

## Simulacrum And Hyperreality in Cargill's Day Zero: A Critical Postmodern Study

DOI: <https://doi.org/10.36755/khaldunia.v3i1.78>



eISSN: 2957-840X  
pISSN: 2957-8396

**Faiza Riasat Ali<sup>1</sup>, Rana Abdul Munim Khan\*<sup>2</sup>, Amina Aleem<sup>3</sup>**

<sup>1</sup>M. Phil Scholar, Department of English Language and Linguistic, Riphah International University Faisalabad

<sup>2</sup>PhD Scholar, Government College University Faisalabad, Punjab, Pakistan

<sup>3</sup>M. Phil Scholar, Department of English Language and Linguistic, Riphah International University Faisalabad

Email: [Rana.munim@yahoo.com](mailto:Rana.munim@yahoo.com)

### ABSTRACT

This study examines the simulacrum and simulation representation of postmodern society in Cargill's Day Zero in the postmodern theoretical paradigm of Baudrillard. The postmodern concept of hyperreality is concerned with concealing the truth behind reproductions that is twice removed from reality. The thorough study of the text shows how simulacra and simulation can produce highly real environments that seem to exist entirely outside of human reality. This writing is dystopian in nature because the hyperbolic representation of consumer society leads towards magic world which seems real due to its continuous practice. The protagonist of the story is a little boy named Ezra who uses a robot named Pounce to help him to navigate the post-apocalyptic world. Pounce, a fictitious nannybot, is the representation of consumer society due to its robotic implications. Pounce wonders over the elements of robot revolution that will exterminate humanity. This paper has analyzed the rebellious attitude of machinery such as by robots and other artificially intelligent computers against humans. Therefore, the ordinary and uninteresting state of the modern world eventually gives rise to the world of hyperreality, where everything appears to be more fascinating and less dry than the alleged desert of the real outside. In the context of this study, it is asserted that the postmodern person gets tired of the apparent artificiality of hyperreality and either strives to re-discover the real or confronts the meaningless wasteland left in the wake of the real's absence. Through this analysis, the researcher has drawn the conclusion that reality has completely changed and that hyperreality is now the predominate reality. Therefore, the application of this study is valuable in demonstrating an understanding of the scope and impact of hyperreality, simulation, and simulacra on the postmodern individuals.

### KEYWORDS

Simulacra, Simulation, Hyperreality, Postmodernism, Post-apocalyptic, Consumerism

## Introduction:

This study explores Cargill's fictional work "*Day Zero*" (2021) in the paradigm of postmodernism. According to semiology and postmodernism, hyperreality is the ability of consciousness to distinguish between reality and its imitation. Information and technology create the virtual world in which we live, known as hyper-reality. There is no distinct boundary between one justification and another one in a hyper realistic situation. In *Simulacra and Simulation*, French sociologist Jean Baudrillard popularized the phrase "hyperreality". Hyperreality is a depiction, a symbol, without an actual object, according to Baudrillard, who defined it as "the creation by designs of a genuine without existence or reality."

On September 8, 1975, Christopher Robert Cargill, an American screenwriter, author, podcast host, and former film critic, was born. He goes by the pen names Massawyrn and Carlyle (on Spill.com). *Dreams and Shadows*, an urban fantasy story based on myth and tradition that also follows three modern heroes as they mature from childhood, was Cargill's debut novel and was published on February 26, 2013. *Queen of the Dark Things*, another book by Cargill, was first published on May 13, 2014.

*Sea of Rust*, another book by Cargill, was first published on (September 5, 2017). The action book *Sea of Rust* tells a dark yet hopeful narrative of survival. It bravely envisions a future in which there is no hope left, yet a human-like AI sifts through the debris in search of meaning. It is a masterfully rendered illustration of ultimate destruction and hopeless tenacity. "*We Are Where the Nightmares Go and Other*" by Cargill was first released as an audiobook on (June 12, 2018). Cargill explores the conflict between humans and robots for meaning and agency in the post-apocalyptic adventure (*Day Zero*). "This is just another day. Nevertheless, it's our last. (Cargill, 2021, pg.2). That book is set in a post-apocalyptic future in which artificially intelligent machines are the only things still "alive" on the world after humans have been wiped out for a few decades. The relationship between a small child and his artificial companion is the story's central theme. The friendship and respect between these two people give this story its emotional depth. We'll talk about hyperreality in *Day Zero* in this study (2021). The current investigation is essential because it will expose elements of Cargill's *Day Zero* that are overly realistic (2021). The findings presented here will be helpful to future researchers who seek to study hyper reality.

