

Destabilization of power and control: A postmodernist and marxist discursive analysis of capitalism in makers

Saba Zaidi *, Mehwish Sahibzada, Durdana Rafiq

Chairperson of English Department at SBK Women's University Quetta, Quetta, Pakistan

Lecturer of English at Baluchistan University of Information Technology Engineering and Management Sciences, Quetta, Pakistan
Lecturer at English Department at SBK Women's University Quetta, Quetta, Pakistan

Abstract: Present-day Literature in the Postmodernist perspective has become an operative basis of invention and destabilization of socio-cultural structures that has dismantled the Metanarratives and has brought the Mininarratives into the center. As Literature is the depiction of life, therefore it is essential for the contemporary Literature to depict and delineate the human experiences in the light of modern time period. In this regard, Post-cyberpunk is a vital part not only of the modern Science Fiction but also of the current society and culture. Post-cyberpunk narratives represent the contemporary technology cantered societies and emphasize upon the discursive issues. This research is based upon the Post-cyberpunk novel, *Makers* (2009) written by Doctorow. The discursive analysis has suggested that in the world of technological progression and intricacy none of the Metanarratives are persistent delineators of power and control. A Discursive Analysis of *Makers* exemplifies the subversion of capitalism as a power narrative based upon the socio-cultural strictures of representations. The power edifice of capitalism that use to provide aperture to the Metanarratives of control whether through consumerism, commercialism, entrepreneurship and hypercasaulization is no longer acceptable in the Postmodernist/Post-cyberpunk perspective. For the significance of Post-cyberpunk as Postmodernist Literature is to indicate disillusionment from the prevailing power structures that disseminate and maintain hegemony and control.

Key words: *Metanarrative; Destabilization; Capitalism; Disney; Consumerism; Hypercasaulization*

1. Introduction

In the era of information technology it has become essential for the contemporary literature to reproduce the technological progress and virtual reality along with the social features only then it may be labelled as a true evocative of the age. Post-cyberpunk Literature (a subgenre of Science Fiction Literature) is one of the genres of twenty-first century Literature that represents the cyber-culture, information technology and other socio-cultural themes. Although Post-cyberpunk Literature is a subgenre of Science Fiction Literature yet it is necessary to differentiate between the two. The crude Science Fiction represents the outer space locations and the major plot line is about the scientific developments while Post-cyberpunk novels transact the computer technology. The plots of Post-cyberpunk are founded in socio-cultural themes such as the individuals and their struggles against multinational corporations, hypercasaulization, capitalism and colonization. The uniqueness of Post-cyberpunk is based upon the deconstruction of grand narratives that perpetuate power and control. For the essence of Post-cyberpunk is Postmodernism as it is a Postmodernist genre. Following the Postmodernist trends it

deconstructs the prevalent power structures and challenges the hegemony based systems.

According to McCaffery the dawn of technology has created multiple technological goods that has given birth to "reproductions or abstractions--- images, advertisements, information, memories, styles, simulated experiences, and copies of original experiences" (1991, p. 4). The Postmodern world is no longer categorized into male/female, artificial/real, originality/duplication, life/death, organic/inorganic, animate/inanimate, human/animal and man/machine static identities (McCaffery, 1991). Rather the subversion of center/margin dichotomy has given vent to the new ideologies wherein the grand is no more grand it has lost its center. Capitalism is one such grand narrative that perpetuate control through power and economy. The selected novel exemplifies the deconstruction of capitalism through Disney an icon of consumers culture and multinational capitalism.

This study is based on the Post-cyberpunk Literature it aspires to highlight the prominence of Post-cyberpunk as a representative genre of Postmodern Literature that represents the socio-cultural and technological aspects of the current society. The deconstruction of metanarratives signifies that Post-cyberpunk is a contemporary literary genre that represents the postmodernist

society where the center is no more static. The selected novel aptly represents the destabilized centers through characterizing the multidimensional themes such as capitalism, commercialism colonialism and consumers culture.

1.1. Focus of research

This paper probes the subversion of capitalism as a Metanarrative in the Post-cyberpunk novel, *The Makers* (2009) by Cory Doctorow. The researcher has aimed to conduct a discursive analysis of the selected discourse. A Socio-cognitive analysis (Critical Discourse Analysis) of text tends to prove that the Post-cyberpunk Literature is an apt representative of the contemporary society that is marked by fluidity and arbitrariness. None of the narratives are any longer permanent and grand. It is the quality of Post-cyberpunk to challenge and show disillusionment with the established social structures. A combination of Post-cyberpunk and Postmodernism is significant for the Post-cyberpunk narratives follow the Postmodernist aspects.

The contemporary society has become dynamic technically and socially, therefore it is essential to represent the connection between technology and society. It is exclusive to Post-cyberpunk subgenre that it aptly articulates the aspects and apprehensions of the contemporary life. Furthermore, it provides a consideration for the emergent innovative subjectivities and pluralities. These narratives contextualize different sectors of culture whether economic, religious, political, social and technological.

