THE TOOL/MAKER: THE BIRD, THE CAGE, THE RADIO,

THE SEA, THE ROCK, THE EYE, THE SPACE

by

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Abstract

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As street politics began to operate academically after the civil rights eras, academic turns toward socio-constructive theories dominated critical philosophies of the subsequent eighties and nineties (especially in the West). This paper examines the linguistic turn in light of a New Digital World Millennium that is the continuation of the Rise of Science that emerged in the 17th century. Material voices that were overshadowed by linguistic or terministically-centered philosophies are today more than ever emergent through tool use. The wireless revolution of the late 19th century has today created technological tools at hand that are deeply impressing the human being-in-the-world, rapidly shaking up the place of *homo sapiens* in the cosmos. Robotic technologies today have the capacity to taste fine wine and food, disseminate information by hive-minds, fuse with our material flesh, and have taken on faculties of speech and learning. Humans

are the makers of such tools and all of them are made to overcome material constraint. Considering such rapid technological innovation and new material interlocutions, I argue that a return to the beginnings of the Academy is necessary because they had already always acknowledged material voice and mystical (oracular/prophetic/irrational) impressions until the rise of Socratism. A return to the tools left behind by Science is necessary because it is the method by which to access (speak about) such mystical machinations brought forth through material tool use. This paper will revisit ancient methods with a new eye to the constraints of the material world and the tools used to overcome them.

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Chapter 1

PARS PRO TOTO: An Introduction

> "When you gaze long into an abyss, an abyss also gazes into you."
> Friedrich Nietzsche, *Beyond Good and Evil: Prelude to a Philosophy of the Future* (1886).

Current thinkers who deal with objects seem to be operating in two directions. In one direction are those who are considered "Object-oriented Ontologists (OOO)" such as Graham Harmon*,* Levi Bryant (who re-coined Harmon's identification of the movement, Ian Bogost (the video game designer), and the medievalists Jeffrey Jerome Cohen (who examines objects as paradoxically alien and intimate with humans). I wish to acknowledge their contributions to current thought but I will be mostly interactive with feminist, post-humanist, and new materialist "patterns of thought." A tenet of most OOO-oriented thought is that the world is machine-like in which everything has its place. Relata exist autonomously for object-oriented ontologies, which is antithetical to my arguments on these grounds. Rather, I aim to support other patterns of emerging thought such as the new materialisms, actor network theorists (ANTs), post-humanists, border theorists, and other theorists such as feminist studies or critical race studies. I draw upon these because for many of them, relata cannot exist independently. Matter and meaning are mutually articulated. Objects and meaning *emerge together.* In the support of such new post-humanistic, *connective* directions, then, I will articulate my own contributions. I will be advocating a return to Ancient ideologies and methods[1] because it was they who had experienced a great split between the opposing poles of Apollo and Dionysus. The rise of reason stamps out natural drive and intuitive wills. These moves I will outline in the next chapter as well as outline the crisis in philosophical thought as a result of the linguistic

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[1] By "ancients," I mean primarily the roots of rhetoric, which began in Ancient Greece with the pre-Socratics. The rise of the city and the rise of democracy and the rise of rhetoric and of knowledge-building are one and the same. I will be telling that story throughout these grounds.

turn. After, docility and social constructionisms set a stage whereby notions of resistance, freedom, and change became impossible. I will use such analysis to demonstrate a new way of thinking about things-in-the-world is critically needed. I also will be locating a great shift in thinking that has been brought about by the advent of wireless technology in the late 19th century, the time in which Friedrich Nietzsche was writing. I agree with Nietzsche's solution to the changes I will be highlighting and offer a very specific sort of Cyborg figure in the final chapters that is metaphysical and naturist, one that is *consistent in overcoming;* that is why tools are of so much import. I will use Nietzschean methodology as well as conduct a short genealogy of the performative prescription antagonized with the material body in chapter 3. I will lastly indicate that every tool is made to overcome a lack or a loss and no tool exists that that is not forged in such a capacity. As such, tools are made to overcome. They are made to be *used.* Therefore, chapters four and five will specifically identify the nature of tool use and explain how that use sets a post-humanistic philosophical stage. Unlike object-oriented ontologists and their machine world, I aim to show that the world is utterly and intimately connective. Science and its method should be commensurate with connectivity as that has been the case for thousands of years. To prove that point, I will be consistently and consciously referring to the patterns of thought that began with the Ancients. Since then, new scientific investigations, wireless technologies, and innovations in cutting edge physics are all pointing back to where Eastern mystics and Western patterns of thought have been pointing for thousands of years: all that is-is connected. New wireless innovations allow for a new Cyborg figure that is predicated on Nietzschean terms and allows not only attention to parts operating with wholes but also allows for greater freedom of movement and resistance. I will build this Cyborg figure after the Zarathustrian tradition of individual and collective Wills. The preceding statements are my arguments on these grounds.

I'll begin with the changes that were occurring in the late 19th century when a Scottish physicist, James Clerk Maxwell, formulated a series of mathematical equations that essentially fused electricity, magnetism, and optics (the eye). The results: the electromagnetic field. Maxwell showed three separate parts to be disparate manifestations of the same thing. Due to Maxwell's unification, Heinrich Hertz developed the theory of electromagnetic light, which ushered in a new era of wireless communication that made possible radio communications. Since those moments in the later 19th century, human invention has moved from The Radio to The Smartphone, marking an age of very rapid technological development and scientific discovery like no other before it and, in such an age of digitization, the tools we make and use are starting to radically alter the way we communicate. Little more than a century after Hertz, Twitter, Facebook, Tumblr,[2] and thousands of Apps[3] coupled with the material tools that platform these technologies[4] impress not only the way information is made and disseminated but also the ways in which we see ourselves as a species because traditional notions of humanity are radically re-shifting as the tools at hand go wireless. The boundaries

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[2] and other micro-blogging services such as Friendfeed; Jaiku; Plurk; MySpace; WordPress; LinkedIn; Diaspora; PingGadget; Pownce (by Kevin Rose); Google+ and Google Buzz. In the last ten years, video blogging services have exploded such as YouTube; Facetime; Vimeo; VideofyMe. A striking example of these rapid changes is the recent phenomenon of life-logging. By using any of the aforementioned platforms or other platforms, life-loggers wear computers on their necks in order to record and upload large portions of their lives into a collective digital memory. Every second of their lives is archived (collected and stored). Other spaces for similar digital communication are: Wikipedia; Wiki-leaks; Wiki tools; web pages; XML; inter-technological technologies like relational database management schemes (RDMS) and computer coded Structure Query Languages (SQLs) which store and retrieve data-in-transit respectively; web sites; URLs and on and on. Consider these objects as vehicles for the transmission, propagation, and reception of information over any number of Internet electro-wireless-cyber-superhighways.

[3] Applications. Transmittable software designed to run on a set stage such as tablets, phones, and other wireless mobile devices.

[4] Sony Playstation1,2 and 3; Nintendo Wii; Microsoft XCube; Smartphones; Samsung's Bada, Microsoft Windows Phone; Blackberry; Nokia's Symbian; Google's Android; Apple's i-phone, etcetera.

between human and non blur and blur. Cyber-wear technologies are born, robots take on faculties of speech and thought, and hundreds of new planets in "deep space" have been discovered. New planets are found, on average, every week. I believe the discovery of life elsewhere than our own planet Earth is just on the horizon. Further, strange new creatures are found in the deep sea on average nearly daily because the tools at hand have allowed travel into the abyss via submersible technologies. The world as the human knows it is radically shifting. At the swelling of a new technological tide, the ability to express and act in the world no longer belongs solely to the human. Still, current rhetorical philosophy is not equipped to advance alongside such rapid technological innovation because material objects and events are often either considered mute phenomena or constructed by language and thus not "real." Therefore, attention to the material world in which we live is vital because tools are made from assembling environmental materials to overcome a material constraint; in this, new constructions are Cyborg.[5]

Humankind arrives on this planet incomplete. Our fate is a riddle and *a race:* Ninety percent of species that have roamed this planet spaceship Earth have gone extinct. But humans are decoders. Humans have a will to knowledge. Humans decode the clues hidden in our environment. Armed with tools that are *both* natural *and* artificial (like a human brain or an Apple computer), new wireless technologies are currently stretching the capacity of the human being like no other age yet. Powered by our brain (the most complex natural structure known) and such technological advancements (like new mind-to-mind interfaces) it seems like more than ever we are hard-wired with the

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[5] Comprised of both artificial and natural parts *or* comprised of disparate parts and pieces

ability to transform the environment through thought. *Imagination*[6] is thinking bigger,

which gives humankind a unique edge because it fuels our ability to play with the powers

embedded in the universe and thereby edifies the human condition. All tools are

prosthetic because all tools overcome a constraint (remedy a lack ((enhance ability))).

Tools come in many forms. Some of them take us to the farthest reaches of space and

beyond while others are forged to combat disease or hunger or weather conditions or

negotiate to interstellar events. One thing remains: each tool made overcomes a

limitation. In other words, Galileo Galilei edified the telescope[7] because the human being

is not born or has not yet evolved (and may never) to see into the furthest reaches of

deep space unaided. Galileo did not invent the lens autonomously; rather, he re-built the

lens inventions of others who came before such as Zacharias Jansen and Isaac Newton.

Galileo knew that tools could be edified and re-worked; he knew that pieces left off could

be put on and vice versa. Such methodologies resemble the *bricoleur* and exemplify the

condition of the ill-equipped human tool/maker. The bricoleur is the tool/maker. Bricolage

is a practice derived from dialectic between the deconstructionist, Jacques Derrida (who

famously remarked: "there is no outside the text") and Levi-Strauss:

> The *bricoleur,* says Levi-Strauss, is someone who uses "the means at hand," that
> is, the instruments he finds at his disposition around him, those which are already
> there, which had not been especially conceived with an eye to the operation for
> which they are to be used and to which one tries by trial and error to adapt them,
> not hesitating to change them whenever it appears necessary, or to try several of
> them at once, even if their form and their origin are heterogeneous -- and so
> forth. (*Writing and Difference* 290)

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[6] I will be speaking about these imaginative endeavors in the final chapters on myth and myth
making. Imagination precedes discovery (before "black holes" were scientifically proven, they were
"black stars" in science fiction (as they were in *Star Trek* TOS).

[7] a telescope is a 17th century tool that aids in observing remote space objects by collecting and
reflecting electromagnetic radiation. There are particle telescopes, optical telescopes, gamma ray
telescopes, and radio telescopes but all of them were made to aid the human in the detection of
phenomena that could not be detected unaided.

