

The Saturation of the Hyperspace in the City of Dubai in J. O'Neill's *The Dog*

Suha Alkeyam*, Fadia Suyoufie, Abdullah Dagamseh

Department of English Language and Literature, Yarmouk University, Jordan

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Abstract

This article examines the dynamic saturation of the hyperspace in the development of cities worldwide. Hyperspace is defined as a seemingly utopian project that fuses spatial, material, and temporal complexities in cities. By analyzing *The Dog* (2013), the study explores how the saturation of city hyperspaces operates as a global capitalist project. O'Neill's portrayal of Dubai reveals the city's political, economic, spatial, and architectural transformations designed to integrate it into the global capitalist system. The novel illustrates how Dubai's hyperspace is severed from its state sovereignty, a process reflected through the musings of O'Neill's protagonist, X. Grounded in postmodernist theory and supported by textual analysis of Don DeLillo's *Cosmopolis* (2003), this article uncovers the subtle mechanisms underlying Dubai's evolution into a hyperspace. It concludes by highlighting the adverse effects of hyperspace saturation on cities and their inhabitants.

Keywords: Hyperspace; Capitalism; Culture; O'Neill; DeLillo.

Introduction

The history of the world is the history of cities. Predicting the contours of the future requires the evolving cultural, political, and economic roles of urban centers. Western civilization has historically forged a strong interconnectedness between cities and Western capitalism. For instance, Florence emerged as a banking hub during the Renaissance while industrialization transformed London into an "imperial metropolis, characterized by "a commanding...position and depended on the mechanisms of military, ideological and administrative power" (Brooker 2002, 5). Throughout history, the Western propensity for economic, political, and cultural domination—achieved through various capitalist projects—has been firmly established. Literature has contributed to expanding our understanding of the darker effects of Western civilization as it exposes the expansionist and exploitative capitalist agendas of some Western empires. Many novels such as *Beloved*, *The Help*, and *The Book of Negroes* unmask the inhumane treatment of the colonized people who were enslaved, abused, and killed and are still suffering to fulfill the Western thrust for power. Other authors like Don DeLillo, Thomas Pynchon and Colson Whitehead, among others, targeted the adverse effects of capitalism.

Our article examines the saturation of city hyperspaces as depicted in O'Neill's *The Dog* and exposes the latest global capitalist strategy that aims at controlling cities and severing them from their

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* Corresponding Author: 2018300006@alumni.yu.edu.jo

states' sovereignty. *The Dog* unveils the realization of global capitalism's overarching aim: the domination of world nations with minimal resistance. To deepen this analysis, the article juxtaposes *The Dog* with DeLillo's *Cosmopolis*, using the latter as a framework to critique the foundations and consequences of hyperspace saturation in cosmopolitan cities such as New York and Dubai. As an exceptional chronicler of socio-cultural paradigms, DeLillo delves into the risks posed by the global saturation of city hyperspaces. The article underscores his ominous warnings about the future—a world where cities are dominated by systematically constructed hyperspaces that strip them of their autonomy. DeLillo's *Cosmopolis*, like his earlier *White Noise* (1985), dismantles the mechanisms that degrade urban environments and their inhabitants. Similarly, *The Dog* explores the negative consequences of hyperspace saturation in Dubai, illustrating how global capitalism exploits these processes to undermine cities' ties to their nation-states.

Since our article explores the saturation process of Dubai into a hyperspace, it is essential to first define the concept of hyperspace and what the saturation of a city's hyperspace entails. In *Postmodernism, or the Cultural Logic of Late Capitalism* (1991), Fredric Jameson describes hyperspace as a "mutation in space" that is in a process of becoming (Jameson 1991, 44). Although hyperspace is traditionally associated with physics and science fiction – particularly Einstein's theory of relativity—it carries more complex implications in the postmodern context. The saturation of a city into a hyperspace refers to the construction of an advanced and seemingly perfect world space. Under the reign of technology and virtual reality, hyperspace becomes the locus of image specialization, media stylization, mutated cultural codes, and commodity value—elements that the material structure of the city increasingly relies on for its creation and sustenance.

Dan Simmons, Isaac Asimov, Robert A. Heinlein, and many other science fiction authors engage with the concept of hyperspace from various perspectives, often in relation to time, advanced technology, space travel, and multidimensional realities. They employ the term to explore themes such as freedom, progress, identity, human connections and experiences with technology and spaces. Several scholars have also examined the use of hyperspace in literary works. For instance, Elizabeth Anne Hayes interprets the mall in William Gibson's *Virtual Light* as a hyperspace (Hayes 2015, 86). Similarly, in his article "Fragments on Cyberpunk," Peio Aguirre observes that "postmodern hyperspace also found its natural field of expression in cyberpunk (the genre that mixes science fiction with postmodernism)" and that, as he believes, where "William Gibson came up with the concept of 'cyberspace'" (Aguirre 2007, 129). Brett Davidson also engages with hyperspace in *Selves and Spaces in Science Fiction*, using Fredric Jameson's interpretation of the term to examine postmodern spaces. Although hyperspace is widely referenced in literature, it has received limited focused attention, particularly in relation to its function as a capitalist project. To our knowledge, no specialized studies in literature have examined this aspect in depth. Our article addresses this gap by exploring hyperspace from political, economic, spatial, and architectural perspectives. We argue that DeLillo's *Cosmopolis* and O'Neill's *The Dog* present two urban models that illustrate the saturation of city hyperspaces as projects enabling global capitalism to sever

cities from their states' sovereignty—resulting in detrimental effects on the inhabitants of these hyperspaces.

Hyperspace, as theorized by Fredric Jameson, is a distinctly postmodern concept. It represents a hyper-city project that seeks to establish an ostensibly ideal relationship between the human body and the surrounding space. Julian Murphet further examines this relationship within a postmodern framework in his article "Postmodernism and Space." He contends that the central dilemma of postmodernism is no longer the "crisis of historicity" but rather the "reemergence of spatial consciousness in an escalating scale of magnitude, from the body, through the textures of everyday life, our cities, and ultimately to the planetary stage we are calling 'globalization'; all of which are in fact inextricable 'postmodern space'" (Murphet 2008, 115). Murphet explores the pervasive flow of postmodern spatial signs and virtual codes in a globalized era dominated by the virtual realm of social media, TV programs, news coverage, online information, and advertisements. These signs and codes, as he describes them, are superficial, distorted, and fragmented, and they become embedded in people's consciousness, leading to fragmented identities. Murphet argues that this phenomenon reflects the paradoxical nature of globalization, which is simultaneously homogenizing and fragmenting: "The diversification of cultures..., relative democratization and hybridization of practices, may all be thought of as a cultural counterpoint of differentiation to the 'economic' groundnote of identity already sketched. 'Globalization' is, somehow, both these rather incompatible, even contradictory, things at once... homogeneous and fragmented, same and different" (Murphet 2008, 131).

