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P.P.S. OBVERSION: IS A REAL HUMAN BEING WRITTEN?

This article considers the state of human beings in a post-postmodern conditions and focuses on obversion as one version of posthuman reality in polyversion, which is lusciousness. Obversion is regarded as a logical and at the same time dynamic figure of dis-identity and non-presence. Trying to find out if a real human being is written leads one to consider the relationship of real and written reality and the possibility of posthuman writing. Posthuman writing becomes apparent in tracks, traces, scars and vestiges such an @ as a signifier of becoming t@iled. The vestiges of a human being are being investigated through the appeal to an actual post-postmodern conceptions such as speculative realism, speculative posthumanism, dark ecology, etc. In the post-postmodern context concepts such as tru(s)t/h, faith and kindness as a counterweight to the excessive postmodern quotation and theorization are being examined. Thus, a human being as a post-postscript is becoming a preface at the same time. This article explores such crucial postmodern issues as iterability, signature and others in a contingent context, in which an immanence of living itself becomes a writing in the postdigitality, post-Internet and post-media extent in relation to the realization of the disaster of technical or even mechanical as human. This research realizes on a showcase of post-postmodern architecture as an immanent spatiotemporal contingency, en-*vir*onment of a human being. It shows how a minimalistic style in post-postmodern ethics and aesthetics correlates with obversive rocking in contrast to binary opposition logic. Thus, it realizes a movement from human to posthuman as scriptor, writing a postscript, and beyond to post-posthuman as postscriptor, writing a post-postscript as a human being, writing itself in its contingent immanence.

Keywords: human being, obversion, post-postscriptum, post-postmodern.

The *aim* of this article is to explain posthuman reality in a variety of versions, but first of all in obversion. Thus, the *tasks* of this article provide a consideration of reality in a post-postmodern context, a correlation of real and written reality, the possibility posthuman writing, etc.

In the article M. Senaldi's concept of obversion as a double and reversible inversion is employed, which expands hegelian double negation. «What shall be done is rather an effort to delineate the conceptual mechanism, which imposes on our lives that "double inversion" (i. e. that "obversion")» [Senaldi, 2014, p. 16]. Obversion appears in optical illusions, media installations and everywhere in which showcases are radically estranged, unusual, have an indirect perspective or are in-between a human being itself. This perspective can seem moving and strikingly Uncanny because of the effects of dis-identity, which reveals that obversion in general is not only a logical, but also an ontological rule. «The real problem is that, once entered the world as its duplication, media are no longer distinguishable from it – and this dialectical *un-distinction*, which is called *obversion*, seems a destiny inscribed in the reflexive faculty of consciousness (i. e. the primordial, traumatic Discord between man and nature, and between man and himself) – a phenomenon that, however historically manifested, is in its essence *also* meta-historical» [Senaldi, 2014, p. 15].

M. Senaldi stresses that most contemporary phenomena and even economical crises are obversive due to the double turning over and turning out; that is, the fold, ply of reality into fiction and fiction into reality. It corresponds, for instance, to the lacanian way of thinking that claims, «I am thinking where I am not, therefore I am where I am not thinking», as well as T. Morton's understanding of non-presence and other actual concepts, which in turn determine the *actuality* of this article.

J. Weinstein and C. Colebrook called their preface to *Posthumous Life: Theorizing Beyond the Posthuman*, where posthuman tracks, traces, scars or even vestiges are investigated, *Postscript on the Posthuman*. Regarding the postscript, which they consider to be just the story or history of posthuman as the geological story in a world without a human, they said the following: «This is the possibility of human life and *human history after humans*: Humans will be readable in the scar they left upon the earth» [Weinstein and Colebrook, 2017, p. X]. A being who will read this story should be called a postposthuman and this story itself should be called the postpostscript. Moreover, if the preface appears as PPS or if PPS appears as the preface it double reverts, obverts a human being in its immanency.