Bricolage is the critical language itself because a critic is inherently bound to using the minimal tools at hand. If the proper tools were available, there would be no lack. A critical language is operational only on the front of *need,* for the critic is critical of *a lack,* speaking in response to an exigency that is problematic. According to Levi-Strauss, one uses the instruments one finds laying about, already there and not necessarily conceived or contrived for a particular operation. It is by trial and error that one adapts them, changes them, or tries several at once. Like the ship of Theseus, then, to bricolage is to edify and to adapt. A critical language always practices bricolage, for it would not be a critical language if ready tools were all-ready all-at-hand. To use what is available is *to improvise.* A bricoleur will utilize the methods available within one's condition to tool new ways of thinking. New constructions operate in the sphere of the technological and understand the 21st century human as a tool-user that may one day overcome the condition of the ignorant.

As bricolage, new critical investigations will draw upon the technological tools of the modern age, the human ability to use the materials in the world to construct them, and the generation of new manners of thinking and new ways of speaking about them. These new manners of speaking and thinking will draw precisely on those interlocutors that have for a long time been silenced in academic spaces.[8] I aim to show that what cannot be known impresses the real as much as what can be touched and understood. I'll draw upon the tools of science because they work with tools every day and at every use their objects are speaking to them. Many thinkers have contributed to the idea of language as the sole arbiter of reality, which most modern philosophers have been calling "the linguistic turn." I will be working very closely with those who most executed the turn and well as those who wish to move past it. These authors include Michel

[8] Since the rise of Socratism, which is a major a shift I will speak about extensively

Foucault, Ludwig Wittgenstein, Jean-Francois Lyotard, Kenneth Burke, Jacques Derrida,

Martin Heidegger, Friedrich Nietzsche, and Louis Althusser as well as the works of Bruno

Latour and the feminist works of Judith Butler, Donna Haraway, Simone DeBeauvoir, and

Gloria Anzaldúa. The development of a new critical language will retain those

constructive and serviceable parts and pieces that are derivatives from trends in

postmodernist, performative, and socio-linguistic ideologies. At the same time, fresh, new

and technological perspectives will be added that push those benefits forward by

acknowledging how much the digital innovations of the current age are agential in

bringing the current human figure into much better focus. Voices from the environment,

the natural world, material apparatuses, and new wireless technological objects will be

combined with more "traditional" academic interlocutors because, again, a bricoleur uses

all available means that are at hand. I echo the sentiments of Bruno Latour who

eloquently writes in *Politics of Nature:*

> When modernism is remote enough to be studied dispassionately, historians of ideas
> will remain astonished by the bizarre character of its political organization. How will
> we be able to explain to our grandchildren that the trades and professions
> summoned from all around to build the edifice of public life had received all the
> talents, all the competencies, all the tools they needed, but that they lacked a single
> direction: the designation of the edifice to be built . . . how can we explain to our
> descendants that we had wanted to establish democracy by putting construction on
> one side but not the materials, materials on the other side but not the construction?
> They will be surprised that public life, like the tower of Babel in the Bible story,
> collapsed in on itself. (183)

There is yet no designation of the edifice to be built because we are trapped within a text

that resists it and caught docilely within a social topography that alone writes the subject.

What Latour is saying is that de-construction has worked very well to dismantle

hegemonies and question even the most basic of assumptions like "The Self" but those

dualities that continue to divide the human subject from the environment that writes it are

philosophies that are inherently ill-equipped. Both sides of the nature-culture divide are in

conversation with the human being and in that and in many other ways, *homo sapiens* is

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a Cyborg figure comprised of many disparate parts and pieces. These pieces have

voices and they include those who are traditionally considered scientific, academic, or

philosophical but also street voices and so-called street artists who are academically

marginalized and de-legitimated but have very valuable things to say and can offer

directions and edifices "to be built" as Latour put it. Each agent is a tool for meaning.

Such bric-a-bracs[9] are projects of connection and building.

     Lastly, thinking of "things in the world" as necessarily and inherently inter-

connected means to discard the despotic notion that objects merely lie in wait for use and

inherently resists the temptation to *objectify* the world that inhabits us. Instead, objects

play a vital role in interlocution, discovery, subjectivity, and change. Seeing objects in this

way works to antagonize the rote and irresponsible use of them. Humans have a

historical tendency to colonize, appropriate, and object-ify materials. The feminist

philosopher, Donna Haraway highlights such objectification very well in *When Species

Meet*:

> Taking themselves to be the only actors, people reduce other organisms to the
> lived status of being *merely* raw material or tools. The domestication of animals is
> a kind of original sin separating human beings from nature, ending in atrocities
> like the meat-industrial complex of transnational factory farming and the frivolities
> of pet animals as indulged but unfree fashion accessories in a boundless
> commodity culture. [T]he human assumes rights in the instrument that the animal
> never has in "it"self... To be animal is exactly not to be human and vice versa
> (206, my italics).

The reasons why objectification is so inimical is evidenced in the continual outpour of

data (brought forth by tool-use) that speaks to how harmful human beings have been to

the environment, impacting planetary temperatures and the diversity of the species that

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[9] A sense of what I mean is produced from considering these signifiers in collective: mish-mosh,
collage, hodge-podge, assortment, composition, collection, mash-up, collision, potpourri,
arrangement, assortment, scramble, muddle, goulash, agglomeration, conglomeration, shuffle,
jumble, jungle, accumulation, aggregation, accretion, medley, collection, heap, assemblage,
constructions, edifices

inhabit it. Yet, when states of affairs are seen as complexes, the borders between one

and the other dissolve. Like Haraway suggests, objectification is predicated on dis-

identification. Connectivity and identification is the opposite and the tools we are making

are doing just that on a daily basis. For example, "The Mapping of the Human Genome"

was an event that greatly impresses the manners in which even politics plays out. New

DNA testing and testing kits, testing apparatuses, swabs, and science all together have

produced an event that is impacting the world and the movements of actors in that world.

If DNA analysis one day reveals (as it may very well), for example, that the Israelites and

Palestinians[10] descended from the exact same ancient tribe, modern day politics could

radically shift. Like Haraway's assertions that interconnectedness helps to breed peace

and understanding in the resistance to objectification, current tools are exposing a new

and deep inter-connected nature between all things. Antagonizing *the way we think* about

materiality means to recognize the human as only one of countless agents, each with a

part to play in the history of the cosmos and in the very manners by which common

relations are born and bred.

<p align="center">Transiently Defining Matter as it is Considered on these Grounds</p>

It is my contention that reality is revealed to us slowly through tool use. We are

living in the time of the revelations.[11] Our tools reveal new layers of reality just as the

Large Hadron Collider is revealing a sub-atomic world almost Kafkaesque in its

construction and new wirelessly operational satellite telescopes are revealing a macro-

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[10] These two cultures have been locked in antagonization for a very long time. Mutual recognition, border disputes, refugee issues, settlement rights and control of Jerusalem fuels the dispute between these two neighbors. The West Bank largely sets the stage for the conflict, which has prompted many international reactions and intervention. Thousands of casualties are estimated nearly every year.

[11] Although I'm clearly alluding to Biblical script, I mean "revelation" as does the Oxford English Dictionary (OED) as: "surprising and previously unknown knowledge, especially one that is made in a dramatic way."

scopic world as equally bizarre. New manners of thinking about matter and the environment do justice to the innovations and insights of the tools developed since the advent of wireless technology in the late 19th century for it was then that the tools at hand began to show just how entangled, interactive, and connective matter and its observer really are. Before moving on to discuss such new tools and their impact on philosophical thought in greater detail, I would like to consider matter in certain ways. In the technological discussion that follows, it is necessary to understand what I mean by "matter." Therefore, in the treatment of technological innovation, matter should be considered in the following ways on these grounds:

1. Matter becomes and becomes (matter is dynamic ((matter is in a perpetual change-state)))

2. Matter is assembled

3. Matter is agential

4. Matter is stigmergic

5. Matter has will: *eudaimonia(s)*.

1. *Becoming*

I'll start with a current particle physicist, Karen Barad, and another particle physicist, Niels Bohr, whose concept of wave-particle duality deeply influenced Barad's thinking. In the 1920s-1930s, Niels Bohr set about in trying to answer the conundrum of the structure, nature, and intent of light, which, he eventually came to conclude, has a wave-particle duality. In no experiment could Bohr determine the sole property of light (photons) as either wave or particle. Depending on the specific situation and context, light would sometimes act as a wave and, in other situations, sometimes as a particle. Therefore, in order to fully determine the structure and components of light, both characteristics are taken into consideration in modern physics *even though no human*

can think in such a manner. Despite it being humanly impossible to perceive an object as two things or two states simultaneously, Niels Bohr's innovations ignited the field of quantum theory. Barad writes: "the nature of the observed phenomenon changes with corresponding changes in the apparatus" (106). In other words, the behavior of objects change as an observer interacts with them. The observer changes the outcome; the observer snaps it into place. Schrödinger's thought experiment in 1935 follows similar conceptual strains. As quantum mechanics was taking root in scientific inquiry, he applied those mechanics to the macroscopic world using the example of a cat in a box.[12] A cat, a vial of poison, and a source of radio-activity are all placed together in a box. In the course of an hour, if an atom decays, an alarm will go off and a counter-tube discharges that breaks the vial and kills the cat. Without opening the box and observing the contents, there is no way to measure the outcome, no way to see if the cat is dead or alive. After a very, very long amount of time, the cat would smear across the possibilities of being both alive and dead simultaneously; it becomes the living dead. The idea that matter is in constant change-states and sometimes operates counter-intuitively is a very useful idea, especially in a technological age of quasars, black holes, and so-called "God particles." Science and its method shows again and again that matter is much more complex than previously thought. Reality is in constant change state that is dependent on an observer and a new sort of observer (a new subject) is necessary for philosophical progress in such a world as this one. New materialisms are especially voiced in the concept of a dynamism of a sort of enfolding of matter and Karen Barad in particular offers two key concepts that have seriously been able to challenge the sort of individualist metaphysic of the object-oriented ontologists and actor network theorists I have already mentioned. For

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[12] See "The Present Situation in Quantum Mechanics." Translated by J.D. Trimmer and presented by the American Philosophical Society, 1935. (100 years to the day of Darwin's landing on the Galapagos.)

Barad, apparatuses are the condition of possibility of 'humans' and 'non-humans. She writes:

> Measurements are causal interaction, physical processes. What we usually call "a measurement' is a correlation or entanglement between component parts of a phenomenon, between the "measured object" and the 'measuring device," . . . if a measurement is the intra-active marking of one part of a phenomenon by another, where phenomena are specific material configurations of the world, then there is nothing inherent in the nature of a measurement that makes it irreducibly human-centered (338).

Matter is in constant change states because observers are in constant change states; the two (matter and observer) are entangled. They are intra-active. Intra-activity is an excellent manner by which to think of the relationship between object and observer. For Barad, the world is comprised of phenomena, which are "the ontological inseparability of intra-acting agencies." For Barad, things or objects do not precede their interaction, rather, 'objects' emerge through particular intra-actions. Relata are co-existive and each one participates in making the other.