The construction of buildings in postmodernism often conveys superficial meanings and signs that people unconsciously internalize. In her article "Beginning to Theorize Postmodernism," Linda Hutcheon observes that "architecture has been rethinking modernism's purest break with history. This is not a nostalgic return; it is a critical revisiting, an ironic dialogue with the past of both art and sociology... its aesthetic forms and its social formations are problematized by critical reflection" (Hutcheon 1987, 11). Hutcheon argues that postmodern architecture, with its superficial designs, aims to attract attention and serve economic purposes. By replicating styles reminiscent of famous cultural landmarks and sites, postmodern architecture facilitates the transformation of cities into globalized spaces. Moreover, the modern style of these buildings emphasizes consumption and entertainment, reinforcing their role as tools of economic exploitation. Postmodern spatial paradigms thus serve as a virtual façade, masking the mechanisms through which global capitalism influences the consciousness of city hyperspace dwellers. Our article examines how postmodern spatial paradigms materially and virtually enable the saturation of city hyperspaces, particularly through architecture and electronic media that miniaturize cities into stylized global spaces. This analysis draws on Baudrillard's theories of the "Real" and Paul Virilio's insights on visual culture to explore how the saturation process manipulates consciousness through a glamorous yet artificial reality.

In his essay, "The Illusion of Zero Time," Paul Virilio identifies there are three elements that enable the saturation of cities into hyperspaces: *speed*, *movement*, and *temporality*. The element of *speed* works on the special level of the city, reshaping it into a hyperspace. It transforms the city hyperspace to become a nexus of up-to-date information and instant communication with the globe. The second element,

movement, opens possibilities of entrances to and exits from cultural sites, signs and atmospheres, facilitated by the hyperspace's transportation systems and its mimetic replication of other cultural landmarks. Finally, *temporality* alters the physical laws of light and speed, as well as the relationship between place and space, creating a situationally mappable cognition of absent signs and perceptual surroundings in consciousness of the city's dwellers. These elements are evident in *The Dog*, illustrating Dubai's transformation into a hyperspace. While these changes seem to render Dubai a perfect global city, they also lead its inhabitants to experience hollow identities, existential trauma, and moral decadence.

It is essential now to explain how the construction of city hyperspaces serves as the latest strategy of global capitalism. Warren Magnusson discusses the phenomenon of the hyperspace from a critical perspective, exploring how the term, originally rooted in physics, has been appropriated by sociology and urbanism. In his essay "Hyperspace: A Political Ontology of the Global City," Magnusson argues that hyperspace is a political phenomenon, a global city shaped by "variety of social movements," including capitalism, which "have constituted" and continue to constitute "various institutions, practices, and forms of identity" (Magnusson 2000, 101). The connection between cities and global capitalism has been theorized by several critics, including William I. Robinson and Ugo Rossi. Robinson, an American professor of sociology, and Rossi, a professor of political and economic geography, argue that contemporary cities emerge from the system of global capitalism. In *Cities in Global Capitalism*, Rossi asserts that global capitalism is "a term that is intended to emphasize in a geographical vein the increasingly planetary reach of the capitalist city" (Rossi 2017, 23).

In his study on global capitalism, Robinson examines the emergence of the transnational state, a phenomenon that supports our claim that the global saturation of city hyperspaces enables the system of global capitalism to dominate the world. According to Robinson, structural adjustments – loans "imposed by the IMF [International Monetary Fund] and the WB [World Bank] ... become the major mechanisms for adjusting local economies to the global economy" (Robinson 2004, 79). These programs, as argued by Robinson, function as apparatuses to blur geographical, economic, political, and cultural boundaries between different states.¹

In his book, "*Spaces of Global Capitalism: A Theory of Uneven Geographical Development*", David Harvey revisits his concept of "accumulation by dispossession" to assert the "continuation and proliferation of accumulation practices...during the rise of capitalism" (Harvey 2006, 43). Harvey argues that the traditional tactics of capitalism have been replaced by the "commodification of labor power and the suppression of alternative (indigenous) forms of production and consumption; colonial, neo-colonial and imperial processes of appropriation of assets (including natural resources) ...the national debt and, most devastating of all, the use of the credit system as radical means of primitive accumulation" (Harvey 2006, 43). In 2004, Robinson responded to Harvey's call for "a better theoretical interpretation" of the accumulative wealth that has been dispossessed of "spaces of the world economy" (Harvey 2006, 69). Robinson proposes that the system of global capitalism is already integrating nations into its structure. Consequently, the saturation of city hyperspaces and the ability of the system to control these hyperspaces

depend on eliminating the nation-state's effectiveness to regulate economic activity within its own geographical boundaries. In DeLillo's *Cosmopolis*, our article traces the gradual implementation of the hyperspace in various nations. In *The Dog*, however, this article reveals how the saturation of the city hyperspace sustains the dominance of global capitalist systems through the manipulation and the distortion of the world's history and reality.

The Dog, which remains critically underexplored, represents O'Neill's views of how globalization ushers bleak changes to the contemporary world order. While O'Neill's novel, *Netherland*, won the PEN/Faulkner Award for Fiction, *The Dog*, as Sarah Wasserman notes, was "mostly panned or ignored by critics". In her essay, "Critical Darlings, Critical Dogs: Joseph O'Neill and What Contemporary Criticism Doesn't Want", Wasserman argues that *The Dog* is deliberately neglected because it "pokes at the historical, political, and aesthetic blind spots that arise when we focus too narrowly on texts that affirm our critical preferences" (Wasserman 2022, 566). The novel, she asserts, disrupts "multicultural idealism" (Wasserman 2022, 568) and portrays "a crisis of subjectivity" for the white man. Moreover, Wasserman states that the novel not only dismantles the prejudiced West/East binarism but also highlights to the ongoing dilemmas of the global economic hegemony and exploitation. She concludes that *The Dog* is disliked because it shatters any hopes for global political, economic, and cultural progress associated with the rise of postmodernism: "When we overlook a novel such as O'Neill's because it feels out of step with...our current hopes that literature might redeem the present from the past, we may simply be describing a novel that is, properly speaking, historical" (Wasserman 2022, 581). However, our article focuses instead on exposing the global capitalist saturation of city hyperspaces and its effects on urban dwellers, regardless of their skin color or ethnicity.