Such a *degree of development* allows the previously developed polyversing series of a posthuman versions such as reversion (J. Baudrillard), subversion (A. Badiou), inversion, perversion, diversion, abversion and so on in investigation of posthumanity to continue. Polyversion disseminates a human being in folds, plies of landscapes and textures, minimalizes it as *Herzog & de Meuron*'s and others post-postmodern architectural objects demonstrate. As T. Turner notes, «there are signs of post-postmodern life in urban design, architecture and elsewhere. They are strongest in those who place their hands on their hearts and are willing to assert "I believe"» [Turner, 1995, p. 8]. He warns that diversity may easily degenerate into an eccentric combination of lie and statistics and become mocked. In order to achieve a better effect, planning has to be carried out not on paper, but on landscape itself in order to avoid over-fragmentation and over-specialization. Thus, obversion of planning and realization has come to life.

His understanding of faith is similar to I. Hassan's ligament of trust and truth and A. Badiou's treatment of truth. This point can also be applied to nonhuman people, for instance, specters, as T. Morton claims, to whom kindness should also be shown. In the face of a specter a human feels more perfect because he can see through it and in a similar way suggests that he is just as astute about the spectrum of species, whereas humans themselves are a spectrum of versions, a polyversion and veer in en-*vir*onment. That is why humans have to be kind to any being in a spectrum: «*Kind* has to do with what we are» [Morton, 2017, p. 137]. Kindness is considered to be the last syllable of humankind and became the first syllable in kindness and kindred, asserting a symbiotic real similar to P. Kropotkin's notion of mutual aid, which is crucial in the post-anarchic context. It provides not so much a transcendence, a subscendence or a condescension, but a fascination. It implies that the (w)hole is greater than the sum of its parts. This type of minimalistic style means that kindness isn't a responsibility, but rather a pleasure and a way to survive: «Lusciousness is found in *less than presence*» [Morton, 2017, p. 99]. T. Morton considers humankind as an acknowledgment of a non-intended style or aesthetic experience as quantum or a ground state, as well as of ethical or political action of a more classical state. It is a style of the inner dynamic of rocking, when subject and object, active and passive are permanently changing over in resistance to the binary opposition of logic.

Faith, trust and kindness is understood in such a way as conditions with numerous versions that are often incompatible and even alien to each other. It seems challenging to assert that eclectic and surplus *anything goes* is an exertion in a metanarration and also to the technotizing of postmodern concepts such as in the complacent posthumanism of N. Katherine Hayles. Such an approach addresses postdigitality, post-Internet and post-media, which is becoming too human. It realizes a movement from *human all too human*, against which F. Nietzsche cautions, to *posthuman less than posthuman*, at which S. Žižek hints. To this end, M. Senaldi notes that it cannot be «blind» trust even to reflect and conceptualize Magritte's *Not to be Reproduced*, which appears as a reversion of a subject that is joined to a movement of a human being beyond itself. In actual art pieces a monitor or even monitors take the place of a mirror and this manifests a digital aspect of postmodern. However, in post-posmodern context a human being uses an unplugged monitor instead of a mirror, revealing in its obverted itself. In the attached picture a human being is shaving in front of a «blind» monitor instead of a mirror. This event is especially revealing and demonstrates a situation in which a human being is still stubbornly trying to get rid of animal

vestiges, which will inevitably soon appear again in the face of a realizing of the disaster of technical as a human.

This also corresponds with speculative realism and object-oriented ontology, which regards the human being as an object that at the same time falls both into line with an object and surpasses it. Thus, T. Turner asserts both organic and dynamic geometrical patterns in its minimalicity and singularity. But in his view broad and narrow city landscapes mostly appears as narrative or, more precisely, micronarrative landscapes. Their minimalism looks natural because if anything goes, then nothing goes.