The quantum world uncovered by Einstein, Planck,[13] Bohr, and others has yet to square with macroscopic understandings of it, leaving quite a huge gap between the tiny quantum world and human knowledge of its secret machinations. Schrödinger writes: "Indeterminacy originally restricted to the atomic domain becomes transformed into macroscopic indeterminacy, which can be resolved by direct observation. That prevents us from so naively accepting as valid a 'blurred model' for representing a reality. In itself, it would not embody anything unclear or contradictory. There is a difference between a shaky or out-of-focus photograph and a snapshot of clouds and fog banks" (327). The

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[13] The European Space Agency has named a fascinating tool after Max Planck the scientist. Planck the satellite was launched into space on May 14th, 2009. Its mission is to record and disseminate a map of micro-wave background from space. Using refrigeration to cool to degrees colder than space, this object has captured the oldest picture of the universe one can see with photon light particles. Planck has shown us a picture of the big bang. The object remains in orbit still.

human is more aware today than at any other point in all of recorded human history and yet the absolutely massive and horrifying vastness of what we do not know collides with what we do know all the time. States of becoming, as defined in the quantum world of sub-atomic particle behaviors will be useful for thinking in new ways about the world that cont[r]ains us. All the aforementioned thinkers are completing a strange new loop in yet another philosophical circle. States of becoming were engineered philosophically speaking since the beginnings. Even Ovid recognized it. He writes: "Since I am launched into the open sea and I have given my full sails to the wind, nothing in all the world remains unchanged. All things are in a state of flux; all shapes receive a changing nature. Time itself glides on with constant motion, ever as a flowing river" (*Metamorphosis* "Pythagoras Teaches his Philosophy" 176). Western philosophy, Eastern philosophy, mathematics, physics, and great number of both ancient and modern so called "disciplines" have long recognized the constant states of change perpetually flowing throughout the material world and the objects that comprise it.

A very good ancient example of ancient objects-in-change-states is Plutarch's infamous account of the ship of Theseus, which also provides an easy avenue into the second qualifier of matter on these grounds. In the later first century, Plutarch writes in *Theseus*: "the ship wherein Theseus and the youth of Athens returned from Crete had 30 oars and was preserved by the Athenians down even to the time of Demetrius Phalereus, for they took away the old planks as they decayed, putting in new and stronger timber in their place . . . . For the logical question of things that grow; one side holding that the ship remained the same and the other contending it was not the same ship" (333). Plutarch's account raises the question of changes and change-states for things that are assembled. It is both the same object and not the same object precisely because it is a state of constant becoming, a process of repair. As one board plank rots away, a newer one

replaces it so that, over time, the ship is new but it is also not new. These sorts of

paradoxical resolutions resolve under the fusion of heterotopias, which I will use to speak

of such things in the future. For now, Theseus' ship is a metaphor for the sort of new

critical investigations ahead. The ship is re-invented. The ship is edified but each

edification could not be done without the rotting of the previous inhabitants. Firstly, wood

decay is often the result of fungi species. *Serpula lacrymans* (fungi) break down cellulose

(sugars) with hydrogen peroxide (H_2O_2). Those chemical reactions create rot and decay.

Secondly, the shape of the ship, its size, measurement, proportion, architecture, and high

social status all together set a stage by which such edification could take place. It retains

its form but not its parts. I prefer to think of the material in the world that also comprises

our flesh as a sort of ship of Theseus, a metaphor that provides my foundation. It is true

that matter is in becoming because it always wants to be something more, it strives for an

ideal (and the human body, too, is made of the stuff). The ideal is only available by poor

tracing (like the outline of the ship) but the creatures in the temporal world strive toward it,

exhibiting a strange will that I will speak about extensively in the future.[14] The point is that

the human being is much like the ship of Theseus; the thing is not ideal because the thing

is in constant change states, change states because it is re-tooling, change because it is

edifying, change because it is overcoming, change because it is living as it is dying.

Could such a ship survive on the open waters? My argument will be yes. It is good to

edify. It is good to retain a form that works however awkwardly by throwing off the planks

that are rotten, replacing them with a fresher direction. That is the methodology of the

natural will (natural selection) and that is the sort of philosophical boat on which I would

like to sail.

2. *Matter is assembled*

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[14] Future chapters

The second qualifier of matter is that it is assembled in assemblages that are themselves further assemblages. Like the ship of Theseus, "the ship" is comprised of parts that are much smaller and can be discarded or retained. In fact, the multitude of recent voices participating environmental studies, animal studies, technology studies, digital rhetorics, queer theories, feminisms, and new materialisms are the revolutionaries that challenge the power of language and are focused in some manner on collectivities, network, mangles or systems. Further and more insistently bridging philosophy and so-called hard science, Karen Barad as one example asks some very pertinent questions in the following thought experiment, which can be understood as a sort of assembling. In discussing Niels Bohr's description of an "apparatus," Barad notes how Bohr does not directly address the extent of it. In a sense, Bohr establishes only the "inside boundary" rather than the "outside" one. She asks: "If a computer interface is hooked up to a given instrument, is the computer printer part of the apparatus? Is the printer attached to the computer a part of the apparatus? Is the paper that is fed into the printer? *Is the person who feeds the paper?* How about the person who reads the marks on the paper? How about the community of scientists who judge the significance of the experiment and indicate their support or lack of support for future funding? What precisely constitutes the limits of the apparatus that gives meaning to certain concepts at the exclusion of other? (199). *Complexes* of objects and persons, events and relations all work together in collectivity to bring about changes in response to obstacles or perceived problems. "Complexes" of intra-related objects, persons, events and relations produce exigencies that invite discourses, which invite further discourses and so on. Such complexes are assemblages that have no necessary ending and no beginning, stretching infinitely out together as interconnected chains in networks that have no location. Such "daisy chain" thinking brings me to the ideology of the mangle developed by Andrew Pickering, who

also works to bridge the humanistic-scientific divide. Andrew Pickering's work, *The Mangle in Practice: Science, Society, and Becoming* situates the non/human in continual states of transition and also works to perceive things-in-the-world as much more than passive objects lying in wait for use. Pickering's philosophy is similar to Barad's because he also calls for perceptions of states of affairs as in constant change-states. Pickering writes: "My argument is that we live in the thick of things, in a symmetric, decentered process of the becoming of the human and the non-human" (8). Pickering's mangles of practice indicate how "the thick of things" nets things-in-the-world together and locates humans and non-humans in shared systems. In this way, assemblages are also non-locatable because they too have no location. However, chains of connections emerge to expose systems as comprised of multitudes of other systems inter-networked together to do a thing or to be a thing.

Disparately, the preceding statements are somewhat antagonistic to the work of the so-called "Object-Oriented Ontologists," who reject the privileging of humans over objects but also insist on some relata existing independently, *objectively*. Object Oriented Ontology is phrase coined by Graham Harmon, who writes a very comprehensive analysis of Heidegger's formulation of tools in *Tool-being: Heidegger and the Metaphysics of Objects.* Harmon situates Heidegger's analysis of tools in *Being and Time* as object-oriented. Harman attempts to show that objects withdraw not just from human interaction, but also from other objects:

> Even inanimate things only unlock each other's realities to a minimal extent, reducing one another to caricatures...even if rocks are not sentient creatures, they never encounter one another in their deepest being, but only *as present-at-hand*; it is only Heidegger's confusion of two distinct senses of the as-structure that prevents this strange result from being accepted (2).

In other words, Harmon perceives Heidegger's analysis of tools, which emerge and withdraw as related to objects as well as humans (objects can withdraw from other objects). In this manner, Harmon exhibits a key component of OOO patterns of thought in that objects can exist independently of human perception. Harman tries to show that objects impact and encounter each other on their own terms—without the benefit of human mediation and meaning and without ever exhausting their functions. Although Harmon effectively explores the "tool-being" of bridges, propane tanks, melons, shovels, lakes, and stars, he (like most object oriented thinkers) falls short of recognizing the intimate interconnectivity and inter-networking of objects as complexes of other objects. A similar OOO, Levi Bryant argues in *The Democracy of Objects* for an ontological perception of objects in the world:

> Ontological realism is not a thesis about our knowledge of objects but about the being of objects themselves whether or not we exist to represent them. It is the thesis that the world is composed of objects, that these objects are varied and include entities as diverse as mind, language, cultural and social entities, and objects independent of humans such as galaxies, stones, quarks, tardigrades and so on. Above all, ontological realisms refuse to treat objects as constructions of humans (18).

Like Harmon, Bryant rejects the Kantian notion that reality and human perception are intertwined. Both of them contend that the reality of objects is always present-at-hand. For Bryant and Harmon, objects are varied and are independent of human constructions. These object-oriented philosophies are predicated on a view of objects that can exceed every relation they enter. *Unlike* the OOO, then, if all that is-is assembled together and all that is-is networked together in some way however small, then any time a move is made a mark is made. Unlike the theories of OOO and like Pickering's mangles of practice, "the thick of things" nests things-in-the-world together and locates humans and non-humans in shared systems thereby rendering neither as autonomous from other.

I will further explain what I mean by systemic assemblage and objects-in-the-world. There are a great many thinkers, both contemporary and non, that have contributed to the conversation about objects. Conversations about what objects *are* has been going on for as long as I know because it is easy to imagine other worlds than the one we live in. However, we cannot imagine worlds without objects in them (because we too are comprised of them). I like to think of assemblages as Wittgenstein thinks of objects. His objects are unalterable but they have many faces and many formulations. Their configuration is the unstable and dynamic component. We may never know the substance of a thing because we cannot define it definitively. But what is the case (the fact, or, truth or the form) can be identified in complex. The arrangement of objects de-stabilizes them and without this interaction, no change is made. Wittgenstein identifies objects in that manner by *The Tractatus*:

> Either a thing has properties that nothing else has, in which case we can immediately use a description to distinguish it from the others and refer to it; or, on the other hand, there are several things that have the whole set of their properties in common, in which case it is quite impossible to distinguish it, since otherwise it would be distinguished after all. The substance is what subsists independently of what is the case. It is form and content. Space, time, color, (being colored) are forms of objects. There must be objects if the world is to have unalterable form. Objects, the unalterable, and the subsistence are one and the same. Objects are what is unalterable and subsistent; their configuration is what is changing and unstable. The configuration of objects produces states of affairs" (2.02331-2.0272).

