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Virtual Embodiment and the Crisis of the Real in Gabrielle Zevin's *Tomorrow, and Tomorrow, and Tomorrow*

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التجسد الافتراضي وأزمة الواقع في رواية غابرييل زيفين "غداً، وغداً، وغداً"

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Abstract

This paper explores how virtual embodiment is conceptualised in *Tomorrow, and Tomorrow, and Tomorrow* (2022) and its crisis of the real. Based on the theory of simulation and hyperreality articulated by Jean Baudrillard, the theoretical discussion of post-human embodiment offered by N. Katherine Hayles, and more recent scholarship on avatars and hyper-environments, this close reading of the novel examines the novel's portrayal of game design, disability, identity, friendship, labor, and grief. It claims Zevin's depiction of games as designed spaces is more about making the emotional and social realities newly visible than escaping from the material life. Virtual environments can extend agency and recognition without sacrificing the vital role that bodies, interfaces, institutions and relationships play in both Ichigo, Both Sides, and Mapleworld. Then the novel not only rejects the dichotomy of physical reality and digital illusion. Rather, it renders the world as mediated, embodied, relational and subject to revision, and highlights the reproduction of inequalities in digital worlds in terms of ownership, race, gender and economic power. Virtual embodiment thus acts as a means of experimenting with the production of identity in terms of physical continuity, technology and access, creative work and recognition by others.**Keywords:** Virtual Embodiment, Reality, Digital Identity, Simulation, Posthumanism , and Video Games.

الملخص

تستكشف هذه الورقة البحثية كيفية تصور "التجسد الافتراضي" في رواية . زيفين *غداً، وغداً، وغداً* (٢٠٢٢) وما تطرحه من إشكالية تتعلق بمفهوم "الواقع". واستناداً إلى نظرية المحاكاة والواقع المفرط (hyperreality) التي صاغها جان بودريار، والنقاش النظري حول التجسد "ما بعد الإنساني" الذي قدمته كاثرين هايلز، والدراسات الأحدث حول الصور الرمزية (الأفاتار), كذلك تُجري هذه الدراسة قراءة متعمقة للرواية، فاحصةً تصويرها لتصميم الألعاب، والإعاقة، والهوية، والصداقة، والعمل، والحزن. وتجادل الورقة البحثية بأن تصوير زيفين للألعاب بوصفها "مساحات مصممة" يهدف بالأساس إلى إبراز الحقائق العاطفية والاجتماعية في صورة جديدة، لا إلى الهروب من الحياة المادية؛ إذ يمكن للبيئات الافتراضية أن توسع نطاق الفاعلية والاعتراف بالذات دون التضحية بالدور الحيوي الذي تلعبه الأجساد والواجهات والمؤسسات والعلاقات في عوالم الرواية (مثل "إيتشيغو"، و"كلا الجانبين"، و"مابل وورلد"). وبذلك، لا تكتفي الرواية برفض الثنائية التقليدية التي تفصل بين الواقع المادي والوهم الرقمي، بل تقدم العالم بوصفه واقعاً قائماً على الوساطة والتجسد والعلاقات وقابلاً لإعادة الصياغة، كما تسلط الضوء على إعادة إنتاج أشكال عدم المساواة في العوالم الرقمية فيما يتعلق بالملكية والعرق والنوع الاجتماعي والقوة الاقتصادية. وهكذا، يعمل التجسد الافتراضي كوسيلة لتجريب تشكيل الهوية من حيث الاستمرارية الجسدية، والتكنولوجيا وإمكانية الوصول، والعمل الإبداعي، والاعتراف من قِبَل الآخرين.

الكلمات المفتاحية: التجسد الافتراضي، الواقع، الهوية الرقمية، المحاكاة، ما بعد الإنسانية، وألعاب الفيديو.

