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SPECULATIVE REALISM AND OBJECT-ORIENTED ONTOLOGY AS POST-POSTMODERN TREND

In this article post-postmodern features of speculative realism and object-oriented ontology are considered. The consideration is made through the discovery of postmodern topics in the current eventuality. Accordingly, post-postmodern is understood as a trend in which postmodern develops, partially overcoming itself. Speculative realism and object-oriented ontology are showcased as a mode of modern anthropocentrism resistance. To realize this, the article introduces such a concept as the inividual, which reflects the current state of a human being. It is displayed that just an inividual escapes the correlation between reality and human thought. This prevention of the subject hypotrophy is seen as the condition of humankind's survival in the urgent eventuality, and the inividual as a hyposubject. The concept of inividual allows displaying post-postmodern ontology, topology, ecology and anthropology in the speculative realism and object-oriented ontology context. Special attention is paid to the turn of ontology to ontology and geometry to topology. In addition, how in this context postmodern interest in the topology turns into post-postmodern interest in the atmosphere, affective landscape, which needs attunement, is researched. The atmospheric in this case is given by a weird, vibrant matter as a matter vital, lively and sprightly, full of energy and life and at the same time quivering, pulsating. Moving from postmodern non-Euclidean topology the peculiarities of speculative realism's and object-oriented ontology's topology are studied as post-postmodern. Such a topology describes places, which merge with events, happening there. It includes strange dimensions with a lack of perspective laws atmosphere as an atmosphere of inividual. This atmosphere, environment of plastiglomerates, industrial relics and vaccinated organisms, composited by the encounter of non-human and non-human objects and realizing futurity right now, need special attunement in post-postmodern vein.

Keywords: *speculative realism and object-oriented ontology, postmodern, post-postmodern, inividual, ontology, attunement, atmosphere.*

Let me feel that way
Feeding time with interest
Connan Mockasin
Faking Jazz Together
[Hosford, 2011]

The history of such a philosophical trends as speculative realism and object-oriented ontology (hereinafter referred to as SR and OOO) has been around for about 15 years. However, this direction is not yet often considered in the history of the philosophical context, taking into account its origin and rendered influences, and more specifically, post-postmodern philosophy. The implementation of such a consideration is the goal of this article. Although SR and OOO obviously develop many post-postmodern topics, this continuity is rarely marked by the trend's representatives and its researchers. In this regard, there is a clear need to fill this gap, an attempt of which is the present article, which determines its relevance. Its novelty is given by the correlation of the problems of SR and OOO with the problems of other post-postmodern trends.

From this the following tasks of the article should be mentioned:

- revealing, that postmodern influences with SR and OOO;
- investigation of SR and OOO as postanthropocentric tactics;
- entering of inividual concept to showcase a human being in post-postmodern eventuality;

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- displaying turn ontology to onticology;
- clarifying of SR's and OOO's affective tones and attunement;
- researching SR and OOO topology peculiarities in postcontemporality context;
- exploring SR and OOO approaches in the post-postmodern philosophy of nature and ecology areas.

To outline a degree of problem development, it is worth noting the following points. One of the first publications that identified SR and OOO as a philosophical trend – materials of *Speculative Realism* workshop – was published already in Volume III of the magazine *Collapse. Philosophical Research and Development* (2007), the topic of which was *Unknown Deleuze*. Even then, the Deleuzian orientation of SR and OOO was clearly marked, which would later be developed also with the wording «dark Deleuze».

Jean Baudrillard's conception of reality, which influences on SR and OOO, is also a transitional one from postmodern to post-postmodern. Especially important in the context of this study is the status of reality in its context. On the one hand, Baudrillard insisted that many significant events did not take place, and even that there was no postmodernity or, rather, postmodernity itself. In his opinion, an image is fascinating and seductive because a fragment of reality has disappeared behind it and hyperreality as the ecstasy of reality is more real than reality itself. On the contrary, philosophical theorizing resists reality and, moreover, philosophers specifically doubt the existence of reality. «The subject disappears, gives way to a diffuse, floating, insubstantial subjectivity, an ectoplasm that envelops even thing and transforms everything into an immense sounding board for a disembodied, empty consciousness – all things radiating out from a subjectivity without object; each monad, each molecule caught in the toils of a definitive narcissism, a perpetual image-playback» [Baudrillard, 2009, p. 27]. On the other hand, the disappearance of a subject returns a vital dimension of the existence of things, one of them a human being is. A human being appears and exists in its disappearance, escaping the metaphysics of presence through non-presence in object-oriented ontologist Timothy Morton words. Such an approach is already founded in Jean Baudrillard's conception. «We must reinvest it [disappearance – N. Z.] not as a final but as an immanent dimension – I would even say as a vital dimension of existence. Things live only on the basis of their disappearance, and, if one wishes to interpret them with entire lucidity, one must do so as a function of their disappearance» [Ibid., p. 31]. In this case, reversibility of things in their immanence becomes possible and postmodern philosophy of language issues is supplemented by post-postmodern philosophy of environment and bioethics issues.