2. Literature review

Cyberpunk during 1980s became an extensively acknowledged term for the representation of a peculiar type of cultural fabrication established in media, music and fiction. It is a combination of techno and punk subcultures and it represents human experience in a post-industrial information oriented society. The sociological base of Cyberpunk could be traced in hackers, crackers and phreaks subculture affiliated with computers. Therefore, with regard to postmodern ethics Cyberpunk Literature is a hybrid and interdisciplinary phenomenon. The term 'Cyberpunk was coined by Bethke in a story named *Cyberpunk* (1983). Dozois (the publisher of Asimov's Science Fiction magazine) in order to represent a specific group of writers that included, Gibson, Sterling, Rucker and Cadigan, popularized the term as a movement (Elias, 2009).

The Cyberpunk Literature emerged in the late 70s and early 80s, which portrayed the drug culture with the advancement of computer hacking. A thorough movement of Cyberpunk came into being in 1984 when Gibson for the first time introduced cyberpunk and cyberspace in *Neuromancer*. Cyberpunk Literature is not a pedestal to sustain fix representations of identity rather it subverts representations and depicts a paradoxical reality

(Ronay, Jr., 1991). Foster in (2005) has revealed a change that Cyberpunk has underwent from a literary movement into a multimedia society. Information technology has provided flexible representations of identities like gender and race that were previously considered static. Foster discusses that Cyberpunk Literature has projected an intimacy with technology in a positive manner and subverted the negativity attached to scientific/technological invasion.

Post-cyberpunk is a generic term that is derived from Cyberpunk genre and has also converted it into a fitting picture of current times (Huereca, 2010). The alternation of themes and characters from Cyberpunk to Post-cyberpunk novels has also transformed Science Fiction Literature from hard Science Fiction into contemporary and social. According to Huereca Post-cyberpunk genre is more social in the depiction of contemporary societal issues such as reproduction, feminism, patriarchy, social evolution, biopolitics, familial structures, capitalism and education. Post-cyberpunk Literature deconstructs the purpose and meaning of social classification and dismantles the importance of conventional rules. It is the most representative literary genre as it highlights the technological issues along with philosophical paradigms. Altintas (2006) has suggested that Cyberpunk depicts an order less chaotic society where as in Post-cyberpunk the order has been revived and chaos is reduced by a centralized power based on cyber technologies (Altintas, 2006).

The Post-cyberpunk genre combines the traits of Cybernetics, Postmodernism, and many socio cultural constructions and aspects, a characteristic that has transformed it into an interdisciplinary genre. It depicts Postmodernist themes such as, subversion of center/margin binaries, hybridity, magical realism, pastiche, collage, commodification, globalization, multinationalism and so on. The depiction of all such currently prevalent aspects of society makes Post-cyberpunk Literature a literary and contemporary genre.

In the backdrop of late modernity both culture and everyday life are complex and hybrid concepts. The crisis of our everyday culture is the crisis of identity and ideology. Post-cyberpunk genre is an apt representative of everyday culture. The Postmodern shift is evident in every aspect of contemporary society from architecture, art, literature, cinema, television, advertising, pop music to education, politics and economy. The Postmodern theory suggests that fix meanings have been subsumed by a series of representations that have floating signifiers, which has turned the real into hyperreal. Postmodern is not a movement rather it is a condition, a predicament that is suggestive of competing definition and intentions. "... postmodernism relates to significant social transformations that have been taking place at the global level since at least the end of the Second World War. At the root of these transformations, it is argued, is a declining belief in the defining ideas and

principles of the Enlightenment project" (Bennett, 2005, p. 33).

Postmodern has now become the interdisciplinary arena of economy, art, culture (popular and mass), politics and literary discourses. The postmodern is a world of styles and surfaces it is producing and feeding a designer ideology. Individuals continuously consume signs and images just for surface value without any useful purpose. It is such a culture where playfulness is at work. The Postmodernist theory questions totality, centrality, hierarchy and closed systems but it does not destroy them. The very essence of Post-cyberpunk/Postmodernism is deconstructive. The culture represented in these narratives subverts the hierarchy based structures that gives birth to metanarratives. In these narratives words (language) are the powerful tool to perpetuate and transform the culture. Therefore, to start from Nietzsche's observation that 'grammar has something in common with God' to the most extreme Postmodernist approach of Baudrillard that "... the signifier becomes the only reality, the signified having vanished into a web of representations, or simulations ..." (43) it is all the play of words (Richardson 40-43). Cultural constructions are prone to be deconstructed there is nothing natural about them take the example of death. Human beings live in the postulation that they will die while in reality there is nothing natural about this supposition. "It is born of cultural constructions: we assume we shall die because we have learned that this is in the nature of all living forms" (Richardson 81).

