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POST-POSTMODERN *VERSATILITY*

The article continues the author's study of *versatility*. This time, the actual post-postmodern conceptions by Josh Toth, Jeffrey T. Nealon, Winfried Fluck and others turn out to be tangent. In the conception of the latter, such an important display of *versatility* is founded in contemporary situation as *adversity*, caused by an *adversary*, becomes a defiance and oscillation. But it is precisely this encounter that creates the conditions for the emergence of a whole specter of *versions* of reality and post-postmodern is considered as a more radical and energetic *version* of postmodernity. Its amorphous and changeable form allows the human being to change and at the same time remain itself. This pretty well explains the common saying «*version* of me». In post-postmodern eventuality, the *versions* of the human being are ordered not by the ethics of *perversity*, but by the ethics of indecision, which avoids the enforcement to choose only one of the *versions*, because the specter is always a revenant. However, one should also take into account the caveat that during the intensification of the postmodern in its post-postmodern *version*, capitalism also intensifies, which in this case reverses into Just-in-Time capitalism, which is dangerous due to the demand to endlessly multiply self-fictions, *diversify* your portfolio. As a counterbalance to this, the article examines *versatility* in the context of post-postmodern situationism, in which *versatility* manifests itself primarily as ludic *subversion*. Besides, *reversion*, *diversity*, *overversion* and *multiversion*, *inversion*, *traversion*, *diversification*, *verisimilitude*, *verification*, *anniversary* and other *versions* of the *version*, i. e. *versatility* as such in its manifestations, are considered. In addition, differentiation of *variations* in philosophy, *varieties* in art, and *variables* in science by Gilles Deleuze is used. The article pays special attention to post-postmodern *varieties* of new realism, in particular scientific or critical, ordinary, speculative realism, dirty realism and white trash aesthetics and ethics, as well as renewalism. This is explained by the post-postmodern passion for the real in its *versions* after postmodern fictionality. According to Evelien Geerts, it is the *traversing* of extremes that enables the actualization of the concept of hope.

Keywords: *version, versatility, subversion, adversity, post-postmodern, postmodern*.

The conceptualization of postmodernity already assumed diversity and *versatility*. However, their degree increases in the context of post-postmodern eventuality. Since the beginning of the discussion of post-postmodernity, manifold of its versions has been assumed, given the critical importance of sincerity.

This is convincingly demonstrated by collective research *After Postmodernism: An Introduction to Critical Realism* edited by José López and Garry Potter. In the general introduction, they display that «realism in action does not produce a homogeneous and even field, instead realism in action reveals the possibility of "unity through *diversity* [italics supplied – N. Z.]"»
[López, Potter, 2001, p. 16]. Besides that, the study carried out the thought that many versions of realism are possible. So, Part I of this research *Varieties of Realism* contains the article by Frank Pearce and Tony Woodiwiss *Reading Foucault as a Realist*. In this article, they reveal that different versions of realism operate with different *versatility* in its turn. Thus, in scientific realism or critical realism by Roy Bhaskar's empiricist term the variance is used. Whereas «in these [latter – N. Z.] "genealogical" studies Foucault's focus is on developing his "productive" concept of power. He sees it as something that can make things happen for a wide *variety* [italics supplied – N. Z.] of subjects instead of simply being repressive on behalf of a sovereign» [Pearce, Woodiwiss, 2001, p. 60]. *A variety* of subjects is provided for *variously* constructed regimes of not only power, but also truth and that's why such kind of realism may be marked as realism by any other name by parity of reasoning feminism by any other name Rosi Braidotti tacit, according to Carlos Prado, and at the same time sophisticated realism. It is known that Michel Foucault resisted any marks

of his conception like any personal identity. This is important cause they turned out to be «compatible with a non-humanist *variant* of what we call ordinary realism» [Ibid., p. 51]. It's worst to note that in collective research in general and this article especially reliance on a non-humanist *variant* of realism takes place and this is especially important in this study context. This variety of understandings of the concept of version itself can be somewhat ordered by Gilles Deleuze's differentiation. According to him, *variations* may be found in philosophy, conceiving concepts, superject, events and virtuality; *varieties* – in art, feeling sensations, inject, monuments, and actuality and *variables* – in science, knowing eject and at the same time knowing through eject, functions, states or affairs and potential [Deleuze, 1994].