Jean-François Lyotard's *The Inhuman* also provides a quite post-postmodern conceptualization of the inhuman, which is realized through education and the possible extra-planetary existence of a human being. In any case, he is interested in «the infinitely secret one of which the soul is hostage <...>, the anguish is that of a mind haunted by a familiar and unknown guest which is agitating it, sending it delirious but also making it think» [Lyotard, 1991, p. 2]. This uncanny guest, a strange stranger, according to Timothy Morton, has a lot of images and uses technologies to multiply them to escape dehumanization and to achieve inhumanization.

However, both Jean Baudrillard and Jean-François Lyotard describe rather a dividual, a divided postmodern human being. Such a human being endeavors to the real and referents to it after self-referentiality. For example, post-postmodern realism in literature assumes «a stronger drive toward referentiality» [Dubey, 2011, p. 364]. But the real eludes from a dividual in regard with their postmodern apathy. Therefore, further development of inhumanism by Nick Land, Reza Negarestani and others led to a greater degree of vivacity and vividity in a human being. «In disenthraling the rational-normative core of the human, inhumanism becomes a vector through which the human constructs and revises itself beyond any purported essence or final cause» [Negarestani, 2018]. So, after the postmodern death of the human being, her reversion to inhuman happens. To describe the effect of this reversion, it can be suggested the best suitable concept of individual.

An individual escapes the correlation between reality and human thought. «In this respect phenomenology, structuralism, post-structuralism, deconstruction, and postmodernism have all been perfect exemplars of the anti-realist trend in continental philosophy» [Bryant, Srnicek & Harman, 2011, p. 3]. Ray Brassier stresses, that the Foucauldian difference between words and things, appearance and reality, seeming and being isn't functional no more because of «the post-modern dissolution of the epistemology-metaphysics nexus» [Brassier, 2011, p. 54]. As Bill Browns explains, «if it might thus be said that Foucault learned from dreams how to write a history that dispensed with things, postmodern fiction dreams the things with which to elaborate other histories, in the least promising places» [Brown, 2015, p. 232]. However, «unless reason itself carries out the de-mystification of rationality, irrationalism triumphs by adopting the mantle of a scepticism that allows it to denounce reason as a kind of faith. The result is the post-modern scenario, in which the rationalist imperative to explain phenomena by penetrating to the reality beyond appearances is diagnosed as the symptom of an implicitly theological metaphysical reductionism. The metaphysical injunction to know the noumenal is relinquished by a post-modern “irreductionism” which abjures the epistemological distinction between appearance and reality the better to salvage the reality of every appearance, from sunsets to Santa Claus» [Brassier, 2011, p. 51].

Due to such a wide range of realities in a weird realism context hypotrophy of the subject occurs. «Like their hyperobjective environment, hyposubjects are also multiphasic and plural: not-yet, neither here nor there, less than the sum of their parts. They are, in other words, *subscendent* rather than transcendent. <...> Hyposubjects are squatters and *bricoleuses*. They inhabit the cracks and hollows. They turn things inside out and work miracles with scraps and remains» [Morton, 2016]. So, hyposubject appears as a hypokeimenon, which provides the reality just because of its (w)holeness, when each part is more than a sum according to Levi R. Bryant's understanding of bricolage. Comparing this conception with Timothy Morton's one, it can be said, that all parts take topos of Spectral Plain, which flattens out the Uncanny Valley of individual. «*Spectral Plain* <...> is a region that seems totally flat, and it extends in all directions. And on this plane, I can't distinguish very easily between *alive* and *not alive*, between *sentient* and *non-sentient*, between *conscious* and *non-conscious*. All my categories, which excavated the valley, start to malfunction. And they malfunction deeply» [Morton, 2018, p. 126].