If we had individual signifiers for every possibility, communication would only then be optimally efficient. Like the philosophy of the OOO, objects are colors, objects are time,

objects are space. "Object" is a word for almost any "thing" that is manifest and it has been a historical tendency to call anything incomprehensible a "thing." For Wittgenstein, the substance, the forms of objects are unalterable and yet their configuration remains unstable. The configuration of objects is what produces states of affairs rather than the object and one must be able to think of objects in this manner to allow for the next qualifier: agency. The object is never really fully configured, never really there, a pale shadow remains, an outline, a thing to be reconfigured as it grows. In that, I am reminded of Herman Melville as he pens in the 11th chapter of his enduring work, *Moby Dick* in a scene where Ishmael describes his own particular state of affairs: "We felt very nice and snug, since it was so chilly out of doors; indeed out of bedclothes too, seeing that there was no fire in the room. The more so I say because truly to enjoy bodily warmth, some small part of you must be cold, for there is no quality in this world that is not what it is merely by contrast." One author is a literary artist and the other a mathematician but both are, at some primitive level, at some *metaphorical* level, saying quite the same thing. The world is made of pieces, each harboring parts of other objects however those parts may be arranged for the moment. Fire is certainly an object and is a perfect example of the sort of object that I mean on these grounds because *fire is also energy.* Fire is a process. All objects are processes because all matter is in process as I will be explaining. All matter is in states of becoming because all matter is transitioning at all times. In this way, things must come into being by their interaction with other things. Nothing exists in itself. Always there is a thing smaller or larger that comprises it.

3. *Agency*

Understanding language as a constructor of reality means the material world has been silenced in contemporary philosophy but it does not mean the material world is silent. Material agency, as a structured *dialectic of resistance and accommodation* is a

key idea as a great deal of my arguments are meant to insist upon the inclusion of

material voice as pressure. Karen Barad greatly contributed to developing ideologies of

agential realism in her work *Meeting the Universe Halfway* in which she writes: "matter is

neither fixed and given nor the mere end result of different processes. Matter is produced

and productive, generated and generative. Matter is agentive, not a fixed essence or

property of things. Mattering is differentiating, and which differences come to matter,

matter in the iterative production of different differences" (137). Taken this way, matter is

other than a stable and fixed stage on which rhetorical situations play out. Matter is

capable of movement and it is therefore capable of being[becoming] a change agent. It

means the world and the objects within it are transient processes that become as they

collide with various interlocutors. Stacy Alaimo speaks about such material agency as

well in her work *Bodily Natures*: "[we] must grapple with the question of material agency,

since the evacuation of agency from nature underwrites the transformation of the world

into a passive repository of resources for human use" (143). Indeed, if we are to use

tools, it is critical to retain the notion of agency and to recognize these tools as

expressive lest use leads, as it has historically, to objectification and thus oppression. It

would do us some good to battle objectification by fundamentally challenging the *way* we

think about objects and, therefore, objectification. A tornado exhibits agency when it does

the doing of tornadoes and a hurricane has not made a choice to act nor has it exhibited

any judgment. If agency can be situated to the simplicity of acting in the world and we

can situate this reaction stigmergically, then the possibilities for material voices widen

greatly.

   I will further explain here what I mean by material agency although I will be giving

it a much wider treatment in the future. To move is to act. Aristotle knew this when he

penned *De Motu Animalium* (on the movement of animals) two millennia ago in the time

of Alexander. Things move in the environment and these things create "tracings" that linger about in the environment through a process I will discuss next: stigmergy. In other words, actors are those that move in the environment and those movements leave marks in and on the environment that have the potential to impact future and current rhetorical situations. In that manner, all who move are all who act. Like Barad has already stated and like I will continue to express for the rest of this work, we need to fundamentally change the manners in which we perceive in the first place of agency. It is not a thing one possesses; rather, agency is a process. Matter generates things and *produces* things because matter moves. Language and matter articulate one another. Movement is the very thing *that creates* tracings. It is impossible to move in a space without marking it in some way however small. Movement itself implies the mark although not all marks can be known in the same way events cannot be fully known (because they have no locatable end nor beginning ((like Barad's printer metaphor))). Movement in a space [e]affects that space. Through movement in the world, there is interaction and collision. Once one has made a trace, one has impressed the world and, in doing so, created tracings (marks ((consequences))) that impact others who encounter them. Tracings can impact events or other actors long after their maker has left the system. In that manner and in that way, matter is capable of impressing rhetorical situations by moving in the world.

4. *Eudaimonias (Harmonies)*

It is true that we do not think like Aristotle any longer and it is true that the episteme from which he operated is no longer directly available. However, I do not wish to discard ideologies wholesale simply because they no longer fit exactly against the way we are thinking today. The Aristotelian model of mutual harmony and well-being provides an adequate stage by which to situate the participation of various parts and pieces (some known and some not known) that have all along been operating together. Aristotle

constructed his view of the universe based on such a holistic harmony comprised of individuated parts and fragments that eventually sing together in unison. Central to this philosophy was the concept of teleology because he supposed that individual objects and systems subordinate their behavior to an overall plan or destiny. This final end, Aristotle wrote, can be exposed momentarily by asking why we do the things we do. For example, if someone were to ask why I am gathering styx in the forest, I may answer: "I wish to build a fire." If further questioned about why I construct fire, I may answer that I desire to keep warm. If asked why I keep warm: it is pleasant to be warm and unpleasant to be cold. The end state can be taken metaphorically as the goal[15] over all others and considered what Aristotle called *eudaimonias,* which I take to mean harmony, or mutual syn/cage. Although I will refrain from subordinating matter to a higher plan, this ancient concept is a tool by which to spin new ways of thinking about the human in harmony with natural rhythms. In order to speak of harmony, it is necessary to speak of parts in assemblage because harmony implies the syncing of various components. Technological advancement continues to support the idea that all things exist in some greater systemic mass and are thereby indistinguishable from other *in some way*. I will speak at great length about these advancements and the impact they have on current states of affairs in the future. For now, all contemporary assertions on combinations and mixtures, parts and wholes have very Ancient roots. The pre-Socratic Anaxagoras paved the way for accessing such a whole and termed it homoeomerous. Only in distinction can these parts be as(sign)ed a name and an order. For the ancients, distinction can occur only insofar as each part can be separated and noted as fundamentally different. In a work that most fuses scientific inquiry and philosophical reflection, *Generation and Corruption,* Aristotle writes*:*

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[15] The rose

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On the contrary, the constituents will only be combined relatively to perception; and the same thing will be combined to one percipient, if his sight is not sharp (but not to another) while to the eye of Lynceus nothing will be combined). It clearly follows that we must not speak of the constituents as combined in virtue of a division such that any and every part of each is juxtaposed to a part of the other: for it is impossible for them to be thus divided. Either, then, there is no combination, or we have still to explain the manner in which it can take place (1:10, 328a: 6ff)

An eye is an eye but it also a retina and a lens and a cornea and so on. Trapped within an ethic of either/or thinking, it was difficult for Aristotle to comprehend how combinations could consist of *both* parts and w/holes because he had not the benefits of wave-particle theory. Still, more than two millennia after his work, we are no closer to explaining the manner in which we can perceive two directions at once or how things can be parts *and* pieces, waves *and* particles, dead *and* alive, truth *and* fiction, real and unreal at once. The homoeomerous is comprised of like parts at every level: "[I]f combination has taken place, the compound *must* be uniform—any part of such a compound is the same as the whole, just as any part of water is water" (I.10, 328a10f). So when Magnesium is found in deep space asteroids, Aristotle would argue, there is clearly more than one substance present. At the same time, however, the asteroid is comprised of magnesium.

Aristotle had a teacher and Plato's methodologies are of equal import. The derivative of eudaimonias is the *daimon.* A *daimon* in Greek originated in the myth of Socrates who wandered the city streets of Athens (and these happenings, like the death of Socrates, are captured in the works of Plato's *The Trial and Death of Socrates*). Socrates often paused and spoke to himself. Bare-footed, dirty, pious, and robed he spoke to his daimon. A happy *daimon,* said Socrates, makes a happy person. That syncage is harmonious. Whatever the [mis]nomer, whether it be *eudaimonias,* happiness, peace, or harmony, it is the one thing that needs no justification as it is its own justification. It is for its own sake. Eudaimonias are metaphors for the goal, the end, the peak and the knowledge. A eudaimonia is similar to what Friedrich Nietzsche will

eventually call The Will and it too is a thing of which I will be speaking extensively in the future. It is a drive, a motive, a strange force. I agree with Nietzsche (from *The Birth of Tragedy* primarily) that the Greeks were the closest to a pursuit for the ideal because they were at the beginnings of Democracy and therefore at the beginnings of rhetorical thought. They had yet to experience the disappointments of such a system, namely that it too is constructed by systems of power and privilege and oppression and hierarchical orders. These eudaimonic ideals are rooted in Greek full-heartedness, ready and able for the philosophic quest a[ ]head and remain unfulfilled. Eudaimonias are important because, as Nietzsche asserts in *Thus Spoke Zarathustra* and undercurrent to all of his later work, every living creature exhibits a strange will to an end state. Every living creature exhibits a strange will to overcome a condition. Every living creature exhibits a strange will to knowledge and to edification. That is the nature of the common tool/maker, modern or otherwise.

5. *Stigmergy*

Systems, assemblage, and harmonies (or disharmonies) point to a fundamental connection between all users of the same system. That fundamental connection means the movements of individual actors in a system have the capacity to produce results (tracings) that affect other actors as well as the system. The system allows the tracing but the individual makes the mark. Consider stigmergy as the indirect transfer of information by tracings lingering in the environment, the results of other actors moving. The connectivities of systems necessarily and inherently point to stigmergy, which was firstly narrated in 1959 by Pierre-Paul Grasse to describe communicative strategies taking place in termite colonies. These were indirect communications, connected by tracings left behind by other. The regulation and coordination of the building activity depended not on the workers but on the nest. The Queen chamber, for example, is produced by

communication between the attractive pheromones that emanate from the salivary glue

constructing the nest and a pheromone secreted by the queen, which inhibits termites

from depositing soil at certain thresholds. Stigmergic systems provide a stunning case for

connectivity as a particular configuration of space (as in the case of building and

maintaining a nest) triggers modifications of it. The resulting modification in turn

stimulates further environmental changes and so on. Stigmergy can be understood as a

mangling in which organized actions of individuals create products that in turn serve as

stimuli to the actions of other individuals, resulting in a single and shared outcome;

individuals who collectively behave for collective modification. The nest, as an immobile

element without consciousness determines its own genesis. Stigmergy means that the

repeated actions of an individual interact *over time* with the changing material

environment. For a system to be stigmergic, it leaves products lingering about. Lingering

objects in turn stimulate or modify other actors who encounter them. The stimulation of

individuals is brought about by their own collective performances and ordering which are

then repeated and passed down. For termites, the worker does not direct the work;

rather, the work directs the worker. The creator's creation speaks.

      The creator creates the environment. The environment can create the creator.