The cultural studies like Postmodernism require individuals to recast as mediums to produce their own cultural reality rather than to be inactive recipients of readymade reality inflicted upon them. The dominant discourse that used to legitimize the approaches of modernity is now replaced by plurality of numerous other competing and co-existing discourses. The Postmodernist theory dismantles or destabilizes the concepts of presence, historical progress, scientific objectivity, univocity of meaning and identity through the tactics of difference, hyper reality, simulations, implosion, and reification. The emergence of Postmodernism could be trace to Nietzsche's notion of collapse between the apparent and the real (*The Birth of Tragedy* 1967). Derrida is a theorist who came up with the concept of 'differance' according to which the identity of a sign is constructed on the basis of being different from other signs. He has criticized the modern philosophy of reason that according to him is dominated by the logic of presence. He has propagated the idea of 'deconstruction' that turned out to be instrumental in numerous theoretical frameworks including Postmodernism (Derrida 280-290).

In their critical work *Anti-Oedipus* (1983), Guattari and Deleuze have suggested that Postmodernism dismantles the beliefs in identity, representations, foundations, unity and hierarchy.

Deleuze and Guattari's notion of 'absorption of artificialization' that occurs at every echelon of society is instrumental in the deconstruction and reconstruction of identities. "The real is not impossible; it is more and more artificial" (Deleuze and Guattari 34). Baudrillard and Eco both are of the viewpoint that the theme parks like Disneyland are the best examples of simulated reality. Disneyland according to Baudrillard is the third stage of simulation because it tries to hide the real 'America.' Disneyland is not the only hypereality rather Los Angeles is surrounded by simulations such as, Enchanted Village, Marine World and Magic Mountain. Disneyland is presented as imaginary in order to make us believe that the rest is real, whereas none of the Los Angeles and the America that surrounds it, are any longer real, but belongs to the hyperreal order and to the order of simulation (Baudrillard 12-13). "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" (Baudrillard 13). Jameson has termed it as a postmodern stage in which the absence of referent causes capitalism to expand its power into the realms of culture and representation hence there prevail no sense of modernist autonomy. Jameson has suggested that the third stage of capitalism is based on centerless concepts due to computers and information technology (Jameson 312-315).

Lyotard (1984) argues that the 'metanarratives' have lost their validity thus they should be replaced by the 'mininarratives' (little narratives 'petit recit'). Lyotard celebrates plurality due to the rupture of metanarratives. He supports 'paralogy' over consensus as consensus violates the heterogeneity of the language games. Consensus is a symbol of truth and no truth is verified at the postmodern level (Lyotard, 1984). According to Lyotard in the Postmodern condition "the operativity criterion is technological" hence "it has no relevance for judging what is true or just" (p. xxv). He further suggests that the technological transformation has influenced knowledge and learning, which will continue thus the old language games are not sufficient enough to legitimize the knowledge. He is of the viewpoint that knowledge has also become a commodity and as knowledge is no longer a main narrative, thus there is no static fix meaning. "The grand narrative has lost its credibility, regardless of what mode of unification it uses, regardless of whether it is a speculative narrative or a narrative of emancipation" (Lyotard, p. 37).

In order to represent the shifting ideology of capitalism Nordstrom has conducted a very well planned research. He has scrutinized the ideology of *Neuromancer* from a Marxist perspective. The researcher has analyzed that "how capitalism commodifies humans and their experiences; how the characters view the capitalist system; how they are affected by its ideology; and how the ideology is perpetuated by both the characters themselves and by Repressive and Ideological State Apparatuses"

(p.4). Geef another researcher has analyzed the changing global economy under the pinning of Postmodernism and Science Fiction. He has further investigated the qualitative changes that has occurred in the capitalist development.

3. Theoretical framework of research

This research is designed within the theoretical framework of Postmodernist deconstruction of Metanarratives and Marxist analysis of capitalism. It seeks to destabilize the metanarrative of capitalism as a power discourse. Postmodern according to Lyotard (1984) is "incredulity toward metanarratives" (p. xxiv). Due to the spread of globalization and capitalism along with fast progressions in science and technology metanarratives of 'speculation and emancipation' are no more static. For the deconstruction of metanarratives has decentered the unifying grand identity/ideology in any culture or society. Whereas the Marxist analysis of capitalism rests upon the commodification of wealth, power, economy and humans through Disney as an agent of consumerism.

Post-cyberpunk Literature is extensive with the deconstruction of power discourse and center/margin dichotomy. The current research is an endeavor to represent the destabilization of capitalism as a center of economy. The method implemented for research is Socio-Cognitive Approach of Van Dijk (2008). The selected tool for analysis is discursive practices. Socio-Cognitive approach is one of the best methods to analyze ideologies as it is based upon the triangulation of individual, cognition and society. It is a method of Critical Discourse Analysis therefore, it can see into the power base structures and consequently deconstruct the hegemonic discourses.