However, in Dylan Trigg's opinion, Spectral Plain keeps a locuses of anxiety. He stresses the uncanny (unheimlich) and weird aspects of The Thing (Das Ding), but he shifts the attention focus from post-structural psychoanalysis to post-phenomenology. «In the shadow, not only of phenomenology, but also linguistic idealism and post-structuralism, a call has been made to a posthuman ontology, which delivers us from this obsolete legacy of thinking the world in terms of how it can be accessed for us, and us alone» [Trigg, 2014, p. 3]. From such a position inhuman is founded even in human being, considering their vigorous individuality.

Here the individual may be conceptualized through Lacanian's The Thing as the beyond-of-the-signified or pre-reflective intentional object. In John Carpenter's *The Thing* film, which Dylan Trigg refers to, station Outpost 31 is a refuge from the uncanny like a postmodern is a refuge, outpost in the intellectual surrounding. However uncanny melts in a (w)hole atmosphere, to the concept of which refers Dylan Trigg later. This concept is fuzzy and eludes from the definition. «In each case, it is often difficult to pinpoint where an atmosphere begins and ends, both spatially and temporally. In this respect, an atmosphere often has an “excessive” quality to it, such that it seems to seep into things of its own volition» [Trigg, 2022, p. 4].

If postmodern difficulties with definitions, as a rule, are explained through the diversity of event interpretations and existence of quasi objects and things abundance, then post-postmodern ones – through the volatility of objects and things. Semiotical sociality takes turns to more emotion and corporeal sociality, when a substance, matter matters in a context, atmosphere. An atmosphere needs attunement in Morton's words or sharing of emotions in Trigg's words by using impersonal affects. And an attunement also creates an atmosphere or affective landscape according to Jacques Ranciere or Jane Bennet.

The creation of atmosphere happens from a vibrant matter as a matter vital, lively and sprightly, full of energy and life and at the same time quivering, pulsating. From Bennet's point of view, the matter is immanently vital. As far as the activity of matter as a source of new effects is being realized as a pulsation it may seem inert and rigid. Regarding this, Harman prefers to speak *videlicet* not about materialism, but weird realism. However, Bennet asks rhetorical questions «why did Foucault's concern with “bodies and pleasures” or Deleuze's and Guattari's interest in “machinic assemblages” not count as *materialist*?» [Bennet, 2010, p. xvi] and demonstrate, that poststructuralism as a materialism intrinsically resistant to representation in favor of the agency. So, Bennet's vital realism may be corresponded with Karen Barad's agential realism. It implies the whole set of agential forces and elements, «which to make things happen, to produce effects» [Ibid., p. 5]. Thus, it can say, that the conception of Bennet is close to SR and OOO and at the same time takes into account poststructuralist and postmodern approaches, that is post-postmodern. According to this conception, it is especially obvious, that a post-postmodern human being is an individual as being, which is immersed in the immanent atmosphere of vibrant, vital and vivid matter.

Morton heeds also the impossibility of truly objective, meta-discourse, but existing more viable and vivid metaphors. «This line of reasoning makes me seem like a postmodernist, though for reasons that will become clear, the emerging ecological age gets the idea that “there is no metalanguage” much more powerfully and nakedly than postmodernism ever did. Since for postmodernism “everything is a metaphor” in some strong sense, all metaphors are equally bad. But since for me, and indeed for all humans as we transition into the Age of Asymmetry there are real things for sure, just not as we know them or knew them, so some metaphors are better than others» [Morton, 2013, p. 4]. For example, postpop musicians such as *Tapenight* notice, that their songs seem familiar although they are original. So, in this case, art gets free from redundant influence by saving it and it's not by chance another denotation of postpop is freepop. In addition, art gets free from not only postmodern gravity to the past, but also from the overvaluation of space significance. In Paul Virilio's words, at present, there is only «now» and not «here». Among other things, this also indicates a decline in the importance of visual arts except for architecture, creating living spaces.