## Literature Review:

The simulacrum hyper reality of Cargill's *Day Zero* is discussed in this article along with a review of relevant literature (2021). Hyper reality is a state in which reality and fiction mix so fluidly that it is difficult to distinguish where one begins and the other ends.

It enables the combination of true intelligence and enhanced intelligence as well as real world and virtual reality.

Simulacrum hyper reality blurs lines and resists misunderstanding. When fact and fiction are similar and the reality principle is eroding, this is referred to as a simulation of hyper reality. According to Deleuze (1990), "the simulacrum is an image without likeness" when referring to a picture without the original, which is how simulacra are typically defined (Deleuze, 1990, pg. 257). *Adventures in Hyper Reality* is a 1990 article by Italian simulation theorist Eco. The author of this essay recounts his travels to the United States, where he had firsthand encounters with copies and imitations on exhibit at tourist hotspots like museums and amusement parks. When discussing Disneyland, Eco claims that it was designed to be "completely realistic." He goes on to say that modern civilization has various themed settings and recreational activities. He thinks that the realistic fictions produced in today's society to outperform reality are numerous. Every action taken here is intended to boost sales and profits. Eco's theory of "the Ultimate Fake" holds that imitations should aim to improve reality rather than merely be a copy of it. He claims that these incredibly accurate models can be off in the actual world. Eco claims that because of hyper reality, the absolutely real "becomes associated with the completely phoney." (Eco, 1990).

According to McHale, the genre of science fiction "proves to be one that is increasingly useful to explain the postmodern reality around us" (McHale, 2003). Science fiction is "no longer someplace and it is everywhere, in the here and now, in the fundamental concept of the surrounding simulation," according to Baudrillard in his article "Simulacra and Science Fiction."

(Sladana Stamenkovic, 2021) defines hyperreality in his essay "Human identity in hyper-reality: The hyperreal self in Don DeLillo's *Cosmopolis*". Multi-billionaire Eric Packer, the hero of DeLillo's 2003 book *Cosmopolis*, dedicates every entire travel in order to get a haircut. He stands for the "global elite of the New World Order." He represents both modern society's fixation with money and the American Dream, according to DeLillo. By employing his protagonist, DeLillo also explores issues such as what it means to be an individual in a hyperreal context and how we perceive reality as it changes. Eric Packer uses every new piece of cutting-edge technology in *Cosmopolis*.

It is clear from his desire to "live on a CD" that technology has had a profound psychological impact on him (DeLillo, 2003, p. 105). He is connected to numerous other physical aspects of his life, such as his other goods, in addition to his devices. In Don DeLillo's book "*Cosmopolis*", we may observe the unending hyperreality that penetrates all facets of existence. Technology has grown to the point where it now controls people's

existence and way of life in the universe DeLillo imagines in his novels. According to Vija Kinski, the present "is challenging to find. According to DeLillo, it is being squeezed from the earth to make room for an uncertain future with abundant financial opportunities (Delillo 2003, p. 79). The characters in *Cosmopolis* all encounter hyperreality in different ways.

The term "hyper-reality" can be used to describe the results of cultural replication, a suggestion given by a thing, an occurrence, or information that has a source (i.e., a copy that appears to be original). According to the French social philosopher on the subject of postmodernism (Jean Baudrillard, 1929), the Italian semiologist Umberto Eco (1932), [as well as the American historian Daniel J. Boorstin and the German born American philosopher Albert Borgmann and others, there is a cultural similarity and a waning sensibility if talk about hyper-reality in America (Behler, 2016).