Environment causes change of behavior in creator. Behavior is movement in the world,

which generates experience. Experience equates to knowledge.[16] Some may argue that

such objects may have impressed rhetorical situations but that impression nevertheless

fails to qualify a speaking object. However, it is the environment that is producing a

response in stigmergic systems. The material in the environment is dictating behaviors. If

stigmergy is understood as production tempered by the effects of previous environmental

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[16] and *only* experience creates knowledge. As I will be explaining in chapter 2, the death of god
equates to the death of *ethos.* Therefore, it is *only* through individual experience in-in-the-world that
one can gather wisdom.

changes, then any production can be considered stigmergic. The only qualifier is that the result of the agent's behavior is produced or affected by those tracings left in the environment by previous agents. It is true that the representative field constrains what can be known but material constraint and production is a part of this so-called "social intervention" and pushes out to impress its own existence by leaving droppings, or traces, behind which, when encountered, sometimes create ripples in those little narrativities that describe current states of affairs with symbols. It is true that we must access the representative field in order to come to understandings about objects like stone fossils and Queen chambers but it is not true that they do not sometimes create radical shifts in thinking. Think of fossils in this manner. Fossils have the capacity to speak because they make movements in the world and because they are involved in stigmergism. Dinosaur bones have been in the fossil record since the 17th century, for example, and act as markers from an age of which humans have never had direct access. Such fossils are objects that remain in the environment, having turned to stone over the long course of time and I will be speaking of fossils in greater detail in the future because they are uniquely stigmergic. For now, others like archaeologists (diggers) discover such traces (like an ancient skull) and weave them into the story of our il[e]lusive past. Understanding the world comes about by an interaction between the thinking capacity of the socially situated *homo sapiens* and the object (from a long lost African relative) that radically causes a shift in such dialogue by its presence.

Due to the presence of networks and networking, it logically follows that any time an event or object acts (moves) in the environment, that environment is impressed by it. Those impressions have the capacity to provide exigencies for later players who also operate in the network. When [this] moves in the environment, then in all cases [that] is also affected. These later players may encounter the impression, or tracing, made by

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another who is by then dead or who has otherwise exited the network. Tracings are objects. In this manner, all systems are stigmergic systems because all systems contain objects.[17] In stigmergic systems, some tracings exist in the environment that were not placed by human hands; some tracings are material tracings of which there is no known author and of which occurred long before language rose to order them into rank and category. Donald Johansen famously exhumed those strange fossil-bones in 1974 at Hadar, for example, which was an event that produced objects that speak to an assemblage of lost moments 3.5 million years ago when the human[?!] animal first descended from the African tree. The 3 foot 7 inch bi-pedal creature was termed *Australopithecus Afarensis.* The first use of tools is a mystery; the first moments escaped archive but linger around the creature's bones nevertheless. More humanely dubbed, "Lucy," these fossilized tracings suggest that tools were made and used by creatures who probably provided the singular ancient genetic lineage that gave rise to a great number of hominid species that came after to include *homo sapiens*. Such fossil tracings are stigmergic; they are prosopopoeic. When these art-i-facts were exhumed, the whole of the scientific narrative uttered in textbooks and observatories and laboratories the globe over had to re-negotiate to it. Lucy's story more than troubled our sense of humanity; her fossils evidence the absent referent of "The Missing Link." Bones are objects. Fossils are stone tracings. These tracings impacted the scientific continuum by interacting with the unthinkable shovels of others who came long afterw[o]rd. Such things lay about until an actor encounters them. There is no way to know what that impact may be or whose story will emerge from it.

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[17] Imagining a realm that contains no objects is not possible for *homo sapiens.* Even darkness is an object. Humans do not have the thinking capacity to fully know void.

I will be using the concept of stigmergy extensively throughout these grounds; the concept will be vital to the possibility of nonhuman agency because it is my contention that the textual "outside" has the capacity for it. To conclude with stigmergy, I wish to point to the philosophy of structural linguistics and compare it with the machinations of nature's stigmergic systems. The two relate. In his major work published posthumously, the linguist Ferdinand Saussure situates language as the sole determinant and uses the metaphor of a chess game to describe it. *Course in General Linguistics* exposes language as the sole arbiter of the Real, a thing of which we have never had access. The book is comprised of Saussure's lectures and is widely considered a pivotal moment in structural linguistics. For Saussure, no object[18] contains "positive meaning" (inherent, autonomous meaning); rather, there are only points of view that have meanings dependent on their inter-relatedness (their relationships). He writes: "in language there are only differences *without positive terms*" (88). Signifiers (sound images) and signifieds (ideas/meanings) are not fixed and universal and do not simply reflect or represent prior categories. Language and meaning exist "by virtue of a sort of contract signed by members of a community" (76). Language articulates or makes such categories and concepts possible. After Saussure, language is no longer simply an aid or a tool. Language becomes King. Language is no longer peripheral to human activity and it is no longer simply an aid or a tool of communication. It is central to reality. Language is the thing that *constructs* the Real. The assumptions of structuralism are such that the sign determines reality, constructs it, and actually produces understandings of the world. The representative field will thusly stamp out all others to become the sole constructor of human understanding. Secondly, Saussure uses the metaphor of a chess game to show how such inter-relatedness comes about by a language system: "The respective value of

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[18] Objects can be words and texts. "Object" can be taken to mean any and all that is "Other"

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the pieces depends on their position on the chessboard just as each linguistic term derives its value from its opposition to all the other terms" (86). Language is a system of inter-related terms in which value is the result of relationships with other actors in the system. Like meaning, signs function through relation. Lastly, meaning is positioned between pairs of opposites, one a presence and the other an absence.

Saussure's connections are of import because of two fronts: Language gains meaning through a model of identification and difference, which is of import because those borders are dissolving and will continue to do so in our technological age. Second, language gains meaning through opposition; our very identities are predicated on pointing to and away from others, which is of import because I believe a shift in focus to that of connectivity, identification, and fundamental *sameness* is the stuff of the New World Order. He famously makes a distinction between langue (the system) and parole (the results) or, in other words, the system contains rules and conventions that are independent of individual users. Individual utterances are [parolees] and it is they that contain meaning only when uttered according to the rules. Chess pieces (parole) move according to a structure and, as the structure changes, so too go the utterances. These ideologies are related to stigmergism because natural moves sometimes determine structure even though it exists on the "textual outside." Nature is also systemic. Nature also operates according to certain "rules" and regulations (hence, the discipline of *physics*). It is my contention that *the results of the game* determine structure as well. *Consequences* of playing the game sometimes impress the rules. Pieces move on rules and nature exists outside those rules but, like the termite Queen chamber, evolutions of the material environment (changes ((becomings))) equates to the evolution of actors (their behavior). In other words, if language is systemic then it is also necessarily stigmergic. Actors involved in systems make moves in those systems, which create

tracings (marks) that are capable of impressing others. Developments in the environment (the results of the game) can push back at the system. The results of the system can affect the system. The productions of the system can push back at the structure of the system. And besides, rules can change.

Totum Pro Parte: The Path from Here

Opening new spaces of understanding within which the material is already operating does justice to material mechanics and precludes a discussion on how the digital tools of our age push back at human limitation. The rest of the project will unfold in the following manner. In chapter two, I will continue to examine the arbitrariness of the sign as a pre-cursor to performative theory and as the result of the "linguistic turn" (the direction of philosophy after structuralists like Saussure). I will take stock of the revolutionary tools afforded by so-called postmodernisms, structuralisms, and cultural constructivisms, which all have a common undercurrent of thought. In chapter two, I will situate such ideologies as beneficial in some ways but ultimately ill-equipped to support the reality of the new world millennium, explaining the sterility of the current Academy and pointing to the change desperately needed within it. Chapter three seeks to unearth the performative phenomenon, positioning it as a result of linguistic focus. The Elizabethan era is the age of performativity because it is the age of the Courtier and the King. Many authors have looked at the birth of performativity and their ideas will be useful. However, I will edify their opinions with a direct eye to the material and natural body. The fourth chapter, THE TOOL/MAKER, exposes language as Cyborg. That chapter will specifically show how utterances (parole) are stigmergic and specifically point to the manners by which the creations (results) of movement in systems can sometimes equate to fundamental changes in the system. The tool/maker does not deny humans are constructed by language but asserts that material tools also construct. The wireless age

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has created spaces that point to the dissolution of the human being and call for a post-human sort of subject. Following that foundation, chapter five positions nature (or, in other words, what is textually outside) as a constructer and an author of the human subject. Chapter five directly locates *homo sapiens* as a species with a unique will to overcome the condition of the ill-equipped. It is there that I will detail the manners in which the tools we make and use intimately create us back. Chapter 6 will therefore be devoted to unearthing a creative phenomenon and draw directly of the Nietzschean tradition of the Zarathustrian figure to propose a new manner of thinking about the way in which humans evolve with and operate within "the world.

Chapter 2

Reveille

"No poet, no artist of any art, has his complete meaning alone. His significance, his appreciation is the appreciation of his relation to the dead poets and artists. You cannot value him alone; you must set him, for contrast and comparison, among the dead. [. . .] The poet's mind is in fact a receptacle for seizing and storing up numberless feelings, phrases, images, which remain there until all the particles which can unite to form a new compound are present together."
--T.S. Eliot. "Tradition and the Individual Talent" (1919)

I will investigate the tools afforded by so-called postmodernist thinking that remain useful and discard (or try to discard) those that are not any longer useful on millennial grounds. Such new constructions should take advantage of tools afforded by deconstructionist, social constructionist, and postmodern ideologies and hold them together along with ideologies that have for too long been exorcised from the w[h]alls of the educational Academy. Before "Reason," reality was comprised as a composite of things known (accessible) and things unknown (not accessible). In this way, The Real was partly mystical.[19] Ancient Western philosophies remain a part of the philosophical discussion but are often spoken of as "history" rather than contributive, pragmatic, possibilities. Flash forward to the late 19th century, which brought about huge technological shifts that are today rapidly exposing that ancient Real once again as composite design. Re-visiting the ancients is important because it was then that oracular voices began to die and die so still. It is possible to hold ancient ideologies up against the innovations of the modern age. I will begin by explaining Plato's lost world of Forms and describe the sterility of the Academy on hetero-topic grounds. It is t/here that the first sightings of the New World Cyborg figure will emerge. A Cyborg is a figure comprised of

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[19] Since ancient times, "mystic" has retained a much more restrictive definition but is often applied very broadly. I mean the term "mystical" by consideration of the following together: unknown, textual outside, ineffable, abstract, mysterious, cryptic, sibylline, unintelligible, irrational, unreasonable, chaotic, random, obscure, hazy, foggy, enigmatic, prophetic, augural, divinatory, pathetic, puzzling, Delphinian, impenetrable, Dionysus.