According to critical posthumanism, writing is posthuman and posthuman techné itself. Writing that is marked as posthuman demonstrates not a subject of a lack, which he tries to make up through writing, but subject of a surplus, which is, in a certain sense, more-than-human, more-than-nature and thus more-than-human. Nevertheless, a post-postmodern human being is both all too and less than a human; in the end just the quantity vibrates and pulsates, but yet remains unchanged, while there are qualitative changes in the corresponding logical and at the same time dynamic figure of dis-identity. Such a dis-identity thereof turns into a non-presence.

It is a kind, uncritical turn that causes a human being to becoming posthuman or at least inhuman as *not simply human* nature «using numerous and at times conflicting figures, voices, registers and semiotic functions» [Hall, 2017]. G. Hall insists that, according to liberal humanism, writing is human and, furthermore, determines humanity itself. He stresses in *Just Because You Write about Posthumanism Doesn't Mean You Aren't a Liberal Humanist*: «There is the fact that one of the main ways in which even antihumanist and posthumanist theorists and philosophers are attempting to understand this shift [to digital. – N. Z.] is by writing print books and journal articles about it» [Broekhuizen, Dawes, Mikelli, Wilde, & Hall, 2016]. According to this statement, it can be assumed that *Just Because You Write Digitally Doesn't Mean You Aren't a Human* surmises that becoming a posthuman means not writing at all or at least not writing non-digitally, using a paper, also caring about exhausted resources.

Nevertheless, it turns out that just writing can be considered as a vestige. In this sense, the S. Morey's article *Becoming T@iled* appears as especially significant. The @ in different languages may be signified by various animals: a monkey, a dog, a snail and others. Despite this fact, there isn't a language in which a @ is signified by a lizard throwing its tail up. Such a tail embraces these humanized animals as signs of a human being that imparts them integrity and completeness in its minimalicity. If a posthuman is a result of dis-identity as an effect of division of a human subjectivity, a human being of post-postmodern eventually gains it again biosemiotically in an embodied signifier such as the @. It may be described as a digital fetish with its own agency: «Our missing tail that we lose in the womb becomes the fetish object that within the domain of the Internet becomes totemic» [Morey, 2015, p. 146]. Thus, the @ may be considered as a lacanian object petit, a prosthesis or a kind of body code in an online environment. Even the digital sphere it is possible to track the re-emergence of a pre-natal tail as a vestige. If an adult human lost its tail, a posthuman is recovering it. D. Roden insists on

a human-nonhuman disconnection because in online environments a digital nonhuman being is locked in itself and wrapped in its own tail. Therefore, in a post-postmodern context a human being is discovered to become in a variety of beings. In a similar way, although post-postmodern landscapes can include singular elements of nature, it signs and is signed by the writing of human beings or even rhetoric.

According to C. Boyle, writing and rhetoric are both a type of posthuman practice this practice itself. «Posthuman practice unfolds not through the traditional conception of rhetoric as critical reflection about an object but as an ongoing series of mediated encounters» [Boyle, 2016, p. 534]. In such cases writing is not only a way of being, but also a way of becoming, for instance, becoming t@iled. It is worse paying attention to such circumstances as the polyversion of becoming or, more precisely, becomings. «Recent enactments of the "posthuman" and its variants "posthumanist" and "posthumanism" should not be confused with "after the human" but, instead, as "after humanism" or, perhaps "among humanism"» [Boyle, 2016, p. 539]. The formulation «among humanism» or «among humanisms» refers to a postmodern as not only and not so much a chronological condition, but rather a conceptual condition and that is why features of postmodern can be found in any period, for example, in late antiquity or in mannerisms. In addition, if postmodern or posthumanism is a postscript [Boyle, 2018] and, furthermore, posthuman is a postscriptor, then a post-postmodern human being is a post-postscriptor. If in the vestiges «postscript» returns to its preface or architectural post-postmodernism, or pre-Modern, post-posthuman returns to the immanency of a becoming of a human being. «Post-postmodern planning is a sign of returning self-confidence» [Turner, 1995, p. 9]. The hall of the Post Office Savings Bank Building in Vienna by O. Wagner is often recognized as the standard of postmodern architecture, but it is not by chance that at the same time it has certain functionalist features. In contrast, T. Turner considers that the zones are ecological and cultural, but not functional. Furthermore, he invents a spatial dimension to belief and sentiment in comparison with F. Jameson who asserts that the critical perspective on spatiality is a token of postmodern.