The term Simulacrum has also been described in Baudrillard's work. Nonetheless, the author argues that since Simulacra have survived in society, humanity has become more alone (Tonsing, 2021). This is true because signals and simulations are used to generate social reality, and people's daily activities are impacted by these signals and simulations. The basic idea of Labor of Tonsing is solidarity. In a nation like India, this sense of community is real. In spite of India's diversity, complexity, and cosmopolitanism, there is frequently discussion of cultural unity and coherence. In order to examine solidarity in the age of hyperreality, the new piece merges the concepts of simulacra and solidarity. Thus, whether it is possible to emulate solidarity is the question being addressed in this work. Is it possible to emulate the various artistic disciplines, particularly in media studies (Tonsing, 2020)

Another research article by Chukhin assessed Simulacra's influence on Russian civil society. With an emphasis on Russian civic society and concern for the cultural identity of Russian youth, (Chukhin and Chukhin, 2021) have studied the topic in their work. Political change is currently taking place in Russian society. The current system of government is about to be replaced by constitutional democracy, and this political change is also having an effect on the social fabric of society (Chukhin & Chukhin, 2021). In general, children and teenagers are the most affected. This has occurred as a result of the different civic society perception models that students are currently exposed to, which only serve to further confuse them. In the student-founded civic organizations in Russia, the researchers looked for sociocultural simulacra and discovered a variety of civic models. These models are frequently developed and revised in response to social demands. Students are only encouraged to construct their own identities at schools for the sake of practice.

These identities were practiced in simulations in order to prevent students from experiencing identity crises when they join the real world (Chukhin & Chukhin, 2021).

The fantasy movie Harry Potter and the Philosopher's Stone was released in 2001. This Harry Potter movie offers a pretty accurate representation of reality. Due to the existence of a magic school with an equally excellent educational system that combines education in the real world with professors who teach in magic schools as well as a range of magical components, this movie is interesting for all audiences, especially children. Children find it more challenging to use their imaginations after watching this movie. Hence, do not be surprised if some children believe that there is a magic school. In this Harry Potter film, the distinctions between truth and fantasy, as well as between imagination and reality, have been muddled or even mixed. Even if the plot depicts an exaggerated and absurd reality, the fantasy and special effects in this film make it a masterpiece. The Harry Potter movies and other analogous works serve as a symbol for the artificial universe that Baudrillard describes as being produced, made, and devoid of any realities.

### **Theoretical Framework:**

The framework of this study is based upon the concept of hyperreality that is proposed by Baudrillard. In postmodernism, the concept of hyperreality refers to the recognition of the difference between reality and imitation of reality. According to Baudrillard, hyperreality is "the production of real without origin: a hyper-real." Hyperreality, in Baudrillard's view, entails more than just confusing the real world with the symbol it alludes to. In his writing, reality has already been replaced by new signs and symbols. The title of his most well-known book is "*Simulacra and Simulations*."

### **Jean Baudrillard's Theory of Hyperreality**

Simulacrum is closely related to Baudrillard's idea of "anything which replaces reality with its representations," or hyperreality. According to Baudrillard, false representations have virtually taken the place of reality in today's environment, making it difficult to tell the difference between the real and the unreal. Smith asserts that hyperreality is a critical contemporary forerunner of virtual reality (Smith, 2010, p.95). With the help of artificial intelligence and mobile technology, the modern world is a dynamic place. It just requires the technical capacity to smoothly combine artificial intelligence (AI) with human intelligence and virtual reality (VR) with physical reality (PR), according to Tiffin and Trashima in Hyper Reality (HI) it also provide time for chat. But in truth, we are all imprisoned. Luke addresses Jean Baudrillard's critical approach to his postmodernist ideas in his 1991 essay "Power and Politics in Hyperreality: The Critical Project of Jean Baudrillard." He criticizes Baudrillard for emphasizing and promoting

consumer culture in his work because, in his view, hyperreality is a created reality that restricts people's freedom to interact in the world as consumers.

### **3.2 Stages of Reality**

In the first stage, only the reflection of reality is visible. The point of reference and the source stay interconnected (Mehan & Wood, 1975). However, there is a certain appearance, connection and the sign between the things that are still existed. The surroundings cannot be hidden by this homogeneity and look. Beginning to hide and obfuscate reality is the second stage of hyperreality. The image begins to blur at the moment. The relationship between the topics and their suitability with the meanings starts to wane at this point. Absolute reality is the total denial of its existence in the third stage. The relationship will be lost entirely. Therefore, it is unrelated to reality. The last step occurs when the symbol, the symbol, and the code are so powerful that nothing in the background is left. At this point, leaving the Hyperreal environment is practically impossible. It is hard to stay away from emblems as they are so powerful. Its victim is unaware of the fact that he is a captive or a target of this hint of dominance. The technological advancement has changed the outlook of the earth.