Deleuzian differentiation is transferred in post-postmodern context quite well, but with some nuances, which reflect to what extent is post-postmodern a unique *version* of postmodern. «I do not believe that the degree to which readers are *versed* [italics supplied – N. Z.] in stylistic codes says much about the value of their aesthetic experiences» [Leypoldt, 2004, p. 23] and «I do not see why a text's degree of textual closure should in itself say much about the same text's relative complexity, the richness of its themes, the *subversiveness* [italics supplied – N. Z.] of its propositions, its aesthetic effects, or about its underlying epistemology or politics» [Ibid., p. 25]: hereby Günter Leypoldt criticizes once again clearly postmodern over-theorization, ironical reversion of any event and especially structural subversion through irony. He insists that subversiveness on the level of content and narration is not only authentic but really sincere. «The subversive effect of this structural code-breaking shows itself more clearly when long-winded minimal realism deals with morally delicate topics, as is the case in Bret Easton Ellis's serial killer novel *American Psycho*» [Ibid., p. 60]. It turns out that experimental realism may be marked as «the specter of rampant postmodernism», which, coupled with ethical issues, refers to the late works of Jacques Derrida.

Christopher Norris in *What's Wrong with Postmodernism?* suggests revisiting Derrida's heritage in a post-postmodern vein. «If philosophy is indeed just a *diverse* [italics supplied – N. Z.] collection of *texts* with no monopoly on wisdom or truth, then one way of making that point is by showing (with Derrida) that its concepts come down to metaphors in the end, or that its arguments are everywhere subject to a play of rhetorical undecidability» [Norris, 1990, p. 194]. In a *perverse* way, even Marxism *converses* to the postmodern and loose struggling potential, whereas it is necessary to conceptualize an *adversary* on a leftist (Derrida) or rightist (Schmidt) basement. True, in the last case there is an obvious danger that the *overversion* or only virtual *multiversion* will absorb all other versions, and the overman or superman all other possible forms of the human being.

Derridean influence on post-postmodern is fully revealed in Josh Toth's *The Passing of Postmodernism: A Spectroanalysis of the Contemporary*, where *versatility* also occupies a special place in the context of post-postmodern Ethics of Indecision instead of postmodern Ethics of *Perversity*. According to Toth, appealing to Derrida, deviating movement takes a turn to refusal of movement at all. Passing time turns out spectral and respect to specter becomes a necessary part of the work of mourning and therefore postmodern often sounds like postmortem. But really «specter is always a *revenant* [italics supplied – N. Z.] (i.e., *of the past*) *and* a promise, or sign, of the future, a future to come» [Toth, 2010, p. 19]. The work of mourning implies aleatoric spectrality as manifold post-postmodern versions such as renewalism or speculative realism. In his research of Stéphane Mallarmé, Quentin Meillassoux like a late Derrida also pays special attention to concept perhaps with its *versatility*. Toth, following Derrida, displays that even the perhaps itself is like the *version* and even regarding what he writes about in his own work, he admits that perhaps it's so.

Herewith Toth also turns to new realism with references to Winfried Fluck: «realism is no more (and no less) than a system of rhetorical strategies in order to claim special authority for one's own interpretation of reality. It does not simply reflect or mirror reality, but offers a *version* [italics supplied – N. Z.] of it, based on certain assumptions about the nature of the real and the best way of gaining knowledge about it» [Fluck, 1992, p. 67]. This knowledge is not self-

referential like in postmodern context, but «allows for *the possibility* that the referent can be accessed that a representational act can be accurate» [Toth, 2010, p. 120].

Klaus Stierstorfer in his *Introduction: Beyond Postmodernism – Contingent Referentiality?*, which prevenient the collection of texts that is significant for post-postmodern *Beyond Postmodernism: Reassessments in Literature, Theory, and Culture* notes: «If a common trajectory can be singled out from contributions in this volume, it is the tendency, however divers in its specific realizations, towards a new anchoring of what is variously characterized as the free-floating signifiers or the irresponsible playfulness of the more 'radical' *versions* [italics supplied – *N. Z.*] of postmodernism to a system of referents and values, however tentative or contingent» [Stierstorfer, 2003, p. 4]. This consideration is interesting, firstly, because post-postmodern is understood as the radicalization of postmodern. As Robert McLaughlin approved, «The more we're unaware of the role of discourses in creating a *version* [italics supplied – *N. Z.*] of reality, the more likely it is that we'll see not a *version* of reality, but reality, the *only* reality» [McLaughlin, 2007, p. 62].   And secondly, it reveals the origins of the key to speculative realism the concept of contingency by Quentin Meillassoux. This, together with the previously mentioned use of the concept of perhaps other features, allows us to consider speculative realism as one of the *versions* of post-postmodern.