Owing to the fact that post-postmodern is a bulky, ponderous and cumbrous concept, T. Turner suggests praying for a better concept, that is to don't lose a tru(s)t/h. Frequently the notion of a human being is used in both the speculative realism and object-orientated ontology approach instead of that of the post-posthuman. This being, which at the same time becomes both post-postscript and preface, unlearns not only to write, but also to read. As C. Thorne notes, Q. Meillassoux tries to wean us from the text to get rid of tension in our eyes and in our body caused by extended immobility. From this point of view, architecture is also created in a contingent context, «In the case of a natural symbol such as an icon or a relic, the connection is not the result of a convention, but of something outside our will such as striking resemblance and/or spatiotemporal contiguity (contact)» [De Clercq, 2014, pp. 65–66]. Thus, natural symbols become an obversive kinds of activities and practices.

C. Boyle considers practice largely in the foucauldean understanding with regard to both its ethical and esthetical aspects, «I turn then to posthumanism for reconsidering rhetorical training as an orchestration of ecological and ethical relations and not simply as a method for increasing an individual's agency» [Boyle, 2016, p. 534]. Nevertheless, understood in such this rhetorical and writing training are a rather self-transformative practice, unlike the athletics of self-restraint, death athletics, to use P. Sloterdijk's definition. A post-postscript is written in «in betweenness», which correlates with K. Barad's in-between agency. Thus «individuals emerge *from* and *with* and *as* practice» [Boyle, 2016, p. 541] first of all because it is an open-ended practice of writing and of a written body.

After C. Boyle mapped such a practice with mechané, P. Sloterdijk said that there is a practice of a human being, which is fastened in habit as well as that, which comes from humean and deleuzean points of view. However, according to G. Deleuze, if this practice is done frequently, the habit is fastened not so much as in repetition, as in ritornelle, which refers to a body and territory that is to a human being as a (non)human animal. Following M. Foucault,

G. Deleuze defines such a practice as both ethical and esthetical ways of existing, styles of life or modes of being, subjectivation and becoming. They are rather sophisticated modes and may be considered as a form of outwitting. In comparison with techné as an art, a craft and a craftsmanship this is a mechané as a cunning, artful trick or, speaking more actually, a life hack. An exact showcase of mechané can provide a human being with much by using a monitor instead of mirror as in the attached picture.

PPS may be abbreviated as PSS (Post Sub Script), which refers to subjectivation as becoming a subject to be used in a plot or a postplot as a catchy, succinct phrase by both writing about a subject, a trajectory or curve and obversively specifying a subject, a trajectory or curve.

A writing and recording scriptor, or homo significans, as R. Barthes considers it, is a posthuman as a human degree zero, an author (*écrivant*), a mediator, and is driving by creative involution as obversion. He realizes writing itself and creates texts rather for the purpose of writing instead of for reading. It is more important for him to make sense than to focus on sense itself, and the act of creating coincides with his work due to the extensiveness of the function with respect to creation. The relation of author and writing is then the relation of relations, turning the everyday language inside out and making it only substantively distinguishable from the front, which is a condition a meaning evasiveness. However, the scriptor is more of a conceptual character than the actual human being, but it is to one degree or another a specific conceptual character endowed with the will to work rather than the will to create power as a Nietzschean showcase of the overman.