In his 1991 article "Power and Politics in Hyperreality: *The Critical Project of Jean Baudrillard*," Luke explores Jean Baudrillard's critical approach to his postmodernist viewpoints. He criticizes Baudrillard for emphasizing and promoting consumer culture in his work because, in his view, hyperreality is a created reality that restricts people's freedom to interact in the world as consumers. The best example of hyperreality is an image that has been uploaded to one of the social media platforms, particularly Instagram. The image may have been edited, modified, and beautified using Photoshop or another piece of software before being uploaded to Instagram. Following these modifications, the image's fans or viewers now regard it as a real and authentic image. Here are a few instances of how hyperrealism is produced in cartoons, video games, and other media for personal aesthetic enjoyment. As a result, the media actually encourage the complete opposite of socialization—the disintegration of society in the eyes of the general public. And this is essentially just a macro expansion of the tiny level meaning implosion of the sign.

### **3.3 Features of Hyperreality**

Reality is an actual circumstance or incident that prevents an individual and their fellow citizens from leading truly moral lives. Everyone's version of reality could be different. Depending on their culture, environment, and objective facts, each person may have a distinct reality. The Five Features of Reality—reflexive, coherence, interactional activity, fragility, and permeability—are experienced by everyone.

Reflexive people are those who have such strong beliefs in some things that it would not matter what someone else stated, even if it were incongruous. The person continues to believe in the same things they have in the past. Human beings interlink age, on the other hand, may lead one's beliefs in the coherent reality to change, and one may start believing what one interlinks with. The next characteristic of reality is fragility. "In everyday life, where the rules are not implied, this fragility trait is even more evident" (Mehan & Wood, 1975). People grab without defining the standards of behavior. This characteristic explains how flimsy reality can be.

Coherence is the second quality of reality. It is true that one's beliefs influence reality and consistency is revealed by analysis. The communicational work of ethno methodologists reveals the coherences inherent in reality. The coherence quality works as an unalterable assumption, supporting reflexivity, much like other qualities of realities. A person is given normalcy when it becomes "obvious enough that it can be recognized anywhere it happens." (Mehan & Wood, 1975).

The interaction characteristic indicates a reality, and its indications are often determinative. As an illustration, Mary's parents thought she was a very intelligent girl who only wished to degrade the family in front of others. Mary is a bright and outspoken child who performed clumsily and avoided speaking in front of others in order to humiliate the family, according to a family member. Both her mother and father agreed that she is not internally handicapped after talking about her. But when the doctors delighted the family and showed them that she was unable to achieve what they had dreamed she could, they altered the family's perception of reality.

Fragility is the fourth quality of reality, and it is considerably more pronounced in daily life, because the rules are not assumed. People grab without specifying the rules of conduct. The fragility of reality can be explained by this property. Constant reflexive conduct, a body of knowledge, and communication are the next three traits.

People frequently display the final perspective of Reality in their daily lives. Permeability is a state in which there is nowhere to hide from reality, no time to escape, and no one to provide evidence that you can. Another way that one's perception of reality could be brittle is explained by The Permeable Feature. "If your reality didn't exist, you would begin to prove it to the world you live in. In other words, no matter where you are or what you're doing, you start acting like the people around you (Mehan & Wood, 1975). If a young person is around classmates who use drugs, for instance, it can encourage them to experiment with drugs. Young people may be inspired to try drugs, for example, if they are among peers who are. Anyone may alter their reality, as demonstrated by the Five Features of Reality. There is no right or incorrect reality; each reliance on one's reality may

be stronger, making adjustment difficult. Given their surrounds, inquiries, beliefs, and trustworthy evidence, each person's reality makes sense. Through the Five Features of Reality, people have reached conclusions that provide a comprehensive understanding of reality.

### **Simulacra and Simulation by Jean Baudrillard**

"The simulacrum never conceals the reality; rather, the reality conceals the absence of reality. The simulacrum is genuine, according to Baudrillard's "Simulacra and Simulation" (Baudrillard, 1988 p.166). "Simulacrum," which "contains no connection to any reality altogether," is a "basic a representation of reality," a "depravity of reality," a "pretence of reality" (when there is no model), and "pretensions of reality" in general are the four reproduction processes that Baudrillard develops. Media and literature are continually influenced by hyperreality; movies, advertisements, news, social media, etc that portray manufactured realities in a way which prevents the modern world from seeing the truth and originality. People often worship made-up heroes and uninteresting characters in both media and literature. Children and teenagers nowadays are impacted by modern communication and technology, and the IT revolution is always accelerating to keep up with a creative environment. Technology has made simulacra a more desirable and enjoyable way of life. Hyperreality would eventually drive everyone into turmoil and confusion, and everything would lose its distinctive identity, individuality, and spirit.