On the other hand, Christian Moraru critiques the depiction of Dubai in O'Neill's *The Dog*. He argues that the novel "projects and queries 'the spatial sublime' and O'Neill manages to bring out in bold relief the less relational, less co-presence-oriented, less democratic, and arguably less noticeable clauses of contemporary contracts of spatiality" (Moraru 2019, 4). Moraru challenges the cosmopolitan projection of Dubai's space, asserting that O'Neill reveals the forces underlying Dubai's transformation into an "unethical spatiality" (Moraru 2019, 4), where migrants are exploited, laborers are humiliated, moral standards are eroded, and access to sexual and illegal content is pervasive. In his article, "Topodemocracy: Joseph O'Neill and the Spatial Sublime," Moraru emphasizes the "predicament of democracy in the sublime cityspace of *The Dog* and in the twenty-first-century global world" (Moraru 2019, 10). Similarly, our article highlights the negative consequences of Dubai's seemingly utopian projection. However, it focuses more on the process of saturating Dubai into a hyperspace and how this saturation enables the system of global capitalism to dominate it.

Discussion

DeLillo's critique of the influence of capitalism on city dwellers in *Cosmopolis*, much like in *White Noise*, can be seen as a prelude to O'Neill's portrayal of Dubai in *The Dog*. In his book *The Specters of Marx*, Jaques Derrida discusses "hauntology" as a spectrum of "past" ideas and socio-cultural concepts that persistently and forcibly return to invade the "present" much like the uncanny return of a ghost. This

term symbolizes the ongoing state of capitalism and its ability to generate new tactics to achieve its goals, regardless of the destruction it causes to people, cultures, cities, and countries. The system of global capitalism conjures the pain and the horror it caused in the past while paving for its latest project: the saturation of city hyperspace. “Hauntology,” as Derrida refers to it, is the condition in which the specters of oppression, manipulation, and exploitation generated by capitalism for the purposes of domination have never been laid to rest. These specters sustain over time, allowing the capitalist system to continue its global domination. As Derrida observes, “instead of singing the advent of the ideal of liberal democracy and of the capitalist market in the euphoria of the end of history...let us never neglect this obvious macroscopic fact, made up of innumerable singular sites of suffering.... To haunt does not mean to be present, and it is necessary to introduce haunting into the very beginning with the concepts of being and time” (Derrida 1994, 106, 202). Thus, *Cosmopolis* unfolds the process that sets the foundation of the futuristic construction of city hyperspace. It rhetorically announces the return of the capitalist aims of domination; “A SPECTER IS HAUNTING THE WORLD THE SPECTER OF CAPITALISM” (DeLillo 2004, 96).

In *The Dog*, O’Neill embodies the vision of the saturation of city hyperspace through his depiction of Dubai. The novel holds a more complicated context of the hegemonic domination of the system of global capitalism through Dubai’s virtual and material saturation into a hyperspace. This domination is facilitated by the distortion and manipulation of the world’s history and reality. In *Cool Memories* and *The Vital Illusion*, Jean Baudrillard explains how the history of the world and the reality produced by city hyperspaces are fabricated and unsettling. The musings of X, the protagonist, reveal that the original meaning of the world’s reality and history is being dissolved, disappearing, and submerged. He conveys his reflections through metaphorical symbolism, such as the recurring image of the sunken empire of Atlantis, alongside his thoughts on the French Foreign Legion, the Dubai Museum, and other cultural artefacts. Consequently, the semiotics of these representations contextualizes X’s fragmented and sometimes seemingly irrelevant narration of his life in Dubai and New York. Furthermore, through X’s observant lens, it becomes evident that people are coerced into a homogeneous identity – one that is decayed, hollowed, and existentially traumatized in this city hyperspace.

In DeLillo’s *Cosmopolis*, Manhattan reveals the transnational institutions that serve as centric towers for implanting city hyperspaces worldwide. According to Thomas Hale and David Held, transnational refers to “activities, institutions, actors or processes that cross at least one national border, especially when actors other than national governments are involved” (Hale and Held 2011, 15). Prior to the saturation of city hyperspace, the system of global capitalism imposes structural adjustment programs (SAPs) on a global scale. These programs are maintained through some financial institutions and economic companies, such as banks, to alter the underlying structures of finance and economy within Manhattan, one of New York City’s most iconic boroughs. Packer, the protagonist in *Cosmopolis*, describes banks as free institutions that symbolize the “end of the outside world...they [are] made to be the last tall things, made empty, designed to hasten the future... they [aren’t] here exactly. They [are] in the future, a time beyond geography and touchable money and the people who stack and count it”

(DeLillo 2004, 36). The bank emerges as a symbol of a hollow future, where cities are controlled by transnational institutions disconnected from sovereignty and local roots. These institutions are centerless, implanted globally, and their profits do not benefit any specific country. In his article, "Global Political-Economy as Capitalist Hyperspace: Progressive Utopia or Otherwise?", John O'Brien highlights the bank's transnational and depersonalized nature: "with depersonalized money, there is depersonalized power and thus depersonalized responsibility, assuring maximum personalized benefit—for the chosen few" (O'Brien 2015, 7).

The bank in *Cosmopolis* shows how transnational institutions manipulate in the underlying economic and political structures of cities to enable the saturation of city hyperspaces through loans. Packer believes that money functions as a tool to control time and predict a future conducive to global capitalism's domination: "Because money has taken a turn. All wealth has become wealth for its own sake.... Money makes time... Clock time [accelerates] the rise of capitalism... because time is a corporate asset now. It belongs to the free market system" (DeLillo 2004, 77, 79). The relationship between money and the rise of capitalism is further elucidated by O'Brien's analysis of the connection between banks and the government. O'Brien states; "government's first obligation [is] to use the money loaned to it by those private banks to pay back the industries which supplied them with armament and logistics. With those industries financed by the same banks – thus profiting twice – there [is] rarely much liquidity left for social purposes" (O'Brien 2015, 7). In other words, governments borrow money from private banks to pay back the industries that provided them with "armament" and certain "logistics". After repaying these industries, that are often financed by the same private banks, the governments have little available fund left to pay back the loans they owed or even to invest in social programs such as education, healthcare...etc. Hence, the governments become indebted to the private banks which force them to let the banks interfere in the nations' economic and political decisions. Ultimately, this manipulative service of loans allows the global capitalist project of constructing city hyperspaces without any governmental resistance. As a result, Manhattan is primed for political and economic futuristic saturation into a hyperspace. It epitomizes the mechanisms of transnationalization that integrate it into the global capitalist system: "the present is harder to find. It is being sucked out of the world to make way for the future of uncontrolled markets and huge investment potential" (DeLillo 2004, 79).

