Abstract

This bachelor's thesis draws primarily on two impulses, which both already enjoyed increased attention during the 1990s when they were significantly mutually interwined in the new field of cyberculture. The first one is a general interest in fiction, and especially science fiction (SF), noticeable mainly within the framework of contemporary thinking tendencies of speculative realism and accelerationism. The second is expressed by the recent "comeback" of the technology of virtual reality (VR) into the public consciousness. The text links thinking about the importance of fiction together with the discourse of early VR technology, which is presented as in many ways strongly projective, and at the same time it underlines the constitutive role of cyberpunk film fiction in the creation of some of the ideas about its technological potential. The thesis contextualizes thinking about the relation of SF and theory, it shows that fiction makes a significant part of our cognitive processes and that SF also does not need to be reduced to a genre category but can be perceived as a specific kind of speculative fiction about the future, which shares a number of points of contact with theoretical reflection and can therefore function as a valuable tool for philosophy, especially if it seeks to theorize something yet unknown or radically new. But the conceptual projection done by SF does not represent only a passive mirror of society's problems or a mere methodological instrument, but to a certain extent also an active force able to embody something from the actual future within our present. The ability of fiction to create new ideas and to become an event with a real effect was defined in the 90s as *hyperstition* by a hybrid theoretical unit Ccru. The thesis connects this concept with the discourse of early VR, which is by that given into the context of some of the contemporary approaches emphasizing the necessity to imagine, also through fiction, different futures. The text therefore sees the problematically projective nature of the unfulfilled ideas about the VR technology primarily as a suggestive moment of radical conceptual projection in which theory, technology, and popular film fiction were intensively interconnected and which therefore in many respects illustrates the potential of SF for imagining the (not only) technological possibilities of the future.