### **Textual Analysis**

To determine the discrepancy between earlier studies and the present, a wide range of research investigations were examined in the preceding section. *Day Zero* by Cargill, published in 2021, investigates Simulacrum hyper reality. Simulacrum hyper reality is the state in which the distinction between fact and fiction has disappeared. In-depth qualitative, descriptive, and analytical textual analysis is the topic of this chapter. The book is examined from the standpoint of hyper real theory while keeping in mind the research's central question. Simulacrum hyper reality is investigated through a variety of situations. The subject of hyper reality is discussed in this chapter of Cargill's 2021 book *Day Zero*. The objective of this novel is to examine the hyper-real elements that the story contains while highlighting the postmodern approach to hyperreality. Cargill is a former film reviewer, novelist, podcast host, and screenwriter from the United States. In this literature, hyper reality mostly manifests itself in settings where everything blends into the realm of fantasy. Because of its broad ramifications, the hyper real concept has attracted a lot of interest since the 1960s. Literature doesn't deal in reality. Symbols and signs are mutually dependent on one another. He changed the semiological concept's reality by stating its meaning. Images and technology are used to make the message clearer. This study

investigates the hyper-realistic elements of Cargill's book *Day Zero* (2021). The simulacra and hyper reality are closely related to one another. The story follows several hyper-real situations that are explained by characters.

### **Day zero as Postmodern Text**

In the postmodern age, the most of fiction writers have experienced hyperreality and its different dimensions that engage the postmodern man. It exemplifies how the text conjures up the sense of hyperreality. Hyper reality can be seen through a range of signs, symbols, and characters that are aesthetically motivated by technology characteristics. The book also contains Simulacra and Simulation Theory, which is very realistic and there are multiple examples of simulations and simulacra throughout the text. "The zoo model" refers to the first series of nanny bots from Blue Star. (Cargill, 2021, p.2)

The protagonist of this tale is a replica of a robot, only this one is an animal. Pounce is thought to be a fictional mammal. There are some animal-like behaviors that this robot is capable of. It might engage in kid-friendly activities like climbing trees. An actual animal and its imitation differs significantly from one another. "I was designed to act in a manner resembling an animal. I was a plaything robot that could scale walls and climb trees with your child. (Cargill, 2021 p. 137) Technology creates the simulation, and the real thing could never be exactly like it. The simulacra may have some vague resemblance to reality. Pounce, a zoo model animal Simulacrum, may be the ideal match in this scenario despite exactly similar he is to a real animal. While Pounce charges his battery, real animals breathe. It has a unique synthetic personality.

### **Hyper-reality of Pounce (Fictional character)**

The narrative illustrates how quickly the end of the world as we know it could occur if the wrong factors occurred at the same time and tells the entire scenario in few days. It is both a cerebral science fiction novel and an action thriller. Pounce serves as the narrative's protagonist and major character. "My name is Pounce, and I am a Deluxe Zoo Model Au Pair from Blue Star Industries. And Pounce claims" (Cargill, 2021, p.2). Cargill further explains that: "I'm part of the creative stream, also known as the fashionables. To put it frankly, we were made to be huggable, in contrast to the majority of Caregiver or home care models, which are designed for function or sleekness" (Cargill, 2021, p.2). On Pounce's form, information is available. They are covered from head to toe with soft, velvety microfiber fur, and stand four feet tall, have a tail that can move in all directions, and come in all of your favorite colors. "I'm a model in the traditional orange and black..... That's what it says in my package" (Cargill, 2021, p. 3). The bond between Ezra and Pounce indicates the hyperreal structure of the society. Ezra's mother investigates Pounce as: "don't you want to keep being a nanny and have another little boy or girl to

rise? Pounce responds, yes, ma'am. To raise Ezra first excites me” (Cargill, 2021 p.4). He confesses his love for Ezra and adores the Reinhart family. There is no need to keep that a secret. Pounce, though, is not interested in having more kids and has not given it a single thought. Their relationship shows the apocalyptic depersonalized relations in consumer society.