This interpretation aligns with Virilio's prediction of the future of cities in *The Information Bomb*. Virilio envisions a future marked by the end of geography and the rise of virtualization, resulting in the creation of a "virtual city". He asserts that "the real city, which is situated in a precise place, and which gave its name to the politics of nations, is giving way to the virtual city, that de-territorialized meta-city" (Virilio 2005, 10-11). Virilio predicts a remapping of urban planning on a global scale. His argument about the future of cities explains how hyperspaces can detach from the politics of their nation-states. These spaces will remain geographically situated within their national borders, but their sovereignty will be subsumed into the global capitalist system.

The city of Dubai in O'Neill's *The Dog* exemplifies a city hyperspace that is detached from the sovereignty of its original country and controlled by the system of global capitalism. By welding the city's economic and political structures to the power of the global capitalist system, Dubai's saturated

hyperspace becomes a property of this global system. X observes that the world's "governors and controllers" (O'Neill 2014, 164) are themselves subjugated to the overarching capitalist system. He notes, "even these would-be controllers or governors [are] ruled by an undetectable legislature whose existence could be deduced from the existence of overwhelming laws of money the content of which [is] unknown to, or beyond the control of, our overwhelmed ostensible governors and controllers" (O'Neill 2014, 164-165). Virilio similarly predicts that the "meta-city", as he calls it, "is hence to become the site of the metropolitics, the totalitarian or rather globalitarian character of which will be plain for all to see" (Virilio 2005, 11). Virilio's vision informs our perspective in this article, which views the city hyperspace as more catastrophic than beneficial.

As previously noted, the three elements that virtually and materially saturate the hyperspace of Dubai are speed, movement, and temporality. These elements are evident in O'Neill's portrayal of Dubai as a manifestation of a world space. The protagonist, aptly named X, highlights that Dubai's man-made islands, located off its coast and called *The World*, are "named [so] because they [are] grouped to suggest, to a bird's eye, a physical map of the world" (O'Neill 2014, 9). While these elements ostensibly have positive effects, transforming Dubai into a seemingly idealized global city, they are underscored by concealed aims of domination that generate adverse effects on the inhabitants of the city hyperspace.

The first element that saturates the hyperspace in the city of Dubai is *speed*. In his article, "The Illusion of Zero Time", Virilio argues that

human beings are now no longer merely putting the relative speed of the animal or the machine to work; they are using the speed of the wave-packets of the electromagnetic domain, without even noticing that here they run up against an insuperable barrier, which is no longer the barrier of sound or heat, such as is encountered by supersonic or hypersonic vehicles, but the barrier of light, the last frontier of an energy intensity that forever limits human action and perception. (Virilio 2013, 28)

Speed is no longer contained within cables that enable the transmission of electricity. In other words, speed is no longer limited to the electronic instruments of TV or radio. With 24-hour live coverage on social media and its circulation through the Internet, speed has become, as Virilio suggests, the "casual idea, the idea before the idea" (Virilio 1991, 22). This contemporary acceleration generates signs that permeate everyday life, and these signs are delivered to the city hyperspace in mere microseconds.

The element of speed is essential to a city to be saturated into a hyperspace. The virtual space of the city must exist in a flux of speed to encompass all the signs generated by the global occurrences and events. In the novel, Dubai is described by X as embodying this flux of speed through its construction, virtual space, and conceptual domain, which are magically transforming and continuously being actualized: "I couldn't believe my eyes, in part because I [am] not actually meant to believe my eyes...because many of the image results [are] not photographs of real Dubai but, rather, of renderings of a Dubai that [is] under construction or yet conceptual" (O'Neill 2014, 11). X identifies some platforms such as MySpace, Vimeo, Facebook, and AOL as tools that enable this flux of speed.

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Because speed connects all countries of the world, X feels as though he has never truly left America. The live coverage of news, transmitted by immense speed, erases geographical and physical distances. Experiencing a city hyperspace means to live in a microcosmic virtual world. In other words, though X resides in Dubai, with a single click he can access the latest political or marketing upheavals in France. X is only one click away from virtually visiting Africa, Russia or even Madagascar:

An unpredicted result of befriending Mila and Mila's friends is that I've become really quite ... knowledgeable about the layout of Russia.... This isn't to say that I'm interested in these ladies' circumstances.... But I've always been interested in geography... [I] Google the place a given girl says she's from and I will learn a little about the world. My investigations are mainly photographic. I have contemplated the smokestacks of Magnitogorsk and the poplars of Gharm.... a window among thousands in a sovietic housing complex. (O'Neill 2014, 84)

Thus, X's habit of geographical searching can only hint at the elimination of geographical and physical distances enabled by the element of speed.

However, X expresses his dissatisfaction with this aspect of the city hyperspace, achieved through speed, because it delivers meaningless and absurd signs to the city space. The signs made available by the social media streams and live platform coverage allow people to access the latest news, information, or passive entertainment while at home, sleeping, eating, resting or working. In the novel, X reflects: "meanwhile it's still too early for bed, so it's back to...my digital vagabondage. The true meaning of humiliation is to be discovered here, I suspect. To "surf" ... is to ride one two foot-wave of imbecility after another. Even if one refuses to 'drop in' on stories about The Real Bodies of Mothers or Ten Things You Need to Know Today or Yoga Poses You Can Do without Leaving Your Bed" (O'Neill 2014, 180). These signs, which circulate incessantly on the internet, are calculated to attract viewers. Their absurdity and lack of meaning cause dehumanizing effects, as people fall in the trap of believing and imitating these signs, no matter how ridiculous and untruthful they may seem. This is why X feels humiliated whenever he finds himself engaging with such platforms. His reaction reflects an implicit acknowledgement of the ruinous pursuit of petty pleasures and trivialities.

The second element that materially saturates the city into a city hyperspace is *movement*. While speed operates on the virtual sphere to deliver signs from around the world that are absent in the city hyperspace, movement functions in the material sphere to incorporate the physical design of some of the world's unique landmarks into the urban planning of the city. Furthermore, as Virilio asserts, it is essential for a city hyperspace to have first-class transportation that facilitates movement between its geographical space and other cities worldwide: "Two contemporary aspects of globalization have, then, to be [taken] into account today: on the one hand, the extreme reduction of distances which ensues from the temporal compression of transport and transmissions; on the other hand, the current general spread of tele-surveillance. A new vision of a world that is constantly 'telepresent'" (Virilio 2005, 13).