Fluck has early already seen, in the re-animation of referent a cause of realism, returning to post-postmodern form of pleated surface. «One of the results is the almost paradoxical phenomenon of a realism that no longer wants to offer a representative *version* [italics supplied – *N. Z.*] of reality but is content to explore and represent a decontextualized surface. It is a realism that does not claim to know the real, but wants to come to terms with the fact that it is nevertheless there in an amorphous, ever changing shape» [Fluck, 1992, p. 85]. To some extent such a decontextualized experience and its sincere expression come from the shallow surface of realistic convention, but in some one – from modern Marxist, psychoanalytic, existentialist, structuralist and others *versions* of deep knowledge, which is wider than conventions. «We are thus constantly moving between a promise of representative experience, its *subversion* [italics supplied – *N. Z.*] and its subsequent restitution – a movement that is received time and again by Carver's strategy of recharging the realistic surface of the text with a meaning that cannot be firmly grasped» [Ibid., p. 78]. Human beings in this eventuality *convert* while remaining ourselves and continuing to live our own lives, no matter how pitful they may be.

In comparison with *conversion* in understanding George Bataille or Pier Hadot such a *conversion* correlates not with metanoia, but with metaxy and metamodern tactics not to change without a goal and urgent necessity. It is also possible to draw a parallel with Peter Sloterdijk's resistance to the obligation to change a life. At the same time, the human being takes on the form not of a pretentious, dignified human, but of The Man Without Qualities by Robert Musil or infamous human as in later works of Michel Foucault, which opens up many more prospects and possibilities of one self's own *versions*. Robert Rebein attracts attention that dirty realists and white trash aesthetics like Charles Bukovski, Raymond Carver or Courtney Love are inclined to make different versions of their creations. «It should be noted that each of these distinctive Carver modes has found its champions, as have the different published *versions* [italics supplied – *N. Z.*] of particular stories, with the end result being that no real consensus has emerged about which Carver, early or late, is the "real" or the "best" Carver» [Rebein, 2001, p. 27].

As Timothy Morton and Dominic Boyer in their *Hyposubjects: On Becoming Human*, which was published in *CC2 Irreversibility* series display there aren't more real and best versions of a human being. «So what we're talking about is not a kind of force with no *reverse* [italics supplied – *N. Z.*] gear. We're trying to think of a way to rethink what something like transcendence would mean without the idea of increasing mastery and its cognate words like history, destiny, spirit» [Morton & Boer, 2021, p. 66]. Thus, for example, WASP men, who even eat meat and white bread, is one of the *versions* of a human being, what allows to escape the *inverse* of obesity: «…as Jacques Derrida observed, there is no one narcissism, and there is not narcissism *versus* [italics supplied – *N. Z.*] non-narcissism. Imagine how narcissistic it would be to claim that one didn't

have it! And then imagine not eating, because narcissism is why you eat, why you let things inside» [Morton, 2021, p. 19].

One could even go further, like Jeffrey T. Nealon, and emphasize the importance of giving up plant, especially rhizomatic, life as well «as territories for living continue to disappear over the next century, maybe we'll begin to see rhizomatics less as a kind of metaphor for a better human world (freer or more open, more like the plants or the animals) and more as the operating system that *traverses* [italics supplied – N. Z.] all facets of a life» [Nealon, 2016, p. 107]. However, in this case, you will have to give up plant foods, as in the meme *If you have a heart, eat stones*. This thought can be continued: if minerals are alive because their structure changes, human beings have no choice but to eat exclusively synthetic food since it is not yet possible to feed exclusively on sunlight. And this is one of the causes of another convolution of capitalistic intensification after postmodern *reversal* fragmentation, post-postmodern Just-in-Time capitalism. «Postmodernism is not a thing of the past, any more than the 1980s are, precisely because it's hard to understand today as anything other than an intensified *version* [italics supplied – N. Z.] of yesterday. But, of course, intensification is a movement that does alter things over time» [Nealon, 2012, p. 8] and «so forget about enjoying your symptom; try diversifying your portfolio» [Ibid., p. 99]. Thus, Aristotelian *Magna Moralia inverts* to Adorno's *Minima Moralia*, when the norm is learning to fear its own *perversity* and then *inverts* again in Möbius strip of economics and culture. Nealon suggests as a tactic of *diversification* this situation *diversification*, which doesn't exclude chaos.