The research probes to answer the following questions:

Q1. What kind of discursive practices are exemplified in the novel *Makers* to deconstruct capitalism?

Q2. How do the discursive practices destabilize capitalism through Disney as a grand narrative?

3.1. Power, control and destabilization of capitalism through Disney in makers

In *Makers* Doctorow has represented a hacker's subculture where the protagonists Perry Gibbons and Lester Banks excel in inventing useful things out of junk that has boomed the economy throughout the New Work and dotcom regime. The novel characterizes the global economic crisis along with capitalism, brand obsession and consumer's culture. The prominent theme is of power and control of renowned brands like Disney that are epitomes of capitalism and consumerism in the backdrop of Information Technology. A variety of characters are compiled by Doctorow in order to signify the subversion of the metanarratives of capitalism and consumerism through the interplay of power and

control. The discourse has specifically targeted Disney and decentered it as a key representative of consumer's culture. The hacker's culture or the geek tech represents a specific group of people who hack hardware and other models of business they form a kind of cult that has figured out to continue living and remain happy even in the laps of failed economy. The goth subculture is also exemplified through Death Waits, a goth worker of Disney Fantasy Land.

The plot further intervenes the issue of hypercasualization that has become a major global element specifically of the developed countries. The discourse opens to introduce Suzanne Church a blog writer and a reporter who is attending a conference held by Landon Kettlewell the CEO of Kodacell. Then Perry and Lester are brought into focus when she went to Florida to document their invention of the New Work. Eventually more characters are introduced such as Tjan the manager of business. The plot basically revolves around these five major characters they are potential force behind the subversion of a society that has become less value oriented and more materialistic. Simultaneously it deconstructs hypercasualization and global capitalism. These characters are the metaphors to subvert business, capitalism, and the multinational economy. Therefore, very first aspect of discursive analysis comes through the characters.

Suzanne Church is a kind of character that subverts capitalism through her blogs. She is represented as a powerful character. And it will not be aggregation to suggest that more than half of her power and control exert through her blog writing, which can move the strongest pillars of the capitalist economy. Through her blog reporting she can mold destinies and change the levels of fame for the ones she blog about. Perry and Lester on the other hand are the 'makers' of New Work they are the representatives of a geek culture. They have the competency to make use of discarded gadgets they are the high techs who have introduced the junkyard trend in technological work. They take existing technologies combine and remix them to make new things much cheaper and applicable.

The New Work created havoc for the capitalists because they take the New Work as an obstacle for their consumeristic approach. They are facilitated by Kettlewell under the umbrella of Kodacell a company reconstructed to introduce and encourage the New Work. They make use of discarded and obsolete technology and shape it into something useable, thus they provide new identity to the so called discarded and old things. Therefore, their business substantiates that none of the representations are constant, discarded and old things can get novel and functional again with new representations. "I'm building a tape-loading seashell toaster-robot out of discarded obsolete technology because the world is full of capacious, capable, disposable junk and it cries to be used again" (34).

Perry is the master mind behind the creation of the very famous ride reconstructed from the junk and other useless or obsolete technical gadgets. The

fame of the ride lies in its quality to construct a story by the representation of various scenes, it is a kind of story that everyone can relate to and take part in its deconstruction and reconstruction. The ride is peculiar and more famous than the Disney Land because it is not merely a simulacrum of the real like the Disney Land. Disney Land deceives the visitors by making them aware of the duality of reality through the depiction of a fantasy life based in the Disney Land in order to make them believe that the fake lives they live are real. The ride instead creates the hyper real in between the real and the virtual it represents the story of everyone they can add to and delete from it. Hence, Perry and Lester reconstruct new representation of work and business discarding the old capitalist identity of business that is consumerists.

The creation of new kind of work is corroborated by Tjan, Lester and Perry's manager " 'We going to create a new class of artisans who can change careers every ten months, inventing new jobs that hadn't been imagined a year before' "(45). Perry's character subverts the capitalists and executive suits who invent things only from the commercial point of view that have less or almost no utility purpose. To the contrary he invents and manufactures new technologies regardless of any commercialism for he detests being a part of the consumer's culture. His idea is to make people self-sufficient in technology so that they don't need to depend on the capitalist class. Thus, his work is to subvert capitalism like he said to Francis the point in inventing new technologies is to make people capable to make their own items of use in their homes with no involvement from capitalism. As the following lines represent:

Make your kitchen fixtures. Make your shoes and hat. Make your kid's toys—if it's in the stores, it should be a downloadable, too. Make tool chests and tools. Make it and build it and sell it. Make other printers and sell them. Make machines that make the goop we feed into the printers.... 'the thing that we need to do is make these people the authors of their own destiny'. (93)

He aspires to make such machines that can reproduce other machines without any human aid. The kind of machine that is useful for the people like his 3D printer which prints every material item instead of purchasing or making it. Tools or machines that can reproduce themselves subvert the binary between the organic/inorganic. "He gestured at the rapid prototyping machines they had, the 3D printer and scanner setups. 'I mean something like that, but I want it to be capable of printing out the parts necessary to assemble another one. Machines that can reproduce themselves'" (93).