Dubai in the novel is transformed into a saturated site of movement. The city is superfluous with simulated architectural landmarks found in different locations around the world. The Marina district, for example, is actually located in San Francisco, California, with another in San Diego. Through the element

of movement, the district is virtually relocated to the space of Dubai. Another landmark is the Freedom Tower in Manhattan, which is also simulated, as X observes, in the construction of Burj Khalifa: “I saw the Burj Khalifa at a comparable stage of completion.... its American counterpart, for all its massiveness, looks like a stump –a gargantuan remnant” (O’Neill 2014, 218). Although Burj Khalifa is built in a completely different geographical and cultural zone and context from the Freedom Tower, its advanced parallel construction serves as a material demonstration of the element of movement, transcending geographical barriers to saturate Dubai into a city hyperspace.

To create a complete saturation, the element of movement is not limited to the material construction alone. It also depends on the creation and simulation of the original atmosphere attached to the original physical landmark in the new construction designed in the city hyperspace. For instance, there is the Unique, a man-made island that contains constructions of Babylonian architectural sites: “I [walk] past the Fountains of Ishtar and into the Hanging Gardens.... My familiarity with Babylonian matters...begins and ends with the words ‘Ishtar,’... and ‘Nebuchadnezzar,’ this last item coming to me thanks to the (indoor swimming) Pool of Nebuchadnezzar, which one passes on the way down to the Unique Spa & Hammam” (O’Neill 2014, 54-55). It is not enough to construct the buildings in the Unique to simulate Babylonian architectural landmarks such as the Hanging Gardens. Through the element of movement, the city hyperspace re-creates the ancient Babylonian atmosphere by producing the same effects attached to the construction: “here the Mesopotamian fantasia relents somewhat, although it may well be the high-net-worth Babylonians had light-flooded soaking pools and twelve-foot-long towels and whispering attendants dressed in white nursing uniforms” (O’Neill 2014, 55). Specifically, this is how movement materially saturates the hyperspace in the city of Dubai, making the city hyperspace a material microcosm of the world. Although X lives in Dubai, he can easily enter and exit from different physical and atmospheric cultural signs and constructions that are found in America, China or even Romania.

The third element, *temporality*, serves as the final enforcement of the transformation of the city into a city hyperspace, enabling it to be saturated not only as a contemporary material and virtual world space but also as a historical one. Temporality allows the city hyperspace to function as a time machine, opening the possibility of traveling backward or forward to any specific point in time. Virilio comments on this element as follows:

From the late nineteenth century onwards, the objectivity of the old scientific observation was to be shamefully compromised by... the conquest of this ‘beyond’ of the visible... by Time itself –by its extra-temporality.... Temporality has now become.... a punctual form of ‘time compression’, historicity shrinks away... time becomes a kind of ‘present continuous’, a perceptual present. (Virilio 2005, 85, 125)

Temporality operates as a conjuring force in the city hyperspace, recreating atmospheres of specific eras through material constructions imbued with signs connected to other original, immaterial environments. This element is evident in the construction of The Trunk, which evokes, in both spirit and materiality, “Ceausescu’s Bucharest boulevards”. X remarks: “Driving along The Palm’s main thoroughfare, The Trunk, always makes me think of Ceausescu’s Bucharest boulevards: visually coercive

concrete apartment buildings that speak of broken Hausmannian dreams” (O’Neill 2014, 53). X’s reference points to *The Palace of the Parliament* in Bucharest, commissioned by Nicolas Ceausescu, the former head of state of the Romanian. Ceausescu, notorious for his oppressive regime, was executed after the Romanian Revolution in 1989. Vlad Moghiorosi notes that the palace symbolized the urban planning program known as systematization: “While abroad there were some attempts to reveal the real situation behind the systematization of Bucharest and put pressure on the state, within the country the population was rather passive” (Moghiorosi 2017, 48). As unjust and oppressive as the program can be, the Romanian people rebelled, overthrew their dictator, and renamed the building the *People’s House*. However, X perceives the context as more nuanced. While The Trunk conjures images of Ceausescu’s boulevards, it simultaneously alludes to “broken Hausmannian dreams” (O’Neill 2014, 46), invoking a broader critique of urban utopian ideals.

Here, X references Haussmann’s renovation of Paris during the reign of Napoleon III, a project planned by Georges Eugene Haussmann. As illustrated on the BBC website, the project aimed to achieve a comprehensive renewal and restructuring of Paris: “along with imperious avenues, Haussmann engineered grand squares, city parks... a comprehensive sewage system, a new aqueduct giving wide access to fresh water...elaborate fountains, grandiloquent public lavatories and rows of newly planted trees” (Jonathan Glancey, BBC News, comment posted January 26, 2016). However, the BBC notes that the project faced strong opposition, ultimately leading to the dismissal of Haussmann’s plan by Napoleon. In this context, X connects three temporalities to a single material construction: the Trunk in the present, the Palace of the Parliament in the 1984, and Haussmann’s renovation of Paris during Napoleon III’s reign. Thus, the context of Ceausescu’s Bucharest boulevards is invoked in the construction of the Trunk, which simultaneously evokes an invisible and intangible dimension of “broken Hausmannian dreams” (O’Neill 2014, 53). Through this element of temporality, the exquisite material planning of Dubai is saturated into a hyperspace that allows a labyrinthine evocation of the world’s history.

The three elements thus transform Dubai into a developed and seemingly historical world space. The Dubai hyperspace becomes an apparent space of ultimate heterogeneous experience, freedom, and openness to other cultures and their histories. In fact, these characteristics of the city hyperspace attract people from all around the world to visit and enjoy this microcosmic wonderland city. However, beneath the dazzling surface of this utopian material, spatial, and virtual presentation lies the subtle domination of global capitalism, achieved through the distortion and manipulation of the world’s reality and history as depicted in *The Dog*.