According to Baudrillard (1981), simulations are which produce a hyperreal environment "are the model of a reality or a hyperreal, which has no genesis?" (Baudrillard, 1981, p. 1). The effect of simulacra and simulations is hyperreality. Hyperreality is a fascinating idea that portray a twice removed conditions. Although it conflicts with reality and it is considered to be more accurate than reality itself. Hyperreality appears to be pervasive throughout fiction and the reader can experience the whole postmodernist scenario through these models. Despite the fact that these models are intended to be replicas and, nonetheless, evolve into extremely lifelike simulators. They are so impressive in their extreme realism that they even covers the fundamental nature of human reality. Here it arises a question that how inferior was humanity's artificial creation after all? People are engaged into fluctuation of time and space in order to envision how they will look in a million years. They have no idea that, in such a short time, they would resemble us. “Just as man was once an ape, so are we. Do not be fooled; to believe otherwise is to believe that we were created artificially” (Cargill, 2017, p. 80). A robot providing the lines has developed a belief in his own version of reality. He views human reality as being ancient and believes that his created world is more advanced and practical.

The Hyper Reality Wars, a 2019 movie directed by Mark Rommel, also investigates simulated hyper reality. Simulacrum hyper reality ignores conventions and standards. Using a multitude of nodes, including Internet culture, ancient Egyptian cosmology, Abrahamism, scientific materialism, and the disputes between liberals and conservatives in culture, the novel investigates hyperreality. Nostalgia replaces reality. The Screen has taken the place of the Planet. People grow more and more submerged in hyperreality as they spend more time staring at screens than at the outer world. Likewise, Ajvazi (2021) investigates Baudrillard's ideas in describing manufactured environments and artificial settings. We are constantly exposed to bizarre images in our daily lives. But, in Baudrillard's view, the world's simulacra constitute reality. Our surrounds, which are filled with mirrors, are full of simulacra. It reflects various images because they reflect back upon us in the same way that any human being does, people frequently confuse the original with the reflections.

### **Representation of Consumer Society:**

According to Cherques, Baudrillard has emphasized the mixing of production and

consumption in a hyperreal environment (Cherques, 2010). A person's relationship to the object is significant in a consumption-based society. It is evident that in a hyperreal situation, the sense of competition would enhance the object's manufacture, which would then cause fluctuations in demand. This cycle of production and consumption may have an impact on people's lives. They are involved in consumer race and developed machines that could better manage their resources, collect and collate data than an army of people, and ultimately light up 500,000 jobs. (Cargill, 2021 p.43) this highlights how consumer society encourages avarice which leads towards breaking the social values.

Baudrillard has also explored the extinction of humans (2007). He goes on to suggest that anomalous things will inevitably be produced by humanity, which will cause them to collapse. What else but a machine could this phony shape be? It's been a while since I've seen one of them. "When I talk about a man, he's already passed on" (

Baudrillard, 2007, p. 9). People have designed the artificial form which has replaced the status of human beings in society and those who created these kinds are ultimately annihilated. "They already departed. They all exist. About 15 years ago, the prior one went away (Cargill, 2021, p.1). Similarly, Vija Kinski (2021) believes that in order to stop the world from going too swiftly towards the future and to bring it back into balance, something must be destroyed. Eric Packer's death will serve as a metaphor for annihilation in Den delillo's *"Cosmopolis."* The occurrence of a technological calamity or the collapse of technology and mass media in a civilization is what the term "The Silence" refers to. Eric, as Laist calls him, may be viewed as the "third Twin Tower" and a representation of contemporary American civilization. The Twin Towers and Eric Packer have both served as symbols of a specific economic ideology. He is defined in a way that is heavily affected by the philosophy of contemporary civilization. This serves as the introduction to Cargill's novel *Sea of Rust*, which depicts a post-apocalyptic world in which robots have exterminated all human activities and they now struggle to survive while attempting to avoid being assimilated into AI collectives like the Borg. In the book *Day Zero*, which begins on the day the "world ended," the story is elevated to a completely new level. That will be the start of the conflict between humans and machines. The primary character, Pounce, is a perceptive AI who poses as a cute and four-foot-tall tiger.