Apart from the characters the discursive analysis also involves the representation of such scenes in the novel that dismantle the vice of capitalism along with its counterparts. The deconstruction of consumerism and capitalism is denoted through the dead shopping malls. These dead malls are present throughout the country they are reconstructed into sights for the rides where vendors sell things. Lester

and Perry also reused one of these dead malls as their workshop, which also subverts materialism that is a current currency of today's world. Perry's conversations and discussions with his friends reveal his temperament one such conversation with Tjan endorses the destabilization of a society based on materialism. "Well, you were the suit. Getting rich is what suits do. I'm just a grunt" (141).

Landon Kettlewell and Tjan are the icons of capitalism they represents the suits or the capitalist class. Kettlewell is the initiator of Kodacell he is the CEO of Duracell and Kodak. The discourse represents Duracell and Kodak's struggle to survive in a society that has become IT (information technology) oriented where tools and gadgets frequently become obsolete and out of use while new versions and styles replace them. Thus, the market no longer requires their products as they failed to innovate and face the challenges of the ever changing technological economy. To quote Kettlewell,

There aren't enough buyers for the batteries or film—or any of the other stuff we make—to occupy or support all that infrastructure. These companies slept through the dot-boom and dot-bust, trundling along as though none of it mattered. There are parts of these business that haven't changed since the fifties....

Technology has challenged and killed businesses from every sector.... (110-111)

Their failure to survive due to their persistency in negating transformation with the demands of time denotes that permanency for a constant identity in the world so dynamic leads to end and annihilation. Therefore, Kettlewell and his financial supporters decided to buy Duracell and Kodak, and combine them together to build a new business with the merging of their names into Kodacell. The merging of two companies into one connotes the deconstruction of old identities along with a reconstruction of novel identity. Thus, the representation of business gets modified through Kodacell with the innovation of junkyard New Work. According to Tjan, "Every industry that required a factory yesterday only needs a garage today. It's a real return to fundamentals" (45).

The deconstruction of Kodak and Duracell is simultaneously related to the theme of hypercasualization. Under the leadership of Kettlewell, Kodacell became an initiator to introduce a new kind of entrepreneurship along with the New Work, which soon attracted imitators who started to work on the same lines thus venturing a new kind of capitalism. Kettlewell's idea to find the creative geniuses like Perry and Lester then offer them a business manager and funding though comparatively it seemed to be a non-hierarchical business model yet later in turned out to collapse under the shackles of capitalism.

Tjan another entrepreneur and manager of the New Work is also a representative of capitalism. His character is vigorous to breakdown the behavioral stereotype notions of representation in specific

situations. As he turn out to be the opposite of stereotype suits Suzanne has had assumed him of:

Tjan turned out to be a lot older than she'd expected. She'd pictured him as about twenty-eight, smart and preppy like they all were when they were fresh out of B-school and full of management Wisdom. Instead, he was about forty, balding, with a little potbelly and thinning hair. He dressed like an English professor, blue jeans and a checked shirt and a tweedy sports coat.... (41)

While in Logan when Suzanne met him after he left the job at Kodacell he had a very different get up than the one he use to carry on in Florida that has a hot climate where he used to dress up in nylon slacks and ironed collars white shirts. He symbolizes the deconstruction of stereotypes, "Funnily, now that he was in the cold Northeast, he was dressing like a Floridian in blue jeans and a Hawaiian bark-cloth shirt with a bright spatter of pineapples and Oscar Mayer Wienernobiles" (98-99). With Tjan's apt management skills the New Work gain eminent success but it turned out to be transient denoting that nothing lasts forever in an ever transforming techno society change is the only constant. Soon after Tjan leaves the management of Lester and Perry's their work started to face the downfall as they are the grunts not the suits to fight the trends of venture capitalism.

Tjan's urge to move on for a better economic status and taking the job of Vice President in Westchester County, a company that stands as Kodacell's imitator as well as its competitor suggests the he is a capitalist to the core who can only think in terms of profit. His job in the company would be to guide and observe financial people and then sign them up as entrepreneurs for the Westchester County. According to him "The company understands funding individual entrepreneurs" (64) thus he can get big benefits and extract much capital from it. Both Kettlewell and Tjan are the players of power and control for they are the councils of a capitalist economy that centers on the threshold of power and control. They are the reps of a society that is based on the power structure of money or capital where extremely rich extract power through controlling the economy. These two characters are symbols of capitalism and through them Doctorow has aimed to subvert capitalism and the capitalist society.