Thus, one sees that the postscriptor as a human being is writing itself as a post-poscript and preface at the same time in search of the genuineness lost in the postmodern condition due to excessive quoting and theorizing. Another one way to search for the genuineness of writing is to appeal to the signature problem. The guarantor of iterability, writing and letters themselves are a signature itself that cannot be quoted due to their performativity because the signature itself is a quote. In a situation when either the subscriber himself or the scriptor may be absent, the iterability of a signature is especially problematic. The relation between writing as a break of presence in a track is also carried through signature. Therefore, writing as a post-postcript and postscriptor by and large presents only one signature.

In such a case the following question arises: what if the message never finds the addressee or only its code arrives? In that case the letter wanders endlessly and at every turn it comes, paradoxically, to a destination that fundamentally distinguishes itself from the book, and the scriptor from the author. A postscriptor as a human being is the same a scriptor as a penman who is indistinguishable from his brother postman in J. Joyce's plot based on Derridean deconstruction. A letter always arrives at the same time and does not reach its destination. At the same time, the promise is simultaneously fulfilled and unfulfilled because it is principally unsuitable to read, a book's preface or afterword are burned to such an extent before writing that there is not even any ash left with what It is been writing with a tongue sticking out from zeal. In such a case it is clean and silent, free from even a signature, a (w)hole minimalistic postcard is obversively sent and still reaches its destination.

In *conclusion*, it is worth to stress that it is possible this writing is also an obversion in which the post-postscriptor as a human being is revealing itself in the immanency of its becoming. Before this happens in the course of construction a line of obversion matches with a peculiar shift between human and posthuman as scriptor, writing a postscript and then moving on to post-posthuman as postscriptor and writing a post-postscript as a human being. Minimalistic post-postmodern ethics and aesthetics as modes of being and becoming are being realized beyond binary opposition logic spatiality in obversive rocking. In that sense this text as post-posthuman writing non-presents itself as an obversive (w)hole minimalistic postcard that both reaches and at the same time does not reach its destination, and on the whole it presents an investigation of the vestiges of a human being in a post-posthuman.

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P.P.S. ОБВЕРСІЯ: ЧИ Є РЕАЛЬНА ЛЮДСЬКА ІСТОТА НАПИСАНОЮ?

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У статті розглядається стан людської істоти в пост-постмодерних умовах, а також привертається увага до обверсії як однієї з версій постлюдської реальності в її поліверсії, що є «пишномовною». Обверсія розглядається як логічна й водночас динамічна фігура дис-ідентичності та не-присутності. Намагання з'ясувати, чи написано справжню людину, призводить до розгляду відносин реальної і письмової реальності, а також можливості постлюдського письма. Постлюдське письмо постає у треках, слідах, шрамах і пережитках (таких, як-от @, котре виступає ознакою того, що стає хв@статим). Пережитки, рудименти людини досліджуються через звернення до актуальних пост-постмодерних концепцій, як-от спекулятивний реалізм, спекулятивний постгуманізм, темна екологія тощо. У пост-постмодерному контексті досліджуються до/віра і добро/якісність на противагу надмірному постмодерному цитуванню й теоретизуванню.

Отже, людина як пост-постскриптум стає водночас передмовою. У запропонованій статті розглядаються також такі вирішальні постмодерні проблеми, як ітерабельність і підпис, причому – у контингентному контексті, де іманентність самого проживання стає письмом у постцифровій, пост-Інтернет і пост-медіа протяжності у зв'язку з усвідомленням провалу технічного або навіть механічного як людського. Таке дослідження здійснюється на прикладі пост-постмодерної архітектури як іманентної просторово-часової контингентності – нав-*колишнього* о-*точ*ення людської істоти. У підсумку воно показує, як мінімалістський стиль у пост-постмодерній етиці та естетиці співвідноситься з обверсивним розгойдуванням (на відміну від бінарної опозиційної логіки). Отже, у статті осягається рух від людини до постлюдини як скриптора, що пише постскриптум, і далі – до пост-постлюдини як постскриптора, який пише пост-постскриптум (до) людської істоти, і фактично пише сам себе у своїй контингентній іманентності.

Ключові слова: людська істота, обверсія, постпостскриптум, постпостмодерн.