Such a *diversification* is close to *subversion* through acceptance of chaosmos. According to Richard Barbrook «as the Situationists had argued, avant-garde art would become truly *subversive* [italics supplied – N. Z.] when it began remaking everyday life in its own image» [Barbrook, 2014, p. 69]. In the course of time, situationist predilection to innovative aesthetics, new technologies, bohemian lifestyles and radical politics in the post-postmodern vein permeate everyday life as re-creational drifts, remixing, DIY culture an flashmobs or pranks, which once again proved Guy Debord's assertion that he is not so much a philosopher as a strategist of situationist play. «Best of all, whether they [situationist artists – N. Z.] responded positively or negatively to these *subversive* [italics supplied – N. Z.] interventions, their audiences inadvertently found themselves participating in the creation of a collective artwork» [Ibid., p. 57]. Barbrook insists on the effectiveness of play as *subversion*, ludic *subversion*, which despite contradiction in terms works and works out a *subversive* wisdom. It is worth noting that Scandinavian situationists more often practice cultural subversion, which probably influenced metamodern as a post-postmodern trend.

In all cases self-happening resists spectacular, both fights against the elitism of avant-garde art and amusing leisure activity. It became a means to skip going from primarily *subversive* to reactionary one, a *version*, which directs versus *adversary*. Thus, postmodern *anything goes* turns into post-postmodern awareness of possible *adversity*. «One of these points [of influence on new realism – N. Z.] of reference is realism's apparent *adversary* [italics supplied – N. Z.], experimental postmodern literature, the other, the tradition that may be considered its intertextual constituent, the realistic novel of the 19th century» [Fluck, 1992, p. 67]. Fluck understands *adversity* as defiance and oscillation. «I think it is an important part of the novel's remarkable power to provoke that it does not replace one signifying practice with another in an act of programmatic or *subversive* [italics supplied – N. Z.] defiance, but skillfully, oscillates between the two, so that the reader can never comfortably settle with a tendency toward realistic naturalization nor with a stance of modernist *subversion* [italics supplied – N. Z.]. In consequence, readers find themselves in a state of prolonged and persistent ambivalence that can be highly energizing and activating» [Ibid., p. 82]. These energizing and activating turn out to be extremely necessary in a situation of postmodern apathy, and Fluck's conceptualization of oscillation anticipates the metamodern conceptualization of oscillation in between the depth and surface. This kind of oscillation must be distinguished from postmodern semantic oscillation. «While postmodern experimentalism wants to create a literature designed to liberate and intensify the aesthetic experience by a constant mixture of semantic levels and generic modes, sometimes to the point of oscillation and a mere flickering of meaning, realism could be considered as a literature intent on arresting

semantic play by insisting on the need of life-likeness and *verisimilitude* [italics supplied – *N. Z.*] in representation – both of which are concepts, after all, which imply that there can be, in principle, only one correct *version* [italics supplied – *N. Z.*] of reality» [Fluck, 1992, p. 69]. At the same time, we should not forget that *verisimilitude* and *verification* can only be achieved through *versatility* due to the extreme *diversity* of reality.

Describing American postmodern, Jean Baudrillard had already put attention to its insularity: «No interior/exterior interface. The glass facades only reflect the environment and send its own image back to it. They are therefore much more impassable than any stone walls. Just like people who wear dark glasses. The gaze is hidden behind, and the other only sees his own reflection. Everywhere the transparency of the interface ends in internal refraction. Walkman, dark glasses, automatic household appliances, multi-control car and even perpetual dialogue with the computer, everything that we pompously call communication and interaction ends in the fold of each monad in the shadow of its own formula, in its self-managed niche and its artificial immunity» [Baudrillard, 1986, p. 118–119]. Such an insularity through *reversion*, is quite correlates with «singularity with others» according Jean-Luc Nancy. Norris, criticizing Jean Baudrillard as postmodern thinker, claims that he also systematically *inverts* «reality and illusion, truth and falsehood, reasoned argument and rhetorical or suasive effect» [Norris, 1990, p. 172], which is fit quite well into his *reversion* of history conceptualization and correlate with *inversion* of hierarchies in new realism context according to Fluck.