In one of the first works, conceptualizing post-postmodern – *City as Landscape: A Post-Post-modern View of Design and Planning* by Tom Turner, quite OOO's approach is founded. At present, the entire range of conceptual works, devoted to OOO's architecture, have a post-postmodern set. For instance, Laurence Crouzet points out, that «“real” and “fictional” or “sensual” things participate equally in the *infinite*» [Crouzet, 2020, p. 75]. That's why her book includes allusions to *Mount Analogue: A Novel of Symbolically Authentic Non-Euclidean Adventures in Mountain Climbing* by René Daumal as well as *Peradam* by Patti Smith and other similar artworks. An interest in Non-Euclidean topology comes out in Lacanian philosophy, which works with traversals of real and imaginary as well as Deleuzian or deconstructive ones. Crouzet plots a route from it to the philosophy of Bruno Latour, Ian Bogost, etc. and asserts, that objects have their own logic of sensemaking and, hence, their own the real reality. Keeping postmodern ambiguity and plurality, «we exist in a post-post modern world», where it's important «how we perceive the world and how the world perceives us» [Ibid., p. 162]. At the same time, postmodern tactics of philosophizing continue to be used, which confirms a thought about the contiguity of postmodern and post-postmodern. As an example, it can be mentioned Bryant's application of the Deleuzian bricolage device. He motivates it by affirmation that every object is a crowd. Such an object is more preferable than popular in postmodern context concept of the monad, because of understanding the aggregation of monads as a crowd.

Such aggregation may seem whimsical and quaint as much as creates an atmosphere and reality of other worlds. In this variable and including strange dimensions with a lack of perspective laws atmosphere is an atmosphere of individual. This also reverberates in bizarre non-Euclidean toponymic like Lovecraftian R'lyeh as a place, which merges with events, happening there.

Non-Euclidean topology and fit temporality of world perception and feeling may be also illustrated through Nick Land's concepts of teleplexity and templexity, which are inspired by Deleuzian thought. Such an approach is comparable with Bryant's opinion, that «the subject and the object are temporal determinations, not the reverse» [Bryant, 2008, p. 266]. So, that is signed a tendency problem of time actualization in a post-postmodern philosophy. However, it's in a close connection with the actual postmodern condition problematicity of space and attention to specific topology, where space is stretching, folding, bending, twisting, curving, perplexing, convoluting, etc. Both are needed for the intensity of objects researching.

Crouzet insists on the existence of a soul or even spirit of things, objects and Matthew Allen, in turn, on its inner life. «Objects – facts – are real and partially knowable, but reality itself is as mysterious as ever» [Allen, 2017–2018, p. 129]. Thus, objects return to their depth, lost in postmodern conditions. Nevertheless, it's not only a natural mystery but also a mystery of numbers, algorithms, etc., because OOO assumes abstraction of things from its environment. Matthew Allen notices, that uncanny and weird may be found in object-oriented programming and abstract art as well as reminds that in the beginnings of digital art Frieder Nake re-created a work by Paul Klee. Algorithmizing generative architecture and design also relate to postmodern but move to post-postmodern. «Complexity theory as an influence on theories of postmodern architecture is not directly related to the historical development of generative architecture, but it is important to realize the interdisciplinary and multifarious impacts of complexity theory writ large on architecture occurring at these different locations» [Ibid., p. 221]. A similar approach is founded also in generative art and therefore in post-postmodern generative anthropology.

However, mentioned moving more largely realizes in a post-natural direction. Thom Moran and Meredith Miller conceptualize post-natural, post-rock architecture in such a way: «formed when organic and inorganic materials such as stone, sand, and seashells fuse with polymer plastics, plastiglomerates are the result of plastics accumulating in ocean and beach ecosystems. <...> Where post modern architecture confused material readings through referential building fragments, the legible components of Post-Rock refer to both the geological and the cultural territories of plastic's production and consumption» [Moran & Miller, 2016]. Art-collective T+E+A+M creates architectural tools and standalone structures, using industrial relics. In the description at the entrance of the Center for PostNatural History, such objects are marked as postnatural. «The postnatural includes all the living things that were intentionally shaped by people in some heritable way. We have defined this idea not so much as a geological period, or anything that has a hard dividing line; the postnatural goes back all the way to the dawn of domestication and selective breeding, and continues through to contemporary genetic engineering and synthetic biology» [Pell, 2015, p. 299]. It means also even vaccinated organisms and thus the postnatural objects are a natural part of current reality, changing its ontology and becoming individual.

It returns to a question of «now», pursuing the future, which wasn't actually in postmodern thought. Morton's «the unconditioned futurity that is a possibility condition for predictable futures» [Morton, 2018, p. 78]. So, futurity in some aspects is right now as a future, which is invented and reinvented from Nick Srnicek and Alex Williams's point of view and leads «towards a transformed and newly mutable subject. This subject cannot be determined in advance; it can only be elaborated in the unfolding of practical and conceptual ramifications <...>, and ultimately entirely new modes of being human» [Srnicek & Williams, 2015, p. 180–181]. These modes actualize in the differences between their in-between, conditioning variability of human beings as individuals.