The saturation of the city hyperspace, as perceived through Virilio’s three elements, first distorts the world’s history to facilitate the domination of the global capitalist system. When speed, movement, and temporality all function simultaneously, Virilio observes that time and its three divisions – past, present, and future –are fused together, producing a distorted history with a stunted present. This manipulation is mainly sustained through the virtual realm of the city. Virilio explains:

Past, present and future – that old tripartite division of the time continuum – then cedes primacy to the immediacy of a tele-presence which is akin to a new type of relief. This is a relief not of the material thing, but of the event, in which the fourth

dimension (that of time) suddenly substitutes for the third: the material volume loses its geometrical value as an 'effective presence' and yields to an audiovisual volume whose self-evident 'tele-presence' easily wins out over the nature of the facts. (Virilio 2005, 118)

What Virilio implies is that in virtual reality, events lose their chronological order; they no longer possess a discernible first cause, rational effect, or reflexive consequence because they are manipulated to the point of becoming meaningless. The virtual reality of the city hyperspace alters historical contexts, omits some culturally rooted traditions, beliefs, and meanings, and erases the history of the colonized. In his book, *The Human Province*, Elias Canetti elaborates on Virilio's observations regarding the distortion of time, stating: "As of a certain point, history was no longer real. Without noticing it: everything happening since then was supposedly not true; but we supposedly didn't notice. Our task would now be to find that point and as long as we didn't have it, we would be forced to abide in our present destruction" (Canetti 1985, 69).

X's Google search reveals strategies adopted by certain media platforms to shift focus of history away from the suffering of some colonized peoples, thereby obscuring the historical capitalist drive toward cultural and political domination through the saturation of city hyperspace. It is suggested that *Wikipedia* appears to suppress the narratives of the colonized. O'Neill offers a compelling representation that resonates with Virilio's and Canetti's ideas about the distortion of the world history, particularly through his reflection on the rise of the French Foreign Legion. The *Encyclopedia Britannica* website reports that "the Foreign Legion was founded by King Louis –Philippe on March 9, 1831, as a military unit to support the conquest of Algeria" (Douglas Porch, Encyclopædia Britannica, comment posted December 21, 2024) This suggests that the Legion initially functioned as an instrument for expanding the French colonial empire. However, the Legion has since been employed as a mercenary military force in various international conflicts, including "Magenta and at Puebla and at Dien Bien Phu, at Kolwezi and Bir Hakeim, at Aisne..." (O'Neill 2014, 9). Through X, O'Neill implicitly critiques the manipulation of history, resulting from the saturation of the city hyperspace. X is portrayed as being awestruck by the French Foreign Legion, whose members, recruited from different regions of the world, demonstrate unwavering commitment to Legion's "sincere comradeship into which [they have] voluntarily and humbly entered, a brotherly commitment captured with moving straightforwardness by [its] Code of Honor" (O'Neill 2014, 9).

The virtual realm's invasion of reality may mark the point at which the history of the world becomes subject to manipulation. The virtual reality of the city hyperspace produces information that is neither right nor wrong; it distorts objective truth, obscures the hidden suffering of marginalized peoples, and conceals the true causes and motives behind colonial and capitalist injustices. Evidently, X becomes disillusioned by the very "illusions" propagated by the web. The explanations for the interventions of the French Foreign Legion presented on the website are, to some extent, misleading. The only purpose behind the establishment of the Legion was to serve the France's colonial ambitions and its insatiable thirst for power and domination.

The Saturation of the Hyperspace in the City of Dubai in J. O'Neill's *The Dog*

The most troubling outcome of the virtual distortion of certain historical events is its normalization, not only in the virtual domain but also in the material space of the city hyperspace, leading to complete distortion of history. X's observations about Dubai's Museum highlight how fabricated and manipulated narratives overshadow the authentic truths of history. When X takes his young intern, Alain, to the Dubai Museum, the experience proves to be a profound disappointment for both:

'It's so bad it's good,' Alain says....and I must insist, not at the expense of the good people who worked hard on these exhibit forty years ago, or out of disrespect for the local traditions honored here.... It's not anybody's fault that, until recently, this has always been an uneventful, materially poor, culturally static corner of the world, with inhabitants who did not prioritize their own future prestige or devote themselves to producing deathless *objects* for their museological self-presentation in posterity. (O'Neill 2014, 196-197)

The museum displays "reckless" exhibits that lack depth in cultural and historical significance. There is a "chuckle at a wood platform used as an outdoor bed... a goatskin drum... waxworks of life-sized Arab men drinking tea and puffing on shisha pipes" (O'Neill 2014, 196). The architectural design of the museum and its exhibits appear to be deliberately crafted to simulate the stereotypical images of Saudi Arabian culture often portrayed in the West. As X later observes, "This shocked me a little. I hadn't understood that it's no longer officially denied that history is cooked up. I'm fully aware that country branding is as old as Genesis, but have we become so despairing that we openly boast of our frauds on the facts?" (O'Neill 2014, 197).

X's revelation about the museum highlights the underlying motive behind the manipulation or "cooking up of our history": to grant certain agents access to undermine the city's sovereignty without resistance, not even from Dubai's own authorities. This observation not only exposes the distortion of history and the present but also underscores the rationale behind the saturation of hyperspaces in cities:

Evidently we live in a world in which deep thinkers or investigative journalists are no longer required to bring to light the mechanisms by which our world, and our sense of it, is [sic] controlled. The controllers [of] those buildings that wallow in their pipes... now jubilantly disclose their inner workings. (In this sense, the Rulers of the world's countries are) behind the times. [They]'ll learn soon enough. I'll bet. It won't be long before we'll be deafened by the screeches of whistles being blown by whistle-blowers blowing the whistle on themselves. (O'Neill 2014, 196)

Here, X exposes the passive role of the rulers this process. Unfortunately, the ultimate consequence of this saturation will be profoundly catastrophic. The rulers of each country will inevitably lose sovereignty over their own cities due to the global networking saturation of city hyperspaces governed by the global capitalist system.

The second goal behind the construction and saturation of city hyperspaces is to distort the original reality of the world, enabling the global capitalist system to assert its domination without the awareness of the public. The distortion leads the inhabitants of city hyperspaces to suffer from decayed, hollowed, and existentially traumatic identities, oblivious to the ongoing manipulation of the global capitalist system.

Baudrillard emphasizes the necessity of distinguishing between *Reality* with a capital “R” and *reality* with a lowercase “r.” He describes *reality* as “but a concept, or a principle and by reality, I mean the whole system of values connected with principle. The Real [, on the other hand,] ... implies an origin, an end, a past, and a future, a chain of causes and effects, a continuity and a rationality. No real without these elements, without an objective configuration of discourse. And its disappearing is the dislocation of this whole constellation” (Baudrillard 2000, 63). The *Real* with a capital “R” represents the original reality, untainted by fabricated signs of representation, simulation or human manipulation. It differs from the illusion of reality with a lowercase “r,” which we experience through filtered and mediated signs, symbols and codes disseminated by media, television, news, stereotypes, and imposed ideologies. By replacing the *Real* with a fabricated *reality*, the global capitalist system gains critical leverage to control individuals and the dynamics of their lives. This replacement generates a reality sustained by manipulated signs, values, and meanings that shape and define people’s actions and thoughts.