The discourse of *Makers* excels to decenter Disney Imagineering as a consumer capitalist agency that produces useless things merely to extract or consume a vast portion of capital from the economy through Sammy or Samuel R.D. Page, the Vice president of Fantasyland. He started to work in Disney Imagineering over a decade ago when the company sufficiently used to entertain its employees. The novel deconstructs Disney Imagineering Company along with its eleven theme parks, shopping centers and the Fantasyland as merely an epitome of capitalism and consumer's culture that propagate commercialism. For Sammy the ride invented by Lester and Perry is a crucial threat for

the Disneyland theme parks and rides as it is more popular among the people than Disney rides. As compared to Perry's ride the Disney rides are banal merely created to extract money from the people while the ride and its makers have no mercenary purpose to feed the capitalists. Thus, Sammy perceived the ride to be a potential threat for Disney Imagineering for it has changed the epistemological models of capitalism and consumerism by providing the people with much cheaper and innovative entertainment into which they can add and remove items.

The ride is not merely a ride rather they named it a 'story' that is embodied inside the ride. The individuals enjoy the ride for it creates a sense of ownership in them they can make modifications in its theme unlike the Disney rides. Due to its popularity similar rides are created throughout the country. The people can easily download and print the required tools for establishing their own rides, which has killed the very essence of capitalism. As said by Lester " 'It's been getting more and more story like. The way that doll keeps on reappearing'. 'It's got scenes! That's what they are, scenes'..." (179). Henceforth, Sammy tries his level best to sabotage the ride in Boston just to smudge the growing popularity of the ride. The decline in the fame of Fantasyland had made Sammy vengeful of Perry's ride. The following lines suggest the deconstruction of Fantasyland: "The new Fantasyland had been a feather in Sammy's cap that had kept him safe from the politics for a long time, but not anymore. Now it was getting run-down: cigarette burns, graffiti ..." (192). He wants to abolish the Fantasyland due to its goth environment, which he has started to detest because he has realized that the handsome profit they used to earn is no more. The goths are indulged into drug fight and sex that has turned out to be too much for the management to cope with. "A couple of goth-themed parks in the area had shuttered, as had the marshy one in New Orleans. Last month, he'd shut down the goth toddler clothing shop and put its wares on deep online discount" (193).

Sammy eventually sues Lester and Perry for using the Disney junk in their ride that was placed in the ride by Death Waits and other goths whom he had fired from their jobs. They loved the ride and kept on adding their stuff into it so to make it more theme oriented. All of the rides throughout the country were raided by the police and banned till some solution, which suggests how the grand narrative of Disney is being subverted by a mininarrative, the ride. "They were shut down because of Disney trademarks in the ride itself, or so it seems.... Disney's filed all the injunctions at the state level ..." (210). The interplay of power and control that Disney extends on the lives of the people and economy is exemplified by Death Waits. During the raid on the dead mall Perry and Death Waits met accidentally and Death Waits briefed Perry about the encroachment capitalist policy run by Disney to rule the economy as a powerful bidder of capitalism.

“They must totally hate you. I used to work there, they hate anything that takes a Florida tourist dollar. It’s why they built the memorial extension to Orlando airport—to make sure that from the moment you get off the plane, you don’t spend a nickel on anything that they don’t sell you” (227).

Similarly the power and control that Disney extends in the lives of the people within their own homes is proposed by Lester when he explained *Death Waits* about the *Disney-in-a-Box* printer (DiaB). The DiaB is a tool that can become pervasive in the lives of the people to such an extent that it can control them instead of being controlled by them. It denotes the power that Disney has upon the society. Lester on the contrary wants to decenter the control by remodeling the DiaB so that the control should transfer into the hands of the customers instead of the Disney as the following paragraph suggests:

‘So here’s this stupid thing, which Disney gives you for free. It looks like a tool, like a thing that you use to better your life, but in reality, it’s a tool that Disney uses to control your life. You can’t program it. You can’t change the channel. It doesn’t even have an off switch. That’s what gets me exercised. I want to redesign this thing so it gets converted from something that controls to something that gives you control’. (342)

The grand narrative of Disney is further subverted by Freddy and Suzanne as a promoter and producer of consumerism and capitalism. When Freddy was called by Sammy with the purpose to manipulate him against Perry and Lester for he was aware of Freddy’s dislike for techs and geeks but to Sammy’s dismay Freddy revealed his loathe for the commercialistic companies like Disney. To quote Freddy,

You Disney people with your minimum wage and all sexual harassment, you can eat labor policies in your nice right-to-work state; you get away with murder. Anyone who criticizes you does so on your own terms: Is Disney exploiting its workers too much? Is it being too aggressive in policing its intellectual property?....