Armen Avanessian thus utters about the relation in-between present and future: «it's rather the other way around: the future happens before the present, time arrives from the future» [Avanessian & Malik, 2016, p. 7]. This isn't historical, but speculative time semantics and that's why post-whatever or posteverything means post-postmodern as postcontemporality (PoCo). In *The Speculative Time Complex* edited by Avanessian and Suhail Malik is *On Speculative Design* by Benjamin H. Bratton, who carries on this thought and asserts the history of Design first of all as

inventing *about* what is to be made. «<...> The ultimate and most lasting value of the new material palette is not (only) in the things we can make with it, but in how it allows/forces us to re-adjudicate fundamental questions about who we are, what we are, where we are, when we are: how we are» [Bratton, 2016]. Trying to find out this he comes to the understanding that absolute functionality, worked out by generations, is genuinely uncanny.

In addition, PoCo's position is Post-Euclidean in architecture and art. Unobvious space forms are used in accordance with the provisions of biosemiotics. The best example is a lecture performance *Brilliant Darkness. Philosophy and Art at the Edge of the Human # 4*, which is accompanied by plant music, by Ben Woodard and Damian Marhulets [Woodard and Marhulets, 2019]. This lecture performance also can be considered as an example of individual creating as resistance, which was suggested by Gilles Deleuze and which is often implemented in post-postmodern eventuality, PoCo particularly.

So, it is possible to speak rather about postanthropocene than about anthropocene and rather about posthumanism than about antihumanism in vain by Martin Heidegger, Louis Althusser or Michel Foucault. Posthumanism in this case is considered in post-postmodern context. In the conditions of subject subversion, a range of subject variations: subject as subject, subject-in-process, subject without object, etc. appear. The last case means also the existence of an objective duel and duet at once. Graham Harman moves forward and almost dissociates himself from subjectivity at all, researching the allures of objects. Thereat a human being may be considered as one of the objects among others objects in allures. However, according to Bryant, «the rejection of the subject does not mean that there are no subjects, but that the subject cannot function as the ultimate ground in the form of the supremely individuated world. In other words, the subject is not ontologically primitive, nor is the difference between finitude and infinitude a difference in kind» [Bryant, 2008, p. 178]. Both subjects and objects, in this case, aren't formal essences but are effects of immanence, immanent to itself.

Bryant continues Deleuzian searching for the reality of the subject similar to the subject understood as split or fissure, which in current philosophy is been developing by Slavoj Žižek. The Real dehisces videlicet in this subjectable split or fissure. After Fredric Jameson Žižek notes «the paradox of the postmodern rejection of consistent Self – its ultimate result is that we lose its opposite, objective reality itself, which gets transformed into a set of contingent subjective constructions. A true materialist should do the opposite: refuse to accept 'objective reality' in order to undermine consistent subjectivity» [Žižek & Woodard, p. 407–408]. However, Bryant gravitates rather to «dark» or, so to speak, «weird» features of SR and OOO. He comes from differentiation of the clear and the obscure or confused, noesis and aesthesis, concepts and intuitions, hence, differentiation of specification that beings not in kind, but in degree. Such an approach means intensive difference as a difference in itself, difference differing from itself and even pure alteration, self-othering that differs from itself like as Derrida's *différance* is indefinable. This transcendental empiricism assumes *it thinks*, not *I think* and thus not epistemology, but ontology or, more precisely, onticology, which is actually in postmodern condition, because it discovers potential energy of postmodern apathy overcoming. From onticological point of view, difference creates a difference and so on.

In this case, the concept is one of the things among variations of the things' multiplicity. It doesn't represent the thing but relates to subjects and objects. «Here the transcendental unity of apperception is no longer the condition under which experience is possible, but rather *formable* singularities which produce both subjects and objects become the condition of experience» [Bryant, 2008, p. 219] and this explains why «transcendental empiricism is the experience of experience producing experience» [Ibid., p. 147]. Paradoxically, this objective transcendence is the only way we can avoid the empiricist fallacy and be the subject without smooth continuity, i. e. neither subject nor object in the conventional sense.

Deleuzian topics and assets, for example, pleasure as such even whether sadist or masochist or being smaller and larger in one as Lewis Carroll's Alice is developed in relation with this. Most of them refer to virtuality as both a reality beyond actuality and ideality beyond

abstraction. In comparison with the death of the subject and postmodern apathy, attention is paid to an unconscious activity of intuition and unformulated forces, the cogitanda, bound with sentiendum, providing the givenness of the given.

