



## iPhuck 10

*Victor Pelevin , ?????? ???????*

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# iPhuck 10

Victor Pelevin , ?????? ???????

**iPhuck 10** Victor Pelevin , ?????? ???????

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## iPhuck 10 Details

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## From Reader Review iPhuck 10 for online ebook

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Andrey says

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**Ilya Klyuchnikov says**

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**Aritina says**

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## Irene Demianchuk says

## Alex Zakharov says

Very good, and perhaps his best offering since “Generation Pi” (OK, I do have a soft spot for 2015’s “SNUFF” as well, but “iPhuck” really goes meta). In “iPhuck 10” Pelevin has done his homework on neuroscience, AI, and prospect of superhuman intelligence. Being partial to these subjects myself, I very much enjoyed the often-subtle way in which he embedded many ideas I’m familiar with into a fictional narrative. In fact, I thought that some of his twists were quite unique, although the connections to Bostrom’s superintelligence worries, Dennet/Harris free will debates, and Metzinger’s illusionary “self” are hard to avoid.

I was quite pleased with how Pelevin connected “iPhuck 10” to “Chapaev and Pustota” (which to me is his best work to date, hands down). When the main protagonist, a self-aware algorithm, reflects on how rewarding it is that he doesn’t exist, a reader is forced to consider the end-game for cognition and self-awareness in general. On a related note, I was impressed with Pelevin’s treatment of qualia dilemma, where an arbitrarily precise and complete description of a phenomena, thought, or experience doesn’t inform us on what the subjective experience of that phenomena/thought is. The brilliant musings of self-aware algo nicely illustrate the point. Anyway, if you are one of the people who laments the dearth of “nuanced, intelligently-written AI movie” this is a book for you.

But “self” and “superintelligence” are just one overarching theme throughout the book. Art, gender, pleasure, and culture wars are all featured prominently. The novel is set in the relatively near future, where “totaliberalism” has mostly prevailed in the coastal US and Russia, while Europe has already gone through Houellebecqian “Submission” transition. Now, throw in some diversity angst going meta, and allow for elites’ brains to be plugged into a cloud where, unlike biological reality, one actually can simulate an arbitrary continuity of gender identity for maximal sexual satisfaction, and you got yourself a tasty novel (which may or may not have been written by an algorithm).

And for art connoisseurs the first 70 pages in particular are an absolute treat. As we all know, late 20th/early

21st century art have long lost its attachment to object and representation landing in Tom Wolfe's "Painted Word" territory. Nonetheless, turn of 20th century art, at least aimed to retain a symbolic, even if clownish, struggle for reconciling some semblance of opposites (freedom and slavery, signifier and signified, civilization and barbarism etc). In the novel all axis in art, symbolic or otherwise, have seized to exist. Naturally, this state of affairs doesn't preclude the main human protagonist (art curator) to lecture the audiences as to what this means or doesn't mean. And it certainly helps that all the while she can forge the last human art outbursts with a genuinely compelling simulation, but simulating suffering may come with a price.

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### **Alexander says**

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### **???????? ? ?????????? says**

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### **Yuriy Gritsay says**

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### **Alexei Svetlichnij says**

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### **Gia Jgarkava says**

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### **Ilya says**

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### **Pavel Vlasov-Mrdulyash says**

"?????? ???? ?????? ?????" ???? ?????? ??????, ?? ? ?? ?????, ??????. ?????????? ?????????? ??????????  
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### **Andrey zz says**

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### **????????? ?????? says**

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