When communication and interaction end in the fold, it turns out that this fold is primarily semantic and this gives new potential to writing and reading, even if most often in messengers as spaces of post-epistolary. «I think unfolding is what rereading is about. Like pleated fabric, the text reveals different parts of its pattern at different times. And yet every time the text unfolds, in the library, or bed, or upon the grass, the reader adds new wrinkles. Memory and experience press themselves into each reading so that each encounter informs the next» [Goodman, 2005, p. 164]. According to Maryanne Wolf reading, rereading and rereading again, in search of new senses, allow to celebrate cerebral diversity as a condition of *diversity* at all [Wolf, 2018, p. 86]. Also, as can be added, it allows to celebrate, to *anniversate diversity* again and again in a permanent becoming of a human being as a celebrity.

The concept of withdrawal, which is one of the key ones in speculative realism and object-oriented ontology, is built into the same synonymous row with the concepts of fold and *reversion*. However, unlike fold and *reversion*, withdrawal presupposes some rupture between objects and the problematizing of paraphrase. The postmodern smoothness of the fold, which is always located between other folds and flows into them, is perforated by post-postmodern ruptures. It is precisely these ruptures that make possible again a personal utterance, which releases by the most appropriate *version* of self.

An issue of the most appropriate *version* of self is presented very picturesquely in the novel by Ali Smith, whose work often attracts the attention of conceptualizers of post-postmodern, especially metamodern. One of Ali Smith's characters mourns: «I wished I was old. I was tired of being so young, so stupidly knowing, so stupidly forgetful. I was tired of having to be anything at all. I felt like the Internet, full of every kind of information but none of it mattering more than any of it, and all of its little links like thin white roots on a broken plant dug out of the soil, lying drying on its side. And whenever I tried to access myself, whenever I'd try to click on me, try to go any deeper when it came to the meaning of 'I', I mean deeper than a single fast-loading page on Facebook or MySpace, it was as if I knew that one morning I'd wake up and try to log on to find that not even *that version* [italics supplied – *N. Z.*] of 'I' existed any more, because the servers all over the world were all down. And that's how rootless. And that's how fragile. And what would poor Anthea do then, poor thing?» [Smith, 2007, pp. 23–24].

The answer to this question Jacques Lacan has already given: «I identify you, thee to whom I'm speaking, with the object that you lack. In going via this circuit, which is obligatory if I am to attain the object of my desire, I accomplish for the other party precisely what he's seeking. If, innocently or not, I take this detour, the other as such, here object observe – of my love, will

necessarily fall into my toils» [Lacan, 2014, p. 28]. In popular culture, this *version* of oneself more often is marked as the best one, but it is exactly the most appropriate *version*, which is revealed by the significant other. This gives hope to gain oneself, becoming beloved, when own resources are exhausted. In object-oriented ontology this looks like a conversion: «Harman begins with a general rule: one object seems *to convert* [italics supplied – N. Z.] another object into notes, although in metaphor, the notes them-selves are somehow converted into objects» [Lunning, 2016, p. 85].

Concept of the hope becomes important in crisis post-postmodern eventuality as post-Antropocene. The evidence of this is publishing of a collection of interviews *Hope: New philosophies for* , edited by Mary Zournazi. In the context of this research is worth to highlight an interview with Brian Massumi, in which, according to Zournazi, «Massumi's *diverse* [italics supplied – N. Z.] writings and philosophical perspectives radicalize ideas of affect – the experiences and dimensions of living – that are the force of individual and political reality» [Massumi & Zournazi, 2002]. He disposes a hope in the present and considers utopian thinking as hopeless. A hope in this case appears similar to an affect or intensity, which isn't connected with a subject and allows to get an experience of the experience. However, Massumi also warns about troubling and confusing, when capitalist variety monetizes an experience and convergence in-between the power and the resistance occurs. «It's no longer disciplinary institutional power that defines everything, it's capitalism's power to produce *variety* [italics supplied – N. Z.] – because markets get saturated. Produce *variety* [italics supplied – N. Z.] and you produce a niche market. The oddest of affective tendencies are OK – as long as they pay. Capitalism starts intensifying or *diversifying* [italics supplied – N. Z.] affect, but only in order to extract surplus-value <…> A direct affective *conversion* [italics supplied – N. Z.] of fear into confidence by means of an automatic image loop, running in real time, through continuous coverage, and spinning off a profit. <…> You can only produce more pride and patriotism by producing more fear and insecurity to *convert* [italics supplied – N. Z.]» [Ibid.]. However, «freedom always arises from constraint – it's a creative *conversion* [italics supplied – N. Z.] of it, not some utopian escape from it» [Ibid.], so it needs to pass thresholds or porous as liquid with-out lefting a trace. Such a tactic is similar to Barbrook's and also implies aesthetical political subversion at once if simple inversion and subversion aren't productive. This eventuality of hope as becoming appears the most potential affect, resisting postmodern apathy. «Like the epistemology-ontology *reversal* [italics supplied – N. Z.] that social construction effects, the characteristic gesture of this theory of representation is to *invert* [italics supplied – N. Z.] common sense ideas about the operation of the senses» [Sheldon, 2015, p. 198], – Rebekah Sheldon stresses. So, according to Massumi, «at any rate, the hope that might come with the feeling of potentialisation and enablement we discussed is doubled by insecurity and fear. <…> it is not a hope that has a particular content or end point – it's a desire for more life, or for more to life» [Massumi & Zournazi, 2002].