Concerning this Bryant refers to ontological truth, which differs from postmodern relativity of Images of thought. This is correlated with post-postmodern tendency to recovering truth in connection with trust (Ihab Hassan) or event (Alain Badiou). In OOO's context, Timothy Morton claims clearly to distinguish between true and truthy and more or less degree of truth. «Truthiness is in a way a kind of reaction, like a blister, to the real problem, namely that we live in a modern scientific age characterized by a radical gap between data and things» [Morton, 2018, p. xxix]. Truthiness deal not with facts, but with factoids, which are only chunks of data. Such a critic is typical of postmodern and is a part of a more general critic of modern. But post-postmodern in addition takes into account the smallest facts, the singularities, the «dark precursors» according to Deleuze or the infinitesimals, according to Badiou, which often are mingled with factoids. Post-postmodern suggests that the truth comes out to a greater extent in art, that only imitates vernacular circumstances than in reality shows, for example. So, Joe Swanberg's mumblecore movie *Build the Wall* was filmed with only imitation of casual video as well as referential Adam Browne's and Brendan Choynet's movie *The Cult of Sincerity*. Thus, the veracity of reality beyond the wall of antropocene is achieved. Post-antropocene also provides a possibility of not being personal yet, which is lost in postmodern conditions, but inhuman, inividual utterance.

The intensive difference in becoming provides encounters of rivals, claimants to the truth including environmental encounters, often dark, ferocious and uncanny, however conditioning the future. As Bryant notes, postmodern form of self is first of all *I was*. «By contrast, the continuity of the object is what will be» [Bryant, 2008, p. 260]. In this case, the object is unanticipated and encounters happen beyond any choice in comparison with another proper to be-ing as actualized continuity. At this point, Bryant's thought divaricates into Deleuzian and is post-postmodern one. In addition, he shifts attention from surface to oscillation between surface and depth, considering, that «depth can always give more» [Ibid., p. 247] and thereby is the transcendental field as the principle of its own erasure and its own renewal. However, superficial appearances also stay on the side of reality, if they are potential and intensive, but not actual and extensive.

According to onticological approach, the depth unfolds in givenness not as geometry, but as topology. There is a correlationist obstacle, which is signed by Quentin Meillassoux through the comic metaphor of plaster, which appears on another finger upon the attempt to unstick it from the one. «The plaster is identical to the 'that is what *you think*' that the correlationist just has to add to any realist thesis one might try to assert. <...> This is a logic of unbinding, of independence, but this independence is not the originary independence of the Real towards the correlation but that of the realist towards the discussion with the correlationist» [Brassier, Grant, Harman & Meillassoux, p. 422]. For describing the close connection between thought and reflexivity Bryant uses metaphor not simply plaster, but a dual adhesive bit of tape. This bit can't fold in the Mobius strip, which is one of the best non-Euclidean Lacanian metaphors of the Real. This metaphor explains also why real objects, including human beings, haven't direct access to each other and gets rid of antropocentrism.

Deleuze and other postmodern thinkers considered overhuman, inhuman and even non-human duration beyond actual human beings. That's why the concept of posthuman, which they rarely use, is rather post-postmodern and near of kin to inividual. In addition, Deleuze holds a pure transcendental field without both objects and subjects in absence of the Other. In current philosophy, say, N. Katherine Hales, humanity has already follows posthumanity. The Other in this case is non-present in Morton's words. Regarding this, it can be argued that posthumanism does not correspond to postmodern, but post-postmodern. A human being, in this case, appears as a construct, a composite, which can hardly be considered by the human mind. It became possible by non-human objects, which aren't only effects of surface or relations.

Thus, as Bryant notes, ontology turns into the anthropology of transcendental empiricism or transcendental realism in Roy Bhaskar's words, i. e. ontological realism or onticology. The peculiarity of onticology by comparison with OOO consists in approval, that objects aren't always concrete and may be in touch or encounter, although rhizome is problematized. But if objects have unique powers, forces and capacities, their concreteness appears, for instance, in touching and defiant concrete art.