1.Introduction

The difference between the physical and the virtual is becoming more and more problematic in contemporary digital culture to be expressed as a simple opposition. Through avatars (video-game characters), immersive environments, social platforms, prosthetic devices and networked identities, people can express themselves in technologically-built, multiply inhabited, or partially detached bodies. However, virtual embodiment doesn't necessarily signify the end of the body. Instead, it is about the redistribution of the agency of the body in interfaces, images, memories, gestures, rules, and social relations. A player can thus feel a sense of being the avatar, and a disabled person can feel a sense of movement in the virtual environment, which they don't have in real-world space. On the other hand, a technologised space could render the body physically new as a place of constraint, outcast or political regulation.Gabrielle Zevin's *Tomorrow, and Tomorrow, and Tomorrow* is in essence, about this very same problem. Sam Masur and Sadie Green seek out and find each other from their youth onward, in their creative breakthroughs, in the struggle over work, in their loss of loved ones and in new ways of connecting. They are no ordinary game products. They are places where the characters explore issues of identity, disability, intimacy, agency, memory and loss. As indicated by the novel's official description, Ichigo is a game of "embodiment" which allows for the players to escape the confines of a body and the betrayals of a heart , with virtual embodiment central to this novel's imaginative project . In Zevin's world games are not a replacement for everyday life, but rather means of forming different kinds of everyday life that can be comprehended.The novel is significant because it does not only relate the game design to the material conditions of its characters, but also foreshadows the nature of the material conditions of the characters in the novel. The games that they create bring physical disability, gendered roles within the games industry, producer roles such as Marx, and a characters racial, economic, and cultural backgrounds into the games. It is never entirely abstract and immaterial, then, a virtual world. It is created on the bodies, codes, money, labour, memory and social conflict. The games might present new opportunities, yet they additionally incorporate inequalities and assumptions of the world that makes them.This current research has four questions that will be addressed:

1.In the novel how is virtual embodiment represented?

2. What are the space(s) of its games and how do they question the concept of reality?

3. What are the implications of technology for the concept of identity, disability and human relationships?

4. In the novel what is the difference between simulated experience and physical experience?

The study aims to have many objectives. First, it looks at the different ways the game, interface, and the players embody themselves. Second, it is an examination of the crisis of the real as the crisis of mediation, not just an equation of true and false. Thirdly, it examines the processes in which identities are shaped in technological spaces and social accounts. Fourth, it makes a conceptual and critical link between game design and issues of labor, ownership, gender, race and disability. Third, it insists upon the irrelevance of bodies is a political fiction – that bodies have always been interrelated and technologically mediated.The main thesis is that *Tomorrow, and Tomorrow, and Tomorrow* investigates this virtual embodiment of gaming as a means to make visible the physical suffering, social inequality, and emotional dependency. The novel's games may be used to illustrate lives that are more viable but they cannot take away the material conditions from which they proceed. Thus, its virtual worlds are alternatives to and tools for exploring the rules of everyday life: they show that rules are historically contingent, designed, and amenable to change.

2. Literature Review

Scholarship on virtual embodiment has moved from early questions about whether virtual bodies are "real" toward more nuanced analyses of how bodies are sensed, controlled, represented, and socially interpreted. Hayles's *How We Became Posthuman* remains foundational because it challenges the assumption that information can be separated from material embodiment. Her account of cybernetics and posthuman subjectivity explains why a virtual body should not be treated as an immaterial image, but as a material-semiotic arrangement involving hardware, software, perception, memory, and social relations (Hayles, 1999).Recent empirical work makes this theoretical claim more specific. Guy et al. (2023) describe the sense of embodiment in virtual reality as involving the sense of being inside a body, having a body, and controlling a body. This distinction is relevant to fiction because it separates visual representation from embodied agency. A character does not become embodied in a virtual world merely because an avatar resembles a human figure. Embodiment depends on affective investment, the possibility of action, and the relationship between the user and the system. Langener et al. (2022) demonstrate that design features can produce feelings of bodily ownership and agency in relation to artificial avatars. Their work supports the interpretive principle that virtual embodiment is not an all-or-nothing state. It is produced