The suppression of the world’s original *Reality* is symbolized in O’Neill’s novel through the sunken empire of Atlantis. Atlantis, as a fictitious island first mentioned in Plato’s works, often appears in literature as an ideal representation of utopia. In this novel, Atlantis is elevated to another semiotic level, presenting the final map of the original *Reality* of the world – complete with its authentic beliefs and the pure, elementary signs and meaningful codes produced by humans without manipulation. Drowned in the ocean, Atlantis aligns with Baudrillard’s concept of the “Murder of the Real...[which] sounds like Nietzsche proclaiming the death of God. But this murder of God was a symbolic one.... the Perfect Crime no longer involves God, but Reality, and it is not a symbolic murder but an extermination” (Baudrillard 2000, 61). Baudrillard asserts that the extermination of the *Real* leaves not “a trace, not even a corpse....the Real is not just dead... it has purely and simply disappeared” (Baudrillard 2000, 61-62). The original *Reality*, with its objective truths, becomes blurred, obscured, and dissipated by the fabricated realm of fake *reality*. The most critical tactic for ensuring that distorted *reality* overtakes the original *reality* is to dissolve and bury the *Real* so deeply that it becomes invisible and inaccessible.

Any trace of the *Real* is eliminated in this city hyperspace to achieve a complete distortion and manipulation of the world’s reality, thereby enabling the global capitalist system to perpetuate its global networking and saturation of city hyperspaces. X makes a compelling observation about the population living in Dubai’s city hyperspace, expressing surprise that the local citizens “constitute only 10 percent or so of the population” (O’Neill 2014, 103). The locals, who represent the city’s original population, are disappearing. They are being replaced by non- nationals, foreigners, celebrities and migrants deployed in roles such as cleaning, serving, and assisting. As a result, the city’s history, along with its original cultural background and roots, is systematically erased alongside the dwindling presence of its native inhabitants.

Moreover, the working staff, including servants and maids in Dubai’s skyscrapers and shopping malls, are also dissolved in the buildings and urban planning of the city hyperspace, rendering them invisible to its dwellers. Their invisibility is a consequence of their poverty, which excludes them from the utopian perfection the city hyperspace strives to project. This space is designed as an idealized vision, devoid of any indication of degrading elements such as poverty. As a result, the presence of maids and

migrant workers in subordinate roles is relegated to the city's "underground" to preserve its glamorous façade. X observes, "What [rattles] me [is] the mysterious population of cleaning personnel. The mystery lay not only in their alternative geography – theirs [is] a hidden zone" (O'Neill 2014, 44).

By erasing all traces of the *Real* – the original, authentic, and pure reality devoid of any manipulated truths and signs – the fake reality takes over, producing a delirious effect in the projection of the city hyperspace. *The Dog* draws a metaphorical portrayal of the delirious effect of the city hyperspace: "I still think about the afternoon when... Dubai's little row of towers, visible as of a drift, miles away across the level desert. The city could not have more resembled a *fata morgana* – and that [is] the whole idea" (O'Neill 2014, 77). A *fata morgana* is a deceptive phenomenon in which ships at sea appear to float above the water or distant objects in the desert and on land are perceived as reversed or inverted. X regards this phenomenon as an apt description of Dubai and its city hyperspace – both fake and profoundly deceiving.

The deception of hyperspace profoundly conditions the lives or "situation" of the city's inhabitants. Significantly, X lives in an apartment tower aptly named "The Situation." In her commentary on the theory of Situationism, Judith Lichtenberg explains that Situationism sheds light on how people's consciousness can be shaped by their environment or circumstances. She defines Situationism as a "psychological theory according to which behavioral differences among people are due much more to differences in their situation and much less to variations in personality and character than is usually thought" (Lichtenberg 2011, 243). This theory may explain why the city's dwellers resemble somnambulist automatons or "thanatoids," as DeLillo describes them. Their identities become decayed, hollowed, and existentially traumatized due to the city hyperspace's pervasive influence on their consciousness.

On the surface, the city hyperspace appears to have achieved the saturation of a perfect world city. Yet, on a deeper level, the marvelous "positivity" it promises conceals profoundly negative outcomes. Ironically, the detachment from *Reality* and the false promises of perfection and "augmented" reality lead to the rotting and decay of people's souls and minds. Many scenes in the novel illustrate the decadence that permeates the society of the city hyperspace. Prostitution is a widespread phenomenon in the city. In fact, X asserts that some of "the women Mila introduces [him] to are members of a special class, namely tourists who choose to fund their vacation or other financial objectives by engaging in a night or two of remunerated sexual-social activity" (O'Neill 2014, 84). In addition, "illegal internet connection" (O'Neill 2014, 28) are provided by some Emirati locals to expatriates living in the city. Ollie, X's friend, is also an example of how the saturation of the city hyperspace erodes morality and personal integrity. Despite his deep love for his wife, Ollie cheats on her whenever the opportunity arises. Furthermore, as X observes, rape is a harrowing reality in the city space. Many girls are abducted, raped in the desert, and left to die without accountability; "Take the story of the young Emirati teenager who was abducted from her home and driven out into the desert, where she was raped, beaten, and left for dead... after she somehow made it home, the rapists were exonerated and their victim...was officially blamed and disgraced for her alleged provocation of the rapists." (O'Neill 2014, 200)

The incessant flow of empty, meaningless, and manipulated signs hollows out and drains the essence of ordinary human existence. This is exemplified when X reflects on the meaninglessness of his life:

“Normally I’m tolerant of my lot, but sometimes I am gloomy and cannot bear it and I question the rationality and desirability of personally sticking around for a further...three or four decades, and I find it calming that I have no dependents of any kind and am always at liberty to hang myself” (O’Neill 2014, 82). Moreover, the novel frequently reports on repeated, successful suicide attempts. X always refers to those who commit suicide as living a “bird life” (O’Neill 2014, 135), highlighting their desire to escape the suffocating atmosphere of the city hyperspace – a space characterized by automated perfection and hollow meanings.