At the same time object acquires independence from a subject and, as a subject without an object, the object also is comprehended as an object without a subject. It's object for-itself, which needn't correlate with the subject: «we have a thinking that doesn't simultaneously posit itself but which is completely absorbed in what we are thinking» [Bryant, 2008, 57]. This approach can also be considered as a development of the Foucauldian approach about the greater acceptability of thought in comparison with thinking. Such an approach to cogito leads to understanding a subject as a particular type of object and thus a gap between subject and object is pluralized. And this object isn't pre-individual, but rather hyposubject as hypokeimenon of a human being, inividual, which persists through becoming in virtuality as potentiality without qualities. She is a strange stranger, in Morton's words, the unfamiliar and the uncanny. Her self-othering creates conditions of differentiation *from*, including differentiation from itself in kind, according to Bryant. An inividual surpluses a supplement as the possibility of excess regarding that set of differences is more than the (w)hole.

Besides that, here Bryant uses the formulation of Ian Bogost, all beings, it may say, inividuals, equally exist, but don't exist equally. Pluralization of non-human, non-signifying rises an issue of withdrawal, including withdrawal from itself, and comprehension. Considering operative closure entangled structures, comprehension of structures, in this case, is achieved in own concepts and hence distinctive. Bryant's use of the notion of structure also refers to the Lacanian conceptualization of selectivity as not-all and divided subjects, \$. He heeds also regimes of attraction availability and it can be added as a requirement of appropriate attunement. «On the one hand, no object ever actualizes the subterranean volcanic core with which its virtual proper being is haunted. This virtual domain is like a reserve or excess that never comes to presence. It is not simply that objects are, in themselves, fully actual and only withdrawn for other objects relating to them, but rather that objects are withdrawn in themselves. On the other hand, the distinctions or organization by which objects produce information for themselves are themselves withdrawn or invisible to the object that deploys them. As we have seen, every distinction necessarily contains two blind spots. Distinctions are blind to the unmarked space produced as a result of the distinction» [Bryant, 2011, 281–282].

In this sense all objects are dark and that's why SR and OOO often are marked as dark philosophies. In metamodern context, which often crosses with OOO's one, instead Deleuzian metaphor of rhizome metaphor of flower, which stresses harmony and beauty of life. However, this metaphor doesn't cover horrible, awful and eerie aspects of life. Therefore, in SR and OOO context, first of all, in Eugene Thacker's *Tentacles Longer Than Night* [Thacker, 2015] and other works, the metaphor of cephalopod is used. This metaphor seems more appropriate and viable. Like the Deleuzian fold is always situated between other folds, the tentacle is always situated between other tentacles and other incongruous and uncoherent parts of cephalopods. Cephalopod as an embodiment of non-human can be researched by means of a special mode of philosophy, non-philosophy, which corresponds to post-postmodern. Cephalopod as an all-touching and all-seeing non-human is illegibly writing with its ink in as much black abyss. An abyss as ungrounded and unformed one is comprehended also by Ben Woodard and in such a way difference turns indifferentism.

However, in both cases, scripture is founded discovering the continuity of postmodern and post-postmodern. Eugene Thacker's *In the Dust of This Planet* includes *The Subharmonic Murmur of Black Tentacular Voids*, which was written by fragile and numinous tentacles. «Because the poem was originally circulated in fragments, its total length is not known, and its rather baroque title – “The Subharmonic Murmur of Black Tentacular Voids” – appears nowhere in the body of the

poem itself. In addition, it is unclear whether the poem is of contemporary origin, or whether it is a contemporary translation of an older text (though most are of the opinion it is the former)» [Thacker, 2011, p. 133]. A scripter or, more precisely, postscriptor here is inhuman with tentacles, i. e. individual. Tentacles continue with streaks of slime, ooze and splatter in splatterpunk as a genre becomes a monster in and of itself. That's why Eugene Thacker sets off Aristotle's living, something-other-than-life to grotesqueness and vagueness of life. Videlicet living appears a being of individual, which experiences black illumination between a liquid and a solid, life and death, fear and thought. Aristotle notes that it's hard to definite living because of its immanence and, as Eugene Thacker adds, his horror. In a horror, allegorical concedes literal, language and thought come to a dead stop in the tautological description, but some level of viscosity of horrible hyperobject allows the hyposubject pour off it.