through degrees of correspondence between the body, the interface, the avatar, and the user's expectations. Vasudha (2026) similarly frames embodiment as a mechanism linking perception, identity, and self-construction, while D'Armenio (2026) approaches video-game practices as embodied and interpretative movements through which players make sense of the world. These approaches prevent a narrow understanding of virtual embodiment as a visual effect.The second body of scholarship concerns simulation, hyperreality, and the erosion of a clear boundary between real and unreal. Baudrillard's theory is frequently invoked in discussions of digital culture because it describes a condition in which signs no longer refer securely to an original reality. In a simulated environment, representations do not merely copy the world; they organize what can count as the world. The question is therefore not whether a game is "fake" in comparison with physical life, but whether the game changes the practical, emotional, and political meaning of the lives that enter it.Recent embodiment studies complicate a purely Baudrillardian reading in which simulation simply dissolves the real. Virtual environments can produce experiences of presence, agency, and bodily ownership (Guy et al., 2023; Langener et al., 2022). If virtual experience is mediated but materially felt, then simulation is neither an empty illusion nor a complete replacement of physical reality. It is a new layer of embodied experience. This distinction is central to Zevin's novel: games can provide escape, but they can also reveal the structures of the physical world.Critical discussions of Zevin's novel have emphasized gaming, friendship, disability, artistic labor, and the changing status of video games as a cultural form. Chun (2023) describes the novel as a coming-of-age story, a history of the video-game industry, and an exploration of friendship. Her review identifies games as the medium through which Sam and Sadie express themselves and share in each other's lives. It also notes that Both Sides gives Sam's physical disability an alternative reality and that Mapleworld becomes a more governable and compassionate world than the social world outside it. Studying Virtual Worlds for Business Ethics Perspectives on Desirable Futures by Schwoon and Schupfer (2026) considers the novel of Gabrielle Zevin from a business ethics perspective and the future of virtual worlds in imagining desirable futures. Instead of gaming simply as games, Schwoon and Schupfer consider the novel as a work that addresses larger ethical issues of the development and experience of virtual worlds. Their argument thus expands what the novel is about beyond the interpersonal story to the moral and future aspects of game development and virtual experience. The study is especially important as it situates *Tomorrow, and Tomorrow, and Tomorrow* into the discourses of business ethics and desirable futures, and thus draws attention to the novel's ability to address questions about the possibility of creating technological environments and the values and ethicalities that they may represent.Compared to the present study, the study by Schwoon and Schupfer (2026) shares an interest in the novel's focus on technology and virtuality but is primarily concerned with business ethics and desired futures, while the present study deals with another theoretical and analytical focus. Both studies agree that Zevin's representation of video games is not merely about fun, but also involves issues of human experience and technological settings, and the present study turns the focus from the ethical aspects of virtual worlds .The difference also creates a significant research area as the novel can allow for multiple understandings of technology and not compromise the literary weight of the text for a technological or ethical one. For this reason, Schwoon and Schupfer offer a valuable starting point to understanding the virtual worlds of the novel; however, the present study builds on this work in another direction as it explores the way that [your central issue] is developed in the novel's characters, story, and depiction of technology.The other notable study is Nihal Zaki's (2025*) Beyond Player Two: Feminist Resistance, Narrative Voice, and the Gaming Industry in Gabrielle Zevin's Tomorrow, and Tomorrow, and Tomorrow.* Zaki's research centers on the themes of gender, voice of the story, feminist resistance and the video-game industry in Zevin's novel. The study aims to explore the depiction of women's experiences in a traditional setting of gaming, which is predominantly male-centered, and how their feminist resistance is expressed in the narrative and characterization. The study then makes the case that Zevin's novel is not only about the women as secondary actors in the game, but also about female agency, voice and resistanceThe study therefore adds to the feminist interpretation of the novel by relating to the gendered nature of the game industry. The article was published in Journal of the Faculty of Arts, Fayoum University in 2025. The other recent research undertaken was Nusrat Jamal Arshad's (2026) *Action, Reaction, and Iteration: Newtonian Dynamics and the Creative Process in Gabrielle Zevin's Tomorrow, and Tomorrow, and Tomorrow.* Arshad's study is to bring Newton's Third Law of Motion, the idea that there is an equal and opposite reaction for every action, to the understanding of the reader with respect to Zevin's novel. The study makes a case for this scientific fact to be used metaphorically in the relationships, emotional experiences, creative partnerships, and personal growth of Sam Masur, Sadie Green and Marx Watanabe. The characters' actions evoke emotional, psychological and creative responses that are ongoing and shape identities and relationships. The research also links this action–

reaction structure to the process of video-game production, offering creativity as a dynamic process. Experimentation, failure, feedback, revision and renewal as a result the core of the development of the game and the characters' experiences. Arshad also claims that grief, trauma, competition, cooperation, and loss serve as catalysts that continually shape the characters' lives, resulting in resilience, transformation, and reimagined relationships.The existing scholarship leaves three connected gaps. First, studies of virtual embodiment often focus on empirical users, immersive systems, or avatar design rather than on literary narratives that explore virtual bodies through character, form, and metaphor. Second, criticism of *Tomorrow, and Tomorrow, and Tomorrow* discusses gaming and friendship but does not always connect these themes to Baudrillardian simulation and Haylesian embodiment. Third, the novel's representation of disability, creative labor, and digital sociality deserves a more integrated account. This study fills that gap by reading Zevin's games as material, semiotic, and relational environments in which the boundaries between physical and virtual life are continuously negotiated.