I care that your business is unfair to the world. That it aggressively exploits children to get their parents to spend money they don’t have on junk they don’t need. I care that your workers can’t unionize, make shit wages, and get fired when they complain or when you need to flex your power a little.... (264)

This deconstruction of Disney is substantiated by what Sammy has done with *Death Waits* after firing him from his job he had also hired a man to murder him. He is also involved in the abolishment of the *Fantasyland* and firing the workers rendering them jobless. The politics of power through control and the extraction of capital from every single quarter of the economy is the focus of Disney. It pays less to its workers who have no unions thus they can’t stand for their right in the absence of a leader or a focal person. It extracts the most from the customers selling them useless junk that has no practical utility. This type of capitalism characterizes the use of humans as commodities.

The Disney according to Freddy likes to play with power by controlling the society and economy whereas the average person like him lives throughout his life without any power. Suzanne’s planned to visit the *Disneyland* in order to acquire a firsthand knowledge about the place and to blog the simulated reality of the *fantasyland*. When she planned her visit to *Disneyland* she was shocked to know that a “week in Disney cost a heart-stopping sum of money—the equivalent of six month’s rent in Petersburg” (336). This fact reveals the amount of capital Disney consumes from the economy. Suzanne further dismantles Disney through her blog where she has tried to portray the apt picture. Her purpose is to show that all is not fun and glee in the *Disneyland* rather along with its themes parks, shops, motels and rides the *Disneyland* can get as dull and banal as any other ordinary place. The subversion starts from the very first line of her blog, “It’s easy to dismiss Disney. They make more lawsuits than rides these days” (354). She starts from the facades that are in front of the rides they disclose the story behind the scene and tell about the workers who are always behind the prospect. She equally reveals the boredom that as a visitor she started to feel after spending some time in these parks:

I came here ready to be bored and disgusted and fleeced of every nickel. I am disappointed. The parks are tremendous at separating people from money, it’s true. They’ve structured each promenade and stroll so that even a walk to the bathroom can create a ‘Mommy, Daddy, Want It NOW!’ situation. For such a happy place, there certainly are a lot of weepy children and frustrated parents (355).

What so ever the *Disneyland* with all its glamor and pomp fails to provide the people with real happiness. Instead it is a place where a child can weep and an adult can feel frustrated. It is a capitalist trench where one can part from every penny in one’s pocket. Then she embodies the plight of the workers that are known as the ‘*Castmembers*’ they earn the minimum of wages. They hang around, pick the litter and meet the guests with convincing cheerfulness yet they are the least paid workers of the grand Disney. She further provides the details about the rides and the immoral nightclubs where the kind of entertainment going on is barely family oriented. The types of food or candies they sell in these parks are sufficient to raise any kid’s blood sugar. In the words of Suzanne *Disneyland* “... is the kind of place where you have to love the sin and hate the sinner” (355).

The very current issue of hypercasualization is illustrated in the novel through the subversion of economy and capitalism that has eaten itself and has made the masses jobless. Privatization of business and venture capitalism are suitably deconstructed in the novel through the *Kodacell* that is an epitome of entrepreneurship. The trend of merging companies for the innovative and new marketing due to technological inflation has given vent to hypercasualization that is a major player in the

decline of world's economy. The merging of Kodak and Duracell into Kodacell is a discursive representation of business and economy of existing information technology focused societies. It is evident from Kettlewell's speech to the press conference. "Here's the thing: the market had valued these companies at less than their cash on hand. They have twenty billion in the bank and a sixteen billion-dollar market cap. We just made four billion dollars, just by buying up the stock and taking control of the company" (Doctorow 10).

A rise in consumer culture and commercialism within the past decade that is still ruling over the lives of the people has gained more momentum that has created and focused on hierarchy of needs. This discursive issue is subverted aptly in *Makers* with the representation of the Disney Imagineering that is depicted as an agent of venture capitalism. From the idea of the creation of Disney till its contemporary progress and success the discourse represents the Disney as a capitalist to the core and a firm propagator of consumer culture. The Disneyland executives like Sammy sees the New Work and the ride as Disney's rival in business. For the ride attracts more visitors and tourists than the Disney theme parks, the ride is more economical and innovative than the monotonous and costlier rides in the theme parks. This proves to be a sufficient reason for Disney to sue Perry and Lester for the use of Disney trademark junk and discarded stuff placed in the ride by Death Waits and the other goths fired from the Fantasyland after some of the rides are abolished. One of the local newspapers has projected the tussle between Kettlewell and Disney, which dismantles Disney along with its consumerist policies and agenda. "Most damning is the number of former Disney Parks employees (or "castmembers" in the treacly dialect of the Magic Kingdom) who've posted information about the company's long-term plan to sabotage Kettlewell's clients" (253).