However, SR and OOO assume a wider specter of cognitive and emotional tones and tunes. Bryant except for dark objects considers dim, rogue and even bright objects. Leon Niemoczynski, who clearly sympathizes with Ian Hamilton Grant's philosophy of nature, also suggests an escaping too «bright or dark tones», which he considers as vitalism. Early in his book *A Philosophy of Sacred Nature: Prospects for Ecstatic Naturalism* he explores Robert Corrington's ecstatic naturalism with its semiotic cosmology and psychosemiosis of both *natura naturans* (nature naturing) and *natura naturata* (nature natured) self-fissuring. The semiotical approach to nature looks quite postmodern, but also close to speculative vitalism and SR. Then in the book *Speculative Realism: An Epitome* Niemoczynski heeded naturephilosophy by Ian Hamilton Grant, which is considered as vitalism. «As a speculative naturephilosophy this wing does not focus first and foremost on any self-powering *objects* of nature but is rather concerned with nature's dynamic *transcendental conditions* and *potential*: its *productive grounds* or *powers* anterior to any particular object or material created (therefore creativity rather than created, creation-of-object rather than object-created, *natura naturans* rather than *natura naturata*, *unconscious* rather than *conscious*)» [Niemoczynski, 2017, p. 11]. It can say, that a human being in this context appears also is a dynamic and creative individual. Therefore, after implementing accelerationism up to death and the work of mourning in the Derridean vein appears an epitome as telos and embodiment in individual.

In conclusion, it is necessary to pay attention to the following consideration. Terence Blake in his *Speculative Grace: Misleading Title or Postmodern Program?* considers already Derrida or Deleuze as a realist with heeding to too immanent, vernacular incidents and events, «a sort of “tough and tender”, sweet and sour sauce to spice up our dull ordinary existence» [Blake, 2013]. It seems rather post-postmodern into postmodern. Then post-postmodern individual may be understood as the other other (Bryant), a strange stranger (Morton) in comparison to postmodern individual. Her trueness or, more precisely, truthiness, but without negative connotation in the respect that both the Real and reality are always compromising, exposing and revealing so both speculative and objective.

Thus, post-postmodern features of speculative realism and object-oriented ontology were considered through the discovery of postmodern topics in the current eventuality of speculative reality and object-oriented ontology.

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СПЕКУЛЯТИВНИЙ РЕАЛІЗМ ТА ОБ'ЄКТ-ОРІЄНТОВАНА ОНТОЛОГІЯ ЯК ПОСТ-ПОСТМОДЕРНИЙ ТРЕНД

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АНОТАЦІЯ

В статті обмірковуються пост-постмодерні ознаки спекулятивного реалізму та об'єкт-орієнтованої онтології. Розкриваються постмодерні теми в поточній подієвості. Відповідно, пост-постмодерн розуміється як тренд, в якому постмодерн розвивається, частково перевершуючи себе. Спекулятивний реалізм і об'єкт-орієнтована онтологія показані як модус спротиву модерному антропоцентризму. Задля здійснення цього в статті введено концепт інвівід, що відображує поточний стан людської істоти. Показано, що саме інвівід запобігає кореляції між реальністю та людським мисленням. Це запобігання та гіпотрофія суб'єкта розглядається як запорука виживання людства в нагальній подієвості, а інвівід – як гіпосуб'єкт. Концепт інвівіда уможливає показ пост-постмодерних онтологій, топологій, екологій та антропологій в контексті спекулятивного реалізму та об'єкт-орієнтованої онтології. Особлива увага приділена оберту онтології на онтикологію та геометрії на топологію. На додаток досліджується, яким чином в цьому контексті постмодерний інтерес до топології обертається пост-постмодерним інтересом до атмосфери, афективного ландшафту, що потребує наструнчення. Атмосферність у цьому випадку завдається дивною, вібруючою матерією як матерією вітальною, пожвавленою та бадьорою, сповненою енергією та життям і водночас тремтячою, пульсуючою. Рухаючись від постмодерної не-евклідової топології особливості топології спекулятивного реалізму та об'єкт-орієнтованої філософії вивчаються як пост-

постмодерні. Така топологія описує місця, які зливаються з подіями, що там відбуваються; атмосферу дивних вимірів з браком законів перспективи як атмосферу інвівіда. Ця атмосфера, довкілля пластігломератів, індустріальних реліктів і вакцинованих організмів, що склалася через наштовхування не-людських і людських об'єктів і майбутність, що реалізується зараз же, потребує спеціального налаштування в пост-постпостмодерному дусі.

Ключові слова: *спекулятивний реалізм та об'єкт-орієнтована онтологія, постмодерн, пост-постмодерн, інвівід, онтикологія, наструнчення, атмосфера.*

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