to speculate on the potential impact on the individual of some unknown force having control over knowledge by restricting access to books. Speculative research attempts to explore the possible based on current reality and trends that have the potential to suggest what the future might hold. In the light of recent reports, this fusion of satire and speculation may prove to have been somewhat prophetic.

Since writing the poem, and during the final stages of this article going to press, one AI tech company, Anthropic, has been exposed for the bulk purchase of rare books which have been scanned to train its large language model, Claude. The company has subsequently destroyed the books (James, 2026). It is perhaps indicative of how rapidly AI is developing that the theme of a speculative poem can be realised within months of it being written.

Conclusion

The late T. L. Robertson, after whom the university library at Curtin University is named was a prominent West Australian educationalist. As the protagonist in the poem, “The Library”, he is positioned as the focalised voice of the author, who draws on paradigms of speculative fiction and speculative research to frame a moment of existential angst over the institutional demise of books and implications for the future relationship of the individual to knowledge and ultimately to being human. The visit of the author to the opening of the newly re-furnished library caused the author shock at the loss of books, except as artefacts behind glass. Shock is

expressed in the poem as implied epistemic oppression, which is the outcome of current enactments by billionaires who are driving a techno-scientific revolution in which generative AI, chatbots and social media are being developed and used to undermine democracy, individual liberty and agency. The subjective anxiety of the author and the prevailing economic and political zeitgeist coalesce as speculative satiric epiphany. The future is framed as a world in which the inner self of the individual is prone to intrusion by anonymous autocratic power and the use of technology as a mechanism for the total control of humanity. Ultimately, in the fog of induced amnesia the individual is left with only a vague sense of their connection to the world, their desires and their own subjectivity.

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