(the aim of almost all mysticisms is to unite as all-one with some divine figure).

fusion; disparate parts that remain individual nevertheless come together to form another whole (that never was). In such a New World Millennium, it is becoming very clear that language is only part of that which provides access to knowledge. In this space, I will examine the capabilities and limitations of moving with/in the linguistic system. I will take stock of tools afforded by the thinkers who contributed to the linguistic turn and retain those tools that are most beneficial. Lastly, I will push for projects of edification similar to the ship of Theseus I spoke of earlier; the tool/maker ambles on by discarding rotten planks and replacing them with fresher edifications but always retains form. In the digital, this figure is moving faster than ever before. *I want to assert from the outset: If "history" is indeed one big incomplete story (comprised of many little ones) and historical boundaries, defining events and chronological markers are mere illusion as I have been explaining, then it should be possible to make connections across divide. It should be possible to deny disciplinary markers and hold the insights of the Large Hadron Collider up against ancient philosophies. It should be possible to speak of a mystic time of ancient Oracles and Greek myths parallel to a time of wireless innovation and deep space exploration. It should be possible to deal with history, story, technology, tools, and the nature that comprises these things all together as a totality that only exists as far as it is comprised of smaller totalities that are constantly shifting. It should be possible to make connections were there have never been any before even if those connections are small and seemingly insignificant and even if those connections are jarring and incongruous.[20]*

One of the reasons "modern" academic philosophies are failing in the wake of the new millennium is because deconstructionist, structuralist, and postmodernist ways of thinking have dissolved borders by pointing to the sign and thus category as arbitrary

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[20] These statements move us into the sphere of the cyborg. Again, cyborgs are fused incongruences. Cyborgs are composites of seemingly disparate pieces.

consensus but have failed to take the next logical step, which is to put those previously

disparate categories (back) into conversation. New orders are necessary because The

Academy had been sterilized. A return to Plato's world of Forms may be useful in such

conditions. The Academy began long ago with Plato and it was once an institution that

housed the unknown and the beyond. For Plato, all different types of things have a

common ideal. Aristotle dried up Plato's Formulations by focusing more on particular and

individual essences[21] and orders of things, dividing the world and categorizing it. Plato's

Form[ulations] have their own ideal world beyond the temporal. Before his student, Plato

referred to a mythic world of forms, engineering a world of Forms beyond our own

imitative realm, an abstract or "mystical" realm, an unknown place in which all things in

the world have a common ideal. There is no single one of Plato's *Dialogues* or dialectics

that solely speaks of Forms but the pattern of thought is peppered throughout his *oeuvre*.

For Plato, there were constant successions of forms in an ever-changing temporal realm

perceived necessarily through the senses. Our souls (the *ideal* self, or subject) have seen

ideals and they *remember* them. Such [eye]deal forms are stable forms, stable and

unchanging because they are ideal. Objects in the temporal realm are always in states of

becoming because they are always transitioning, trying *to become* ideal. The ideal cannot

be known but it is still t/here, acting as the end state for which those in the temporal realm

are striving. Each [r]-evolutionary step in the material is a replica of an ideal, each

[re]formulation is an evolutionary step toward or away from that unknown but ideal center.

Abstract and unknown forms were once the highest and most fundamental sorts of reality

even though they were never accessible by those in the temporal. The realm of ideas

escapes materiality because it is the End State, the Ultimate Form. Forms were, for the

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[21] although both of them allow for commonalities across diversification (the universal mixture of Anaxagoras)

ancients, the only formulation worth study because it is what each temporal entity strives to become. In other words, we never fully access ideas like Justice, Good, or Truth. However, we can *use the imitations* as tools by which to light the best way forward, moving necessarily amongst the half-shadows.

Like Plato's mystical world of Forms, philosophy has been divided but often celebrates the notion that we are living in *this* world that is *not quite real.* T/here is *that* world and *this* one whereby both fact and fiction exist as one. In this manner, the world is Cyborg because it bridges the divides operating to separate poles. Cyborgs are liminal, which is similarly somewhat Platonic because, for Plato, ideals are impossible to know fully because we cannot access them in the temporal realm of material sensation but we can understand what they are by what they are not. In other words, we can know what is not ideal and therefore understand we are not in that place. In that sense, our human world is a sort of crusty mirror in which to attempt access at ideal formulation. By reflection, Plato's world is also hetero-topic; it is a Cyborg construction that necessarily uses one world (in which we have access) to define another (in which we do not have access). The late feminist and early border-transgressor, Gloria Anzaldúa, had also caused me to think out what I have just said. Her early work antagonized borders and exposed liminality. She writes specifically on the heterotopism[22] of sex in her major work, *Borderlands/La Frontera: The New Mestiza.* The nature of sex can be considered a metaphor for any border:

> There is something compelling about being both male and female [(or any dual fusion)], about having entry into both worlds. Contrary to some psychiatric tenets, half and halfs are not suffering from a confusion of identity . . . What we are suffering from is an absolute despot duality that says we are able to be only one or the other. It claims that human nature is limited and cannot evolve into something better. (67)

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[22] although she never uses the term

Although Anzaldúa is not explicitly speaking about technology like Donna Haraway's Cyborg figure, her words reference the sort of picture I wish to paint. Cyborgs are more than merely technological. T*echnological* is certainly not necessarily *electronic;* technology is a moniker for *tool*.) I mean *technology* as the Greeks (*techne = art).* I mean technology as them: the making and knowledge of tools, machines, buildings, and craft. In this manner, Cyborgs are long-legged creatures that straddle borders. Cyborgs are liminal. Cyborgs are fused hetero-topisms. Michel Foucault also identifies some heterotopias in *The Order of Things.* His conception of hetero-topias are similar to Anzaldua's discussion of half and halfs in that these spaces are no/where spaces because they are not on one side or the other. He uses adolescents, teenage promenades, maternity wards, and hotels as exemplar sp[l]aces of *otherness,* neither here nor t/here. They are liminal. We now are at a similarly weird juncture in human history whereby human subjectivity is necessarily dual, a product of light and dark both, a Cyborg composite of many disparate and fragmentary pieces They are: male and female; light and dark; good and bad; creating and destroying; living and dying; singing and saying; black and white; animal and human; human and non; tool and maker; this and that; you and me; body and soul; rock and roll. All of these have the capacity to fuse and thus Cyborg philosophies are bridges between the heterotopic counterparts of this and that.

There is a new way to think of "Cyborgs." Cyborgs are *more than* merely composite of material and immaterial, more than hybrids of artificiality and nature. Cyborgs are bridgewalkers. Cyborgs are fusions of *this* and *that.* Cyborgs are fused heterotopias. Cyborgs are, at their most fundamental and primitive of senses, simply *built* from seemingly disparate parts and pieces. They are more than technological; they are accretions of different pieces that do not always fit and will only hold temporarily. Like the

ship of Theseus, Cyborgs are consistent in overcoming a rotten plank; they tool and edify

and, in doing so, become again and again awkward assemblages of one and other, this

and that. Cyborgs are fusions of pieces that are often antagonistic. Cyborgs have the

ability to retain form by straddling across the borders that society and social consensus,

names and orders have been calling up. I mean the preceeding in order to invoke a

Platonic world whereby Plato split matter and immaterial forms (ideas), one side of things

requires the other to exist (to have a position in the world). Since Plato, the best

treatment of such hetero-topic mutuation is through metaphor from Friedrich Nietzsche.

For Nietzsche, objects in the world and all beings in it operate within the necessity of

blended dualisms. Opening part 2 of *Human, all too Human,* he uses a metaphor found in

a fictional conversation between a shadow and its wandering companion. A philosopher

is on a journey, which is lonely enough that the prophet begins to talk to his own shadow,

which could not have appeared without the sun casting its photon light at the wandering

philosopher. Nietzsche writes*:* "You must know that I love shadows even as I love light.

The existence of Beauty, of clearness of speech, kindliness, and firmness of character,

the shadow is as necessary as the light. They are not opponents, they hold each others'

hands . . . when the light vanishes, the shadow glides after it" (*Human, all too Human*

410). It is clear that light requires dark, for neither could exist without the other. Each is

reliant on Other for meaning and for position in the world. Earlier, in *The Birth of Tragedy:*

Out of the Spirit of Music, [23] Nietzsche situates the rise of Socratism as the rise of strict

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[23] For the Dionysiac: play from the mixed tape. "Thus Spoke Zarathustra. Opus 30." *Vienna Philharmonic.* 1944. Vanguard Records. For the Apolline: this object is a tone poem composed in 1896. It famously provides the opening sequence for Stanley Kubrick's film, *2001: A Space Odyssey.* The first moments of this film express this digital dawning far more than my mouth utters a-lone. In 1944, Richard Strauss conducted the Vienna Philharmonic, recording on new reel-to-reel recorder called a "Magnetophone." The event was an experiment in a new technology called high fidelity used for the first time during this musical session. The rhythm of Strauss' composition pays overt homage to Zarathustra, producing a collection of tones that exemplify the beginnings of this strange new age we straddling in the here and the now.

logos and the dismissal of the free mystical spirit from philosophy, calling for the invention of a new sort of thing operating altogether outside the limitations of the rule-bound system. One of the best metaphors for the sort of heterotopic concept as I have been speaking is the conception and location of two opposing poles: Apollo and Dionysus. Dionysus is the ancient Greek god of wine, ecstasy, merry making. Dionysus is the divine formulation of the grape harvest and of wine. Dionysus is also known as Bacchus in Roman terms and he often induces a wild frenzy that cannot be ignored, a strange frenzy that cannot be explained by symbol alone. Most importantly, ancient myth notes Dionysus as the protector of the misfit and outcast, symbolizing chaos, irrationality, intuition, danger and surprise, and nearly everything else that escapes the faulty faculties of human reason. Nietzsche writes: "It is by those two art-sponsoring deities, Apollo and Dionysos, that we are made to recognize the tremendous split, as regards to both origins and objectives, between the plastic and the non-visual. The two creative tendencies developed alongside one another, usually in fierce opposition" (19). These two art-sponsoring entities were conjoined in the pre-Socratic age. Nietzsche points out in his later and much more metaphorical work, *Thus Spoke Zarathustra,* of the mythic Prometheus, who had formed *homo sapiens* from clay and was sentenced to eternal torture by Zeus. Chained to a rock near the sea, an eagle would rip out the Titan's guts and feed every dawn as punishment for interfering in the temporal world of humankind. Nietzsche notes that the Aeschylean Prometheus is "at once Apolline and Dionysiac both," best expressed by "this conceptual formula: 'All that exists is just and unjust and equally justified in both. Your world this! So that's a world!'" (Kindle Fire location 1399). The communion between Dionysus and Apollo split with Socrates because that is the Rise of Reason and they have been split in the Academy since then and remain split. A

very good tool by which to explicate such Cyborg spirits as I seek out t/here is the communion of Dionysius and Apollo, full circle and back together once again.