Evelien Geerts also displays how moving through all-too-humanness and tragic (post-)humanism to more-than-humankind is possible. «*Traversing* [italics supplied – N. Z.] these two extremes and having to deal with the fact that hope has an all-too-human history, a critical cartography of the hope does everything in its power to avoid abstract utopian futurism» [Geerts, 2022, p. 387]. So, hope may be considered in line with such post-postmodern conceptual *versions* like truth, new authenticity, new sincerity, and so on.

In conclusion, it would be like to pay attention to Ukrainian and Polish concept *variat* (ukr. *вар'ят*, pol. *warjat*), which means abnormal, crazy, frantic, bizarre, or, more generally, weird one. A weirdness of *variat* is that differs her from others, which proves Latin origin *variatus* – different, *varied*, *diverse*. It is precisely the *variat* that is the best image-concept of affective difference. So, if *reversion* is a *revenant*, then this *revenant* is most likely a *variat*.

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АНОТАЦІЯ

У статті продовжується авторське дослідження *версійності*. Цього разу дотичними опиняються власне концепції пост-постмодерна Джоша Тота, Джеффрі Нілона, Вінфреда Флака та ін. В концепції останнього винаходиться такий важливий в сучасних умовах прояв *версійності* як напасть (*adversity*), що спричиняється супротивником (*adversary*), стає викликом та коливанням. Але саме це зіткнення створює умови появи цілого спектра *версій* реальності й пост-постмодерн розглядається як більш радикальна та енергійна *версія* постмодерну. Її аморфна та мінлива форма дозволяє людський істоті змінюватися та водночас залишатися собою. Це досить добре пояснює поширений вислів «*версія* мене». В пост-постмодерній подієвості версії людської істоти впорядковуються скоріше не етикою *перверзій*, а етикою нерішучості, яка уникає примусу обирати тільки одну з версій, бо призрак (*specter*) завжди становить привід (*revenant*). Однак слід враховувати й застереження щодо інтенсифікації постмодерна в його пост-постмодерній *версії* інтенсифікується також і капіталізм, який в такому випадку обертається (*reverse*) на Як-Раз-Вчасний (*Just-in-Time*) капіталізм, небезпечний вимогою нескінченно множити фікції себе, *диверсифікувати* своє портфоліо. Як противага цьому в статті досліджується *версійність* в контексті пост-постмодерного ситуаціонізма, в якому вона проявляє себе насамперед як людична *субверсія*. Крім того, розглядаються *реверсія*, різноманіття (*diversity*), *перверсія*, *надверсія* та *мультіверсія*, *інверсія*, *траверсія*, *диверсифікація*, ймовірність (*verisimilitude*), *верифікація*, річниця (*anniversary*) та інші *версії версій*, тобто *версійність* як така в її проявах. В додаток використовується диференціація варіацій (*variations*) в філософії, різновиди (*varieties*) в мистецтві та змінні (*variables*) в науці Жиля Дельоза. Особлива увага в статті приділяється пост-постмодерним різновидам (*varieties*) нового реалізму, зокрема науковому або критичному, звичайному, спекулятивному реалізмам, брудному реалізмові й естетиці та етиці білого трешу, а також реньюалізмові. Це пояснюється пост-постмодерною пристрастю до реального в його *версіях* після постмодерної фікціональності. За думкою Евеліен Гірц саме перетин (*traversing*) екстремумів уможливлює актуалізацію концепту надія.

Ключові слова: *версія, версійність, субверсія, напасть (adversity), пост-постмодерн, постмодерн.*