3. Theoretical Framework

Tomorrow, and Tomorrow, and Tomorrow (2022) by Gabrielle Zevin is a work that places digital game design in a larger context of an examination of the ways in which technological environments shape reality, identity and human experience. The novel sees virtual worlds as created environments that can be experienced through other forms of embodiment, agency, sociality and belonging as opposed to being imagined as unconnected spaces of escapism. This representation challenges the dichotomy between real and virtual, as digitally mediated experiences start to have tangible, emotional and moral consequences which go beyond the technologies through which they are produced. The virtual worlds Sam and Sadie make are thus important locations for the analysis of the way that technological representations can help to shape the real world that they seem to be mere representations of, but which is nevertheless dependent on embodied subjects and material conditions. This tension can be fruitfully explored in terms of the theory of simulation of Jean Baudrillard and the posthuman account of embodiment of N. Katherine Hayles. However, Baudrillard's notion of the simulacrum can be used to explore how digital models could come to represent different structures of meaning and experience from the one they are originally intended for, instead of merely being representations of an outside reality. Hayles, on the other hand, argues against the move to a transferring, informational pattern of human subjectivity, focusing on the relationality and materiality of embodiment and situated experience. These theories can provide a critical context for the digital worlds in Zevin's work, which are both simulated and embodied, meaning that they are created with technology, but their meanings are produced by their physical bodies, emotional connections, social interactions, and lived experiences. The intersection of simulation and embodiment then enables the novel to be read as an exploration of the ways in which the digital does not merely reflect human reality but also helps to shape it, the nature of its identity and the sense of social possibility.In the theory of simulation as defined by Baudrillard the condition of history is one in which signs and models no longer clearly and clearly refer to an original reality. The model can preceed the experience it represents in these times of the digital age. A virtual world doesn't necessarily have to be a mirror image of an actual social order; it can be a place where users can learn about the social order that they want to live in : The territory no longer precedes the map, nor survives it. Henceforth, it is the map that precedes the territory—precession of simulacra—it is the map that engenders the territory .(Baudrillard, 1994, p. 1)The games that Sam and Sadie create are maps that describe different modes of social life which is useful to troubleshoot if you're going to read Tomorrow, and Tomorrow, and Tomorrow. It's more than just a picture of a better community, it's a community that's better. Its rules, permissions and spaces create opportunities for players to enjoy an experience of inclusion that is not possible in the outside world. The game is an experimental social map: it does not simply reflect the reality but is a social reality that can change the users' expectations.A hyperreal space is not a nonreal space, its effects are not. It has the ability to manipulate emotion, desire, memory, and political possibility. In Zevin's novel, the virtual world becomes hyperreal when the emotional and moral value in the virtual world outweighs the physical screen through which it is accessed. It is not a vain hope to expect equality or social comfort in Mapleworld, since it is programmed. Rather, its man-made rules reveal the "iffy" nature of the rules of everyday living. Hayles questions the notion that the human subject is an integrated, autonomous and stable consciousness within a stable body. In her work she reveals how in the present information culture consciousness is perpetually envisioned as transferable data, while she believes that meaning is located in the embodiment of information. There's no such thing as a body being a disposable receptacle for a self. A system of feeling and boundaries, memories and connections that is historically located : The posthuman view privileges informational pattern over material instantiation, so that embodiment in a biological substrate is seen as an accident of history rather than an inevitability of life .(Hayles, 1999, p. 2)This

one is a fantasy that consciousness can be uploaded, removed from the risk of being physically harmed, and reproduced without loss – which Hayles has never contended in the end. Because of the players' virtual freedom being always tied to their physical and emotional lives, the fantasy is relevant to Zevin's games. Even a game that allows a different way to move doesn't completely take Sam's disability away. Instead, the game provides him with a imaginative language with which to be able to experience what the physical world is not. Hayles's description also illuminates the fragmented nature of identity that is found throughout the novel. Sam's identity is created in terms of his physicality, the way he is programmed, the designs of his games, his racial and economic background, and his interactions with Sadie and Marx. Sadie's identity is also dispersed through her embodied history, programming skills and her being a woman in a man-dominated field and working collaboratively. Embodiment isn't not information, it is where information becomes meaningful.Guy et al. (2023) categorize various dimensions of embodiment such as body ownership, agency and self-location. These dimensions are pertinent to Zevin's portraits of games. Digital bodies are not just sam and sadie's eyes. They make decisions by playing in game systems, they relate to each other by playing in game systems and they design a form of life by playing in game systems. Langener et al. (2022) also provide evidence that "digital identity" is not an imaginary identity and that "digital identity" is not "physical identity". Experience that is negotiated through the experience between the user and virtual system.A three-fold synthesis is thus the most useful type of synthesis to employ in this paper. Firstly, virtual embodiment is material, as it relies on devices, bodies, spaces and sensory practices. Secondly, it is semiotic, as avatars and interfaces impart cultural messages on gender, disability, race, class and sense of belonging. Third, it is relational, as an embodied virtual self is meaningful in the context of interactions with others, characters, institutions and environments. This synthesis is used to inform the subsequent analysis.