Dionysius and Apollo is the metaphor for heterotopic cooperation (cooperation across divide). Dionysius is *pathos.* Apollo is *logos. Ethos* is dead. Dionysius is meta-for intuition, Dionysius is rhythmic. Apollo is sterile and tonal. Di(o[24])nysius is mythic ecstasy, Apollo is ordered reason. Dionysius is the fiction. Apollo is the fact. Dionysus is the day. Apollo is the night. Dionysius is chaos. Apollo is standard. Dionysius is Rock. Apollo is Roll. Dionysius is disorder. Apollo is order. The Dionysiac is the sinner. The Apollo is the saint. Dionysius is madness. Apollo is sanity. Dionysius sings the electric blues. Apollo strums a Lyre. Dionysius is ineffable artistic expression. Apollo is the logical scientific mechanism or, in other words, the Dionysiac is the drunk and the Apolline is the doctor. Dionysius is the death. Apollo is the life. Dionysus is Dionysius is uninhibited drive. Apollo is performative restraint. Dionysius is the collective. Apollo is the individual. The Dionysiac is unknown. The Apolline is known. The Dionysiac is the outside. The Apollo is the text. The Dionysiac is sung. Apollo is said. Dionysius is fire. Apollo is ice. Dionysius is the body. Apollo is the head. Dionysius is the sea. Apollo is The Land. Dionysius is the moon. Apollo is the sun. The Dionysiac is the software. Apollo is the hardware. The Dionysiac is the light. The sun Apollo is the dark. Dionysius is *in*. Apollo is *out.* I would like to consider the Dionysiac as [meta]-for epistemologies derived from ineffable conditions, conditions that are natural, material, and beyond the means of language to fully capture. It is the "outside" to the text and is the backbone of the mystical endeavor.

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[24] For the Dionysiac, an art object that speaks very well to such spirit can be found in Queen's "Don't Stop Me [k]Now" from the album, *Jazz,* which was released the year I entered this spaceship Earth, 1979. EMI records. 3:29. For the Apolline, "Queen" is a rock assemblage that consists of Freddy [Hg], Brian May and Roger Taylor. This group was very influential to me both as a young child and later, as an adult. This art object contains the following metaphorical topoi: the moon; the Dionysiac; the star; the queen; the rhythm; the light; the pointing up; the space; the radio.

The development of Apollo and Dionysius were once done alongside each other in Greek

mythology, they developed in tension but always in unison and always together; Apollo

and Dionysius are *both* divine offshoots of Zeus and they are creative kin.

It is best to think of the Dionysiac as The Wine and the Apolline as The Bread.

What I seek here is the *communion*[25] between disparate entities. The two taste best

when mixed equally together and those in the Academy have for too long been dining

only on stale bread. The Greek Dionysius strongly resembles the Roman Bacchus, the

God of wine and of rhythm. Nietzsche's Dionysius is the necessary agonist for Apollo, the

sun god of reason, morality, restraint, and ordered individuality. The Dionysiac draws on

the mythic sense[s], which is traditionally opposed to reason and has been since

Socratism. If all we touch and all we see are known, whether linguistically or physically,

the mystical moves behind those things. It is what we cannot touch but can sense. It is

what we cannot say and therefore it is what we cannot [yet] perceive because we are

human, all too human. It is the next. It is what is out there. It is what isn't and what cannot

be named (yet). Plato's ancient formulations, and Nietzsche's modern conception of the

Dionysiac are at some primitive and fundamentally basic level pointing near the same

direction. The temporal world of the real operates as shadow because what we can see

and touch is only part of The Real. In other words, the temporal is only a small sliver that

replicates poorly what is transposed t/here unseen and quiet behind the fabric of things-

in-the-world. What is not ideal can be understood as tracings lingering about in the

temporal environment, half-clues that can be used as tools to reveal ever more half-

truths. All that humans can see are poor tracings of the ideal, poor tracings that are in

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[25] Communion means to partake in bread and wine at once. It means to share both bread and wine
with others, usually one after the other: wine is often first. Communion also means the sharing or
exchanging of mental thoughts or events or feelings by inter-action. Communion is an intimate and
liminal Cyborg expression. It is both at once.

ceaseless change, becoming and becoming something more. In this sense, all is metaphor for an ideal that lies beyond it. Plato's ideal is inaccessible because it is not t/here but it leaks through sometimes, bleeding into temporality nevertheless, a bleeding of an unknown from one beyond to another.

Cyborg constructions necessarily bridge such illusive divide between *this* and *that* to rekindle ancient patterns of thought traditionally of the pre-Socratic age. In such manners, every object that exists in our temporal world has an ideal counterpart, even language. The rise of Socratism is the rise of logos, beginning with Plato's Socratic figure and culminating in the linguistic turn. It is true that we do not think like Plato any longer nor do many worship mythical gods like Dionysus but it is not true that we cannot use ancient methods in new posthumanistic ways, laying new foundations for understanding the unknown, metaphysical universes operating on beings-in-the-world. Martin Heidegger positions Plato's ideologies similarly in *Being and Time* in which he writes:

> All metaphysics including its opponent positivism speaks the language of Plato. The basic word of its thinking, that is, of his presentation of the Being of beings, is *eidos*, idea: the outward appearance in which beings as such show themselves. Outward appearance, however, is a manner of presence. No outward appearance without light -- Plato already knew this. But there is no light and no brightness without the opening.   Even darkness needs it. How else could we happen into darkness and wander through it?" (67)

Heterotopisms are important because they operate in the sphere of the already available. In other words, heterotopisms take advantage (bricoleur) of the manners in which people already go about thinking about states of affairs. Humans think of things as opposites, difference, division, and category. *Homo sapiens* already thinks heterotopically. Ideal forms are invisible to the temporal eye and they are beyond the limitations of human thinking and, therefore, communication but their shadows sur[roundus. The best example of what I have just said is how Plato speaks of beauty throughout *The Symposium.* The experience of beauty is never ideal because it has always occurred in temporality and

even that experience is tempered by the failures of expression. We have collective conceptions of Beauty but cannot access it totally and fully because no language can define it and each of us have different interpretations of it. The representative field fails at the individual level as our conception of beauty to another can never fully express in symbol. Beauty or Justice, Peace or Truth all exist ideally in the realm of Forms and yet we can speak of such things in the temporal world. In that sense, Beauty (or Justice or Good or Right or Truth) is both here and not here (it is t/here). Like Plato's methodology, the other defines one side and one side defines the other. In this manner, no one can stand above the other.

The Roots of the Linguistic Turn

I will begin to examine the phenomenon of linguistic construction by pointing out the heterotopism that is most antagonistic to new world visions (nature/culture). I will be doing this by describing ideologies by which I mean the Oxford English Dictionary's use of the term: "patterns of thought." I differentiate this use of the term from the Marxist use of the term Marx in which a dominant class or group impresses ideologies onto another class or group. He states his version best in *The German Ideology* in which he describes ideologies (in part) by: "production of ideas, of conception, of consciousness" (47). On the other hand, analyzing "patterns of thought" on these grounds will examine the ways in which "patterns" between authors, texts, philosophies, and ideas that emerge when seemingly disparate "ideologies" are at some basic and more fundamental level saying similar things. For the nature/culture divide, "patterns of thought" emerge from a great many thinkers who have for a long time been antagonizing the borders between them. Nature and culture continue to develop alongside each other but that development is not acknowledged equally across the variant academic disciplines. Disciplines tend to favor one side or another in the formulation of knowledge productions because disciplines are

usually categorized on not much more than disparate uses of disparate tools. The

nature/culture divide is one of the most apparent of dualities and garners much

resistance from both sides[26] of the proverbial fence when connections are suggested.

The academic divide between critical philosophy[27] and so-called hard science deepened

as biology became a tool of oppression. Biological determinism means to interpret the

human subject from a strictly biological point of view. It is to see the human as a product

of scientific factum and Darwinian principles. Biological determinism is sometimes called

biologism, a derivative of the term that means to take commonalities and mark sameness

or difference based on nature's terms. History projects again and again that biology has

been utilized to justify unjust hierarchies and systems of rank power and privilege.[28] Strict

biologism has historically led to the sterilization of the poor and marginally colored as well

as the criminal and the insane. The longest reach of biological determinism is gendered

and ancient. A biologically determined construction of the human subject also situates the

subject as docile in material terms. There is no performing subject because DNA or

hormone or biological sequence dictates all behavior. A biological determinist, for

example, would perceive society strictly mechanistically, relegating women to the private

sphere, for example, by conditioning them to be nurturing and then justifying social place

by asserting that quality as natural, or biologically derived. In order to challenge these

notions, the feminist ideas coming out of the civil rights movements[29] were predicated on

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[26] The proverbial philosophical fence houses "science" like particle physics or DNA mapping on one side and "the humanities" (like history or critical race theory) on the other. Other disciplinary coins are arts/sciences, academy/street, and english/mathematics.

[27] There is no philosophy that is not critical in nature.

[28] Such as: race, class, ability, sex, sexuality, gender, and age, and the separation of human from non-human, energy from matter, and subject from object.

[29] The Civil Rights movement and feminist movements *are not different.* Rather, "the civil rights movement" is an umbrella term for a number of different movements that came together during this tumultuous time in American history. The movements for civil rights were actually world-wide

the early feminist, Simone deBeauvoir who famously proclaimed in 1949 that "one is not born but rather one *becomes* a woman" in her major work, *Second Sex.* From t/here, the concept of social constructionism challenged strict biologically deterministic perspectives because, in this opposite sense, *society* constructs, or writes, a subject by firstly calling it into being and secondly, impressing it with performative and cultural apparatus.

During the civil rights and liberation eras of the sixties and seventies, politics became philosophical and critical. I am not saying that critical theory did not exist before this period and I am not saying there were no politics in academia before it either. I am saying that (in the U.S.), the civil rights eras fundamentally set the stage for a new sort of academic project. I am saying that the civil rights eras created spaces that were new in Academia and therefore shifted the conversation in new directions. The civil rights era of the sixties and seventies (in the U.S.) and the liberation movements that played out in the streets brought critical thought into the ivory tower. The idea that subjectivity (the feeling of personhood[30] is tied to cultural or linguistic machinations wa[i]s[31] attractive to critical authors since biology had historically been used to justify oppressions and hierarchies. In many ways, the political streets were the birthplace of performative theory, which is predicated on the socially constituted subject. Judith Butler, Rosi Braidotti, Gloria Anzaldúa, Donna Haraway, Audre Lorde, Maya Angelou, Cornel West, bell hooks, Toni Morrison, Cixous, Irigaray, most feminist thinkers and all the French 20th century intellectuals have contributed (along with countless others) in some way to it. There are

arenas whereby a series of political movements demanded equality before the law. These included rights for any number of "those on the margins" to include (but not limit to): women's liberation, the liberation of people of colors, labor rights, gay, lesbian, bisexual, and transgender rights, Chicano movements and American Indian movements. When I say "the civil rights movement," I mean it in those terms.