Another example of “bird life” is Ted Wilson, who is suspected to have committed suicide, as he remains missing until the end of the novel. Wilson is one of the major characters in O’Neill’s narrative, though he never appears in person. His presence is linked to *The Man from Atlantis*, a 1977 TV show about “the lone survivor from a ruined underwater civilization, who becomes involved in various adventures in which he puts to good use his inordinate aquatic powers” (O’Neill 2014, 4). This semiotic connection between Wilson and *The Man from Atlantis* suggests that he represents one of the “original” individuals who have the *Real* and its authentic meanings. Wilson is a loner who prefers solitude and distance from others. His passion for diving can be interpreted as a symbolic descent into the depths of the ocean, an attempt to access the archival memory of humanity’s history on Earth. In doing so, he seeks to escape the dull, distorted, and suffocating reality of the city hyperspace. Despite having a job in Dubai, a wife, two children, and an active social life, Wilson feels empty and dissatisfied with his existence. He lives in a luxurious building and works as a producer of advertisements and documentary programs, yet this life fails to fulfill him. Like any bird life, Wilson, who dives deep into the ocean, metaphorically flies back to his original land: Atlantis.

X, who may be seen as a double or a shadow of Wilson, similarly suffers from existential trauma caused by the saturation of the city hyperspace and its artificial reality. X’s admiration for diving can be understood as a desire to escape the distorted reality and manipulative perfection of the city hyperspace. Both Ted and X find solace in diving, using it as a means to free themselves from the toxic spatial and virtual domains of the city hyperspace. For X, the ocean becomes a vacuum force that purges the world of its distorted reality. It cleanses all manipulative signs and meanings, leaving only what is original, pure, and untarnished—like Atlantis. In one incident, while searching for Ted in the water, X experiences a profound existential trauma. He is suddenly overwhelmed by a revelatory insight: “yet while looking for Ted Wilson’s body, if that’s what we [are] doing...I felt a terrific pressure of intentionalityVery few human ideas survive in this implacably sovereign element; one finds oneself in a realm devoid not only of air but of symbols, which are of course a kind of air” (O’Neill 2014, 74). Diving into the depths induces a dim perception of his surroundings, making X feel terribly alone, as if gazing into a void devoid of matter and symbols. This experience compels him to re-examine the truths, beliefs, signs, and assumptions upon which people construct their lives.

The realization that reality is entirely constructed on lies and meaningless signs leaves X breathless. He immediately signals to his friend Ollie to end the search mission. He then reflects: “there are moments when even the sunniest diver [is] forced on him or her certain dark items of knowledge, among them...a

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vessel and a passenger, that one is a biological room in which one is the detainee” (O'Neill 2014, 74). Upon uncovering the false reality in which people live—a system built on empty, fake, and distorted signs and meanings—X experiences a “traumatic episode” (O'Neill 2014, 75). He comes to the painful realization that humans are nothing more than hollow “vessels,” filled with layers of false and fabricated signs that shape their personalities and identities.

Conclusion

The city hyperspace, despite its surface glamor and dazzling lights, embodies significant negative effects on its inhabitants and the future of urban spaces worldwide. In his article “Anthropocene, What Anthropocene? The City and the Epoch in *A Fine Balance* and *The Dog*”, Simon Estok argues that *The Dog* “in spite of the critiques, in spite of the enormity of suffering and despoliation and loss,... paradoxically offer[s] cities as places of hope and suggest[s] that far from necessarily being the site and source of the future ruin..., cities potentially offer perhaps the greatest hope for ensuring that the Anthropocene is not for the final curtain for humanity” (Estok 2017, 34). Estok adopts an optimistic perspective, viewing cities as signaling hope despite containing the seeds of destruction. We conclude, quite differently, that the city hyperspace is the nexus of destruction, paving the way for an increasingly homogenized domination of global capitalism over cities worldwide. Ominously, O'Neill suggests that Dubai is just one part of an extensive network aiming to transform cities into hyperspaces. This is evident in several instances throughout the novel. For example, when Ollie informs X that he is leaving for a job in China, he asserts that “although Dubai [is] a ‘great market,’ China is a ‘truly exceptional market’” (O'Neill 2014, 209), implying that Dubai is merely one example of a saturated city hyperspace. Another indication of this networked saturation is X's sarcastic comment on the future prospects of city hyperspaces that eliminate geographical borders and detach cities from their nation-state identities: “It almost feels like an option to hop aboard and go around like a bag for ten minutes and be picked up and towed away on one's little wheels and, in the fullness of time, be taken wherever – Dar es Salam, Rio de Janeiro, Ho Chi Minch City” (O'Neill 2014, 214). Is this not the ultimate dehumanization and decentralization of the human species?

تشبع الفضاء الشعبي الفضاء الشعبي لمدينة دبي في رواية جوزيف أونيل (الكلب)

سهى القيم، فاديا السيوفي، عبد الله الدقاسمة
قسم اللغة الانجليزية، جامعة اليرموك، الأردن

الملخص

تتمحور هذه المقالة حول التشبع الديناميكي للفضاء الشعبي في تطوير المدن حول العالم، تعرض مقالتنا الفضاء الشعبي كمشروع مثالي ظاهرياً، الذي يدمج تعقيدات فضائية ومادية ومكانية في حيز المدينة، وذلك من خلال تحليل رواية (الكلب) (2013)، إذ تستكشف هذه الدراسة كيف أن تحول المدن إلى فضاءات تشعبية هو مشروع رأسمالي عالمي، وتكشف رؤية أونيل لمدينة دبي التحول السياسي، والاقتصادي، والحيز المعماري للمدينة بحيث صُممت هذه التغييرات لضم المدينة إلى سيادة نظام الرأسمالية العالمي، وتركز الرواية على كيفية قطع فضاء مدينة دبي الشعبي من سيادة دولتها القومية، الذي يتم تتبعه من خلال تأملات إكس، الشخصية الرئيسية لأونيل، وتعتمد المقالة على نظريات ما بعد الحداثة وبعض تحليلات نصية من رواية "كوزموبوليس" (2003) لدون دوليليو لكشف عملية التشعب الخفية التي تمر بها مدينة دبي في رؤية أونيل إلى مدينة فضاء تشعبية، وتختتم المقالة بإلقاء الضوء على الآثار السلبية التي تؤثر على مدن الفضاءات التشعبية وسكانها.

الكلمات المفتاحية: فضاء شعبي؛ رأسمالية؛ ثقافة؛ أونيل؛ دوليليو.

Endnotes

¹ For further discussion on Structural Adjustment Programs (SAPs) in the context of the IMF, the Third World debt crisis, and world literature, see Abdullah M. Al-Dagamseh's "*Geopolitical Fractures: Ideological Critique of Global Neoliberal Capitalism in World Bank Literature.*"

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