

#1

The whole life

of those societies in which modern conditions of production prevail presents itself as an immense accumulation of spectacles. All that once was directly lived has become mere representation.

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Images detached from every aspect of life merge into a common stream, and the former unity of life is lost forever. Apprehended in a partial way, reality unfolds in a new generality as a pseudoworld

apart, solely as an object of contemplation. The tendency toward the specialization of images of the world finds its highest expression in the world of the autonomous image, where deceit deceives itself. The spectacle in its generality is a concrete inversion of life, and, as such, the autonomous movement of nonlife.

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The spectacle appears at once as society itself, as a part of society and as a means of unification. As a part of society, it is that sector where all attention, all consciousness, converges. Being isolated and precisely for that reason this sector is the locus of illusion and false consciousness; the unity it imposes is merely the official language of generalized separation.

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The spectacle is not a collection of images; rather, it is a social relationship between people that is mediated by images.

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The spectacle cannot be understood either as a deliberate distortion of the visual world or as a product of the technology of the mass dissemination of images. It is far better viewed as a *weltanschauung* that has been actualized, translated into the material realm a world view transformed into an objective force.

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Understood in its totality, the spectacle is both the outcome and the goal of the dominant mode of production. It is not something added to the real world not a decorative element, so to speak. On the contrary, it is the very heart of society's

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real unreality. In all its specific manifestations news or propaganda, advertising or the actual consumption of entertainment the spectacle epitomizes the prevailing model of social

life. It is the omnipresent celebration of a choice already made in the sphere of production, and the consummate result of that choice. In form as in content the spectacle serves as total justification for the conditions and aims of the existing system. It further ensures the permanent presence of that justification, for it governs almost all time spent outside the production process itself.

7

The phenomenon of separation is part and parcel of the unity of the world, of a global social praxis that has split up into reality on the one hand and image on the other. Social practice, which the spectacle's autonomy challenges, is also the real totality to which the spectacle is subordinate. So deep is the rift in this totality, however, that the spectacle is able

to emerge as its apparent goal. The language of the spectacle is composed of signs of the dominant organization of production signs which are at the same time the ultimate endproducts of that organization.

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The spectacle cannot be set in abstract opposition to concrete social activity, for the dichotomy between reality and image will survive on either side of any such distinction. Thus the spectacle, though it turns reality on its head, is itself a product of real activity. Likewise, lived reality suffers the material assaults of the spectacle's mechanisms of contemplation, incorporating the spectacular order and lending that order positive support. Each side therefore has its share of objective reality. And every concept, as it takes its place on one side or the other, has no foundation apart from its transformation into its opposite: reality erupts within the spectacle, and the spectacle is real. This reciprocal alienation is the essence and underpinning of society as it exists.

9

In a world that really has been turned on its head, truth is a moment of falsehood.

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The concept of the spectacle brings together and explains a wide range of apparently disparate phenomena. Diversities and contrasts among such phenomena are the appearances of the spectacle the appearances of a social organization of appearances that needs to be grasped in its general truth. Understood on its own terms, the spectacle proclaims the predominance of appearances and asserts that all human life, which is to say all social life, is mere appearance. But any critique capable of apprehending the spectacle's essential character must expose it as a visible negation of life and as a negation of life that has invented a visual form for itself.

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In order

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describe

the spectacle, its formation, its functions and whatever forces may hasten its demise, a few artificial distinctions are called for. To analyze the spectacle means talking its language to some degree to the degree, in fact, that we are obliged to engage the methodology of the society to which the spectacle gives expression. For what the spectacle expresses is the total practice of one particular economic and social formation; it is, so to speak, that formation's agenda. It is also the historical moment by which we happen to be governed.

12

The spectacle manifests itself as an enormous positivity, out of reach and beyond dispute. All it says is: "Everything that appears is good; whatever is good will appear." The attitude that it demands in principle is the same passive acceptance that it has already secured by means of its seeming incontrovertibility, and indeed by its monopolization of the realm of appearances.

13

The spectacle is essentially tautological, for the simple reason that its means and its ends are identical. It is the sun that never sets on the empire of modern passivity. It covers the entire globe, basking in the perpetual warmth of its own glory.

14

The spectacular character of modern industrial society has nothing fortuitous or superficial about it; on the contrary, this society is based on the spectacle in the most fundamental way. For the spectacle, as the perfect image of the ruling economic order, ends are nothing and development is all although the only thing into which the spectacle plans to develop is itself.

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As the indispensable packaging for things produced as they are now produced, as a general gloss on the rationality of the system, and as the advanced economic sector directly responsible for the manufacture of an evergrowing mass of imageobjects, the spectacle is the chief product of presentday society.

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