4. Embodiment of Virtual Reality in *Tomorrow ,and Tomorrow ,and Tomorrow*

Gabrielle Zevin is an American novelist and screenwriter, best known for her novel, The Storied Life of A. J. Fikry, which was made into a film in 2012. Maintaining an interest in identity, art, technology and human connection (Zevin, 2022). This background is important as Tomorrow is not a technical account of game development. It sees games as a literary art through which it can explore our relationships with one another and the systems which structure those relationships. Sam Masur and Sadie Green chronicle their initial meeting, growth, artistic triumph, career struggle, loss and new bonds as a novel. Another important point of relation is provided by another friend and business associate of Sam's, Marx Watanabe. Sam and Sadie collaborate to design games which become public worlds of experience. The novel covers a time period of some 30 years, and shifts between reality and virtuality.The first big contribution of the novel to virtual embodiment studies is that a game can be a corporeality. Players may be able to transcend their physical bodies and/or their betrayal of their hearts in Ichigo, but it is not disembodiment. The player's body is in the game in the hands, eyes, posture, memory and attention that are needed to play. How the game makes possible new possibilities for action and identities . The novel's opening scene makes this relation explicit. Sam thinks of the brain as coded and compares human behavior to programming. The licensed excerpt states: A truly magnificent thing about the way the brain was coded, Sam thought, was that it could say "Excuse me" while meaning "Screw you". (Zevin, 2022,p.64)The passage takes the idea of embodiment and turns it into a metaphor for programming - and into the inverse metaphor. Human body is not the art of nature and technology is artificial. There are already scripts, interfaces, hidden commands and conflicting outputs in human social behavior. Sam's trajectory through the station is like a game character that moves around an environment; his voice generates a socially appropriate output which hides another action. The aim of Zevin's work is thus not to dehumanize the subject, but to highlight that social performance is (already) structured, coded and mediated : The only thing that kept me from wanting to die was the fact that I could leave my body and be in a body that worked perfectly for a while—better than perfectly, actually—with a set of problems that were not my own.(Zevin, 2022, p. 82)Also he notes that his main aim was to "To design a game is to imagine the person who will eventually play it." (Zevin, 2022, p. 30)This is exacerbated by Sam's physical disability. Virtual embodiment can offer new possibilities of movement, agency and imagination that the physical world cannot give, but it cannot remove the material body. For Sam, the demand for access to a fuller field of action is not a fantasy of putting behind embodiment, but rather a demand to be in a body that "works perfectly". His "freedom" is virtual so it is only significant when compared to pain, immobility, and the inequitable distribution of mobility in the real world :The game should toggle between two worlds. Like, in one world, you're this ordinary person living an ordinary life, and in the other world, you're the hero. And the game lets you play both sides. (Zevin, 2022, p. 160)The physical containment and virtual agency become the driving force of both sides, developing tension in the process. The game doesn't deny the hospital or cure the body which the hospital