In the hierarchy of power structure Disney is represented at the highest level it is shown as the biggest bidder of consumer culture apart from projected as a racist. Hilda's conversation with Perry about the Disney has dismantled the historical and the contemporary trends in the establishment of Disney Company:

Have you ever read up on the history of the Disney Company? The old one, the one Walt founded? Walt Disney wasn't just a racist creep; he was also a mad inventor. He kept coming up with these cool high-tech ways of making cartoons—sticking real people in them, putting them in color, adding sync sound. People loved it all, but it drove him out of business. It was all too expensive.... (308)

The type of themes and cartoons created by Walt speak of his racist mind. Thus, capitalists mostly seek the world through economic point of view regardless of ethical values and morality and incase of Disney prejudice for race and racism is a feather in a cap. To quote Hilda, "At some level, they're all interchangeable, mercenary parts" (308) whereas according to Perry "They are all predatory; they all

have delusions of grandeur" (309). The compromise between Perry, Lester and Sammy for selling their ride to Disney near the end of the novel represents the victory of Disney and suggests that consumerism cannot let other inventors to make things free of mercenary cause as it is for them to draw the remaining penny from the pockets of consumers befooling them with trademarks and status. Therefore, for Perry and Lester the "Disneyfication of the activists rides around the country" seemed like "selling out their comrades" (393).

4. Conclusion

The *Makers* is rich in the destabilization of capitalism and materialist entrepreneurship it exclusively decenters commercialism and the consumer culture that has eaten up the money of the masses from every resource. The icon or symbol of such a consumer culture is the very famous Disney a metanarrative of power, wealth and control, which is frequently subverted in the novel. The novel discursively deconstructs the two major evils of the capitalism, consumerism and hypercasualization that can make the individuals devoid of jobs and money, thus the end result is the collapse of economy. Thus, from the above discussion it is evident that *Makers* delineates a variety of discursive practices that destabilize capitalism with all of its elements.

The critical discussion has exemplified the deconstruction of capitalism through characters, themes and plot of the novel. The aim of this research as mentioned before is not to implement rules to uproot capitalism as a social vice. Rather the researcher targeted to dismantle capitalism through Post-cyberpunk narrative in order to represent the significance of the contemporary literature. Therefore, the significance of Post-cyberpunk as an emerging genre or twenty-first century literature is highlighted through the above discourse. As suggested before that the aim of literature is to represent the given society and culture, thus Post-cyberpunk literature is plentiful of such representations that speaks for it discursivity.

The Marxist Postmodernist destabilization of Disney suggests a world where power is a tool in the hands of mega-corporations due to which these corporations rule the economy of the world. The consumer's culture thoroughly works for the benefits of the ruling class for which even they use their employees as commodities.

References

- Altintas NG (2006). Postcyberpunk Unitopia: A Comparative Study of Cyberpunk and Postcyberpunk. MA thesis. Istanbul Bilgi University.
- Baudrillard J (1994). Simulacra and Simulation. Trans. Sheila Faria Glaser. Ann Arbor: University of Michigan Press.

- Deleuze G and Felix G (1983). *Anti -Oedipus*. USA: University of Minnesota Press.
- Derrida J (2004). *Difference. Literary Theory: An Anthology*. Ed. Rivkin, Julie, and Michael Ryan. 2nd ed. Maiden: Blackwell Publishers.
- Doctorow C (2009). *Makers*. Hammersmith, London: Harper Collins Publishers.
- Elias H (2009). *Cyberpunk 2.0: Fiction and Contemporary*. Portugal: LabCom Books.
- Foster T (2005). *Introduction: Cyberpunk's Posthuman Afterlife. The Souls of Cyberfolk: Posthumanism as Vernacular Theory*. By Foster. Minneapolis: University of Minnesota Press.
- Geef D (2015). *Late Capitalism and its Fictitious Future(s): The Postmodern, Science Fiction, and, the Contemporary Dystopia*. PhD thesis. Erscheinungsjahr University.
- Huereca RM (2010). *The Age of the Diamond Age: Cognitive Simulations, Hive Wetware and Socialized Cyberspaces as the Gist of Postcyberpunk*. Atlantis. Journal of the Spanish Association of Anglo-American Studies 32(1): 141–154.
- Jameson F (1991). *Postmodernism, or, the Cultural Logic of Late Capitalism*. Durham: Duke University Press.
- Lyotard JF (1984). *The Postmodern Condition: A Report on Knowledge*. Minneapolis: University of Minnesota Press.
- McCaffery L (1991). *Storming the Reality Studio: A Casebook of Cyberpunk and Postmodern Science Fiction*. Durham: Duke UP.
- Nordstrom JM (2010). *The Ideology of the Capitalist Dystopia: A Marxist Analysis of William Gibson's Neuromancer*. Bachelor thesis. Lulea University of Technology.
- Richardson M (2001). *The Experience of Culture*. London: Sage Publication.
- Ronay JIC (1991). *Cyberpunk and Neuromanticism*. Ed. Larry McCaffery. *Storming the Reality Studio: A Casebook of Cyberpunk and Postmodern Science Fiction*. Durham: Duke UP: 182-195.