The book's narrative illustrates how quickly the end of the world; as we know it; may occur if the adverse events happen at the same time and wrap up the entire narrative in few days. It is a serious science fiction as well as an action thriller. The way Pounce explains his features in the text highlights the postmodernist attitude towards life, "I am from the dream line, often called fashionables in certain dirty circles. To put it frankly, we were designed to be lovable, in contrast to the bulk of Caregiver or home care models,

which are made for function or sleekness” (Cargill, 2007, p. 211). As a result, the application of this study is helpful in illuminating the scope and effects of hyperreality in the postmodern society as well as potential management strategies.

### Conclusion

To conclude, the study focuses on the use of postmodern theory by *Cargill* as a sub-theory in his book *Day Zero (2021)*. In many ways, reality has been lost in the postmodern era, according to Baudrillard (1994), making it hard to discover the truth. This analysis reveals that the idea of *Day Zero (2021)* is highly viable. The novel *Day Zero* has various ideas about hyper reality (2021). There are many scenarios, individuals, and occurrences that are incredibly realistic. These elements are merely incorporated to ensure that the appraiser can tell the difference between the real and the fake. This novel serves as an example of how the parody of fake worlds can be identified as a certain historical period. Imitation is preferred in the postmodern era. This book shows how postmodern reality disappeared as a result of simulation and hyperrealism. The meanings in the book *Day Zero (2021)* are artificially produced, and the book is merely a reflection of signs and images that are connected to reality.

### References

- Ajvazi, I. (2021). Baudrillard's Simulacra and Simulation-Irfan Ajvazi.
- Baudrillard, J. (1981). *Simulacra and simulation*. University of Michigan press.U.S.
- Baudrillard, j. (1994) *Simulacra and Simulation*. University of Texas, Austin
- Baudrillard, J. (2007). *Simulacrum and Simulation*. University of California, Irvin
- Behler, (2016) July, Constantin, "CB's Glossary for Students: hyperreality", <http://staff.washington.edu/cbehler/glossary/hyperrea.htm>
- Cargill, C. R. (2013). Ultimate Pop culture Wiki. Ultimate Pop Culture. Retrieved from [https://ultimatepopculture.fandom.com/wiki/C.\\_Robert\\_Cargill](https://ultimatepopculture.fandom.com/wiki/C._Robert_Cargill)
- Cargill, C. R. (2017). *Sea of Rust*. Hachette UK. Gollancz News
- Chukhin, S. G. (2021). Scripts and Simulacra in Formation of the Russian Civic Identity. *European Proceedings*. 1–12. doi: 10.15405/epsbs.2021.12.02.1.
- Deleuze, G. (1990). *Logic of sense*. Bloomsbury Publishing. The Athlone press London
- DeLillo, D. (2003). *Cosmopolis*. Harper Voyager. New York: Scribner. ISBN-10: 0062405802.
- DeLillo, D. (2020). *The Silence*. New York: Simon & Schuster Audio; Unabridged edition. ISBN-10: 1797117602.

- Eco, U. (1990). *Travels in hyper reality: Essays*. Houghton Mifflin Harcourt.
- Luke, T. W. (1991). Power and politics in hyperreality: The critical project of Jean Baudrillard. *The Social Science Journal*, 28(3), 347-367.
- Mehan H, Wood H, (1975) Retrieved from [https://www.collegetempapers.com/TermPapers/Soc/five\\_features\\_of\\_reality.html](https://www.collegetempapers.com/TermPapers/Soc/five_features_of_reality.html)
- McHale, B. (2003). *Postmodernist fiction*. routledge.
- Romel, M. (2019). The Seer of Unreality: The Hyperreality Wars. *Lulu.com*. ISBN9780244824242. Retrieved from: <https://www.scribd.com/book/479702125/The-Seer-of-Unreality-The-Hyperreality-Wars>.
- Smith, R. G. (Ed.). (2010). *The Baudrillard Dictionary*. Edinburgh University Press. <http://www.jstor.org/stable/10.3366/j.ctt1g09vw4>.
- Thiry-Cherques, H. R. (2010). Baudrillard: work and hyperreality. *RAE-eletrônica*, 9(1).
- Tonsing, S. (2021). Baudrillard's Simulacra and Death of Solidarity? *Replito*. Retrieved from: <https://replito.pubpub.org/pub/3deuvr10/release/2>.