contains. Rather, it establishes a second register where a body that is sick can become capable, active and heroic. It's the difference between the virtual and the physical body. The game's moral power stems from the fact that it does not claim that they are identical, but rather reveals the extent to which the body's "ability" is tied to the space in which it can operate .Zevin's virtual worlds are hyper-realistic, allowing his rules to be seen. Marriage, being disabled, working, and owning property are all institutionalized, and thus seem natural in everyday life. Rules are explicitly designed in a game; they can thus be criticized, improved or even changed. To make social organisation into an object of comparison is politically productive, as it is in Mapleworld. The imperceptible on the field becomes perceptible in the game What becomes clear from this argument is the political aspect of it, especially when Mapleworld provides recognition where the physical legal order doesn't. When Sam introduces the same-sex marriage functionality in the game, the virtual world allows for a right to be performed, witnessed and taken up in an emotional way, even if it is not yet legally allowed in the real world. The ceremony is not a legal marriage, but it does not mean that it is not symbolic of marriage. Zevin reminds us that there is a difference between the legal and lived reality; that there is a possible set-up that is not officially run, but that is nonetheless a reorganisation of what people think they deserve to be : It’s tomorrow, and tomorrow, and tomorrow. It’s the possibility of infinite rebirth, infinite redemption. The idea that if you keep playing, you could win. (Zevin, 2022, p. 388)It's not about the superiority of the virtual over the real, the novel's logic is that of a different sort. Instead, virtual environments enable a comparison of reality with reality. A game provides a model of social life, which reveals the shortcomings of the social world from which it comes. This is Baudrillardian –the model starts to shape the meaning of reality; while this is more hopeful than Baudrillard’s since the simulation could be a place for moral experimentation, it is still Baudrillardian. It can be useful for people who wish to use it as a model to replicate the dominance or for those who want to imagine an alternative arrangement of life, in which there are more responsible figures .The novel tells of the promise of play, both in the present and the moral: “To play requires trust and love.” (Zevin, 2022, p. 29)The passage shows how things are different from a simulated experience to a real one. Games guarantee repetition, but people have limited lives which are not subject to resetting. “Infinite redemption” is then a hope and a temptation, it provides the characters with a language of hope, but it can also foster the fantasy that for every loss there is a chance for another attempt. The ultimate victory by time is denied in the novel. Games are not literally immortal, they are not 're-startable' after death, grief, or betrayal, but rather they are symbolic continuations, as explained by Zevin .Furthermore, virtual spaces , in the novel ,are not private, but instead, relational environments. Sam and Sadie are not world builders, they are world makers who are built with others, different from others, imitative of others, appropriative from others, and repaired with others. When they are unable to communicate, the game is a third place where friendship can carry on. It is intimate, not in the sense of being isolated within technology, but because it is open to the vulnerability of others interacting with, through and sometimes against us, though, Zevin writes, “when we design something, we must inevitably confront the vulnerability of others”(Zevin ,2022, p. 29)Meanwhile, the games don't address interpersonal conflict. In their work together, they create inequalities in terms of credit, ownership, gender, race and economic power. Sadie's work is likely to be overlooked due to cultural misconceptions about women in the game development industry, and Sam's Korean-American background is bound up in questions of cultural appropriation as Ichigo uses Japanese art references. The digital world thus embodies a double movement: it enables alternative relationships; and at the same time it brings the social history of the people and institutions that create it about itself (D’Armenio, 2026).The novel then is posthuman in its story of identity. Sam is not a technology-user but a technology-determined, a technology-enclosed, a technology-constructed being. He is not a self contained individual who uses technology, but he is determined, enclosed, and constructed by technology, friendship, disability, history, economy, etc. Sadie's identity is also divided between her experience in the body, her programming skills, her gender categorization within the program field and her relationship with Sam. They don't make identities out of thin air in their games. They uncover, examine, and create identities which are already constructed from social life .

5. Conclusion

In this study, I have proposed that Gabrielle Zevin's Tomorrow, and Tomorrow, and Tomorrow is a virtual embodiment crisis of the recognition of bodies, identities and experiences. The novel's stance is against the idea of dualism between the real and the unreal in the physical and technological domains respectively. It is a game that is artificial, but its impact on disability, friendship, political imagination, creative labor and loss is real.This argument is explained with the theoretical framework. Baudrillard's explanation of the ways in which models can precede and organise reality is complemented by Hayles' explanation of how information cannot be separated

from embodiment. Recent research on digital-embodiment has indicated that there are four key factors involved: presence, agency, ownership, and interaction. All of this taken together, shows that virtual embodiment is not the elimination of the body. It is about the sharing of the body experience through the interfaces, machines, social meanings and material context.In the novel, Zevin's gaming constructs a space for the characters to envision bodies and communities differently. The virtual world can be a place of movement for the disabled, recognition for the excluded and a temporary repair for the grieving. But virtual spaces are also capable of simulating questions of labour, appropriation, ownership and power, as the novel demonstrates. The game is not a game out of society but a mirror which shows society.So the crisis of the real thus cannot be solved by selecting the physical real or virtual experience. This is answered by describing what kinds of mediation make it possible to be responsible, recognized and connected. Tomorrow, and Tomorrow, and Tomorrow finally implies that the real is not what's left once technology has been taken out. It is the visible aspect once the technology of the production of bodies, identities, relationship and worlds is recognized.

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