[30] I mean "subject" and "subjectivity" in the following simple manner: "the moments of experiencing feelings, thoughts, perspectives, beliefs, desires, and agency."

[31] was and is = wa[i]s

many authors who have noted the movement of street politics into the Academy. This move transformed the manners in which pedagogy operated in the Academy. I have already mentioned the biggest contributors[32] as I identify them but one in particular is especially prominent in the notation of specific moves from the street into the Academy that identified new spaces where an overtly political and social agenda is perfectly acceptable and normative. bell hooks, who identifies feminist struggles and black liberation movements as cites of new forms of pedagogy (especially the so-called "consciousness raising" trends of the sixties and seventies). In *Teaching to Transgress: Education as the Practice of Freedom,* hooks writes:" Clearly the feminist movement created the necessary cultural framework for an academic legitimation of gender-based scholarship" (126). Earlier, in one of the best moments in the work, hooks also notes how such politics shifted even the most basic academic tenets that had been practiced for centuries such as focus on English as an oppressor's tongue. From that foundation of rebellion firstly formulated in the spirit of civil resistance, academic scholars began to *use words* specifically to reclaim power: "In the incorrect usage of words, in the incorrect placement of words, was a spirit of rebellion that claimed language as a site of resistance

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[32] Another example is Berenice Malka Fisher whose work, *No Angel in the Classroom: Teaching through Feminist Discourse* summarizes these moves very well. She writes: "The consciousness-raising approach to discourse took identifiable shape among U.S. feminists in the late 1960s. Inspired by the civil rights and other social justice movements, including movements for national liberation, women came together . . . the need to develop a political discourse adequate to feminism as a social movement lies at the heart of how I conceive feminist teaching" (28-9). For further information on the manners in which the civil rights era paved the way for new academic spaces to operate politically, see Mary Philips' "The Origin of Black Studies at UC Berkely" in *Journal of Western Black Studies* 34.1 (2010): 256. Lastly, Teresa de Lauretis was especially contributive to the concept of "queer theory" which is a term Lauretis introduced at an academic conference and later coined in *A Journal of Feminist Cultural Studies.* In the article, "Queer Theory: Lesbian and Gay Sexualities," Lauretis situates the history of "queer theory" by tracing the paths it took in the seventies and eighties when women experienced sexism by gay males and people of color experienced racism by feminist whites. "Queer" means "on the margins" and when "queers" began to operate academically, academia changed.

(170). She cites the slaves, Black Africans took broken bits of English and made from them a counter language, causing the colonizers to re-think the meaning of the English language. These moves translated into the academic field. She connects these moments with students in a course on black women writers (which would not have been a course until it had moved into the academic arena) and discusses how standard English had been used but not much troubled until it was focused on by black feminist academics: "Critical feminist writings focused on issues of difference and voice and have made important theoretical interventions, calling for a recognition of the primacy of voices that are often silenced, censored, or marginalized" (173). Performativity is the hetero-topic counterpart to the biologically determined body and the practical action of informing students to the manners in which they are trained by society implies a hopeful glimmer of resistance once exposed. The point is that, by the nineteen 8ties, there we[a]re academic fields in critical race theory, feminist theory, queer theory, diaspora theory, women's studies, disability studies, Chicana studies, and native studies. Since then, the marginalized gradually gained a voice as more people of color, women, homosexuals, (dis)abled, "under"-classed and so on began to operate academically. I'm not saying there was no politics before the civil rights and liberation movements and before those movements began to operate academically. Of course, politics existed (et tu, Brute?). The point I'm making is that these moves fundamentally changed the way the academy operated and, in doing so, the theories coming out of it. There were no "Women's Studies," "Critical Race Departments," or "Queer Theorists" in academia prior to the arena of civil rights that played out in the sixties, seventies, and eighties. The narrativities about knowledge necessarily also shifted. No longer was nature and biology the dictator of one's destiny; those fates were interwoven into the fabric of cultures that require copy and legitimation and repetition for survival.

The hetero-topic counterpart to biologism is social constructionism. Until the challenge to biological determinism (primarily in the nineteen seventies to the present ((in the U.S.)), the Aristotelian quantification of nature and the positioning of the material to mathematical, quantifiable, and scientifically ordered terms continued to re-formulate over the ages but always retained privilege in the academy. In such ancient scientific terms, the body is docile by nature. In social constructionist terms, a body is docile by social prescription. The subject is educated in such and such a way and born into a familial or cultural situation of class privilege or gender privilege and so on. As a result of social constructionism, the docility of the subject is clear. Michel Foucault's concept of "docile bodies" is an exemplar of how social and theoretical mechanisms catch the human subject and press it into being. In *Discipline and Punish: The Birth of the Prison,* he focuses on the body specifically as the sight of regulation, or more specifically "as object and target of power" (136). The notion of docility—the point at which "the analyzable body and the manipulable body" are joined—is employed to illustrate how individual bodies are subjected to institutional regulation (136). He continues by stating that "A body is docile that may be subjected, used, transformed and improved" (136). Bodies are spatially enclosed, partitioned, and ranked so as to maintain "order and discipline." Foucault illustrates how the body is socially ordered, asserting that, out of discipline and social surveillance, bodies are, in fact, docile. Bodies perform based on social prescription and when those bodies fail to imitate (perform), they are removed from society (to The Prison or The Clinic). The body is caged by cultural apparatus. In other words, the human body is regulated by norms. The body must make movements according to social prescription and sometimes social prescription is an agonist to the body, ignited a model of bodies that are tempered by social scripts. That is what Foucault means by docile. Culture constructs the subject because culture creates the stage by which docile bodies operate,

setting about the imitation and laying out the script. Copy. Imitate. Perform. The push to

social constructionism also provided the fruits by which critical philosophers could move

away from oppressive ideologies of biological determinisms because oppressive

maneuvers could be challenged on the basis of performativity. One plays a role, trained

by social standard. A socially constructed subject is docile via socio-institutional

apparatus. In this sense, an individual is named by society and performs based on social

normativities. Social apparatuses give things *names* and provide spaces for

subjectivities. An individual performs based on the way society responds and interacts

with it, rendering performativity both a product of interpellation and of individual response.

Under such conditions, boys, for example, wear blue because they were clothed in it from

infancy. In social constructionist terms, girls are better at cooking and changing diapers

because the play-tools proffered up for girls are miniature diapers and vacuums while

boys' options are hands-on grill and tool sets. Women wear dresses and make-up

because it is socially normative rather than biologically determined. These prescriptions

intimately interact with the body because training trains the body and in this way, society

writes the body.

 Along with the socially constituted subject, most philosophies coming after so-

called modernism locate the Real as inaccessible. Kenneth Burke's terministic screen is

yet another pr(o)s(o)p(o)p(o)eia,[33] an exemplar of the machinations that characterize[d]

the linguistic turn. His major work, *Language and Symbolic Action* was written in 1966 to

deploy the terministically screened human subject. Of this terministic screen, Burke

writes: "[A]ny nomenclature necessarily directs the attention into some channels rather

than others . . . so that, even if any given terminology is a *reflection* of reality, by its very

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[33] Prosopopoeia is an ancient Greek term meaning "to speak from the mouth of another." Plato was prosopopoeic through Socrates, who was dead at the time. Prosopopoeia indicates the living dead.

nature as a terminology it must be a *selection* of reality; and to this extent it must function also as a *deflection* of reality"(45). This grid of intelligibility is the manner by which humans order and by which things are located and named and known. Because language names things, language orders things in the world. Language brings things forth for order, distinction and human understanding. Without language, Burke argues, we could know little beyond our sensory experiences. For theorists like Burke, consensus is the manner by which social construction takes root because *all* knowledge is a product of language because all language is a product of social, historical, and cultural machinations. Meanings are determined by society and they are constrained by epistemic context. In this sense, all knowledge is constructed by and through symbols as the primary tool of communication. Signifieds have their signifiers, these roots of arbitrary representations.

Most so-called "postmodernist" philosophies will deny *a priori* and individual sets of knowing to occur outside the confines of the linguistic structure, which agonizes the mystical senses. Most of these philosophies deny the presence of knowing or Real(s) outside the text, which I do believe to be (at least partially) a direct result of the push to social constructionism. At the beginnings of the 20th century, Ludwig Wittgenstein predicated the civil events of which I have been speaking. Unlike his teacher, Bertrand Russell (and other positivists of his time such as G.E. Moore and Gottlob Frege), Wittgenstein argues that meaning is not an internal referent and, as such, there is no private language; language is governed by public intervention. Stages are where meaning is played because for him, states of affairs (what *is*) are combinations of objects in play. Reality, as Wittgenstein describes it, is linguistically bound because the symbolic apparatus is the only means of understanding the world and the objects in it. The symbol writes understanding and it is at their limits that the limits of reality must lay. The

limitations of the system dictate the limitations of meaning and The Real. Wittgenstein

identifies the limits of reality as the limits of language when he famously remarks at the

last of his *Tractatus: Philosophico-Logicus* "what cannot be said must be passed over in

silence." Wittgenstein asserts that what can be shown cannot be said. If we could have

sentences made up of singularly charged and unambiguous terms there would be no

confusion but, as it is, words have multiple meanings and endless usages. Wittgenstein

matured his philosophy in *Philosophical Investigations* after a ten-year hiatus from writing

but not from thinking. *Philosophical Investigations* is a reflection of *The Tractatus* in that

the structure of reality no longer determines the structure of the sentence but the

sentence determines reality. For thinkers like Wittgenstein, the limitations of language

dictate the limitations of knowledge production. States of affairs can only be visible by

pictures (complexes of people, [s]places and objects *in use*) which is why collectivity and

activity and social apparatus is necessary for communication to take place. Facts are

combinations of objects in play on a complex stage. These are the seeds of socio-

performative theories.

<div align="center">The Failures of the Terministically Screened</div>

Despite the social benefits of operating in the sphere of the social, there is still

much disconnection between the thinking work of philosophy and the lived lives of many

who contribute and have contributed to its development. It may seem arbitrary and over-

blown to suggest that representationalism and strict socio-performative theories are

factors holding up new constructions but it is not. After the delight of dismantling and

setting discourses against hegemonic systems of power and privilege and after the

institutionalization of street politics, little in-the-world has changed because little in the

classroom has changed. It is true in Academia today that culture is celebrated and

multiculturalism seems in vogue. Radical-chic academics teach and write about systems

<div align="center">50</div>

of privilege, authority, and power, critique gate-keeper functions and talk about institutional state apparatuses that perpetuate again and again their embedded authoritarianism. Feminist classrooms put student desks in a circle. People read Paulo Friere.[34] Still, the academic promise (the satisfaction of the will to knowledge) remains unfulfilled. The actor network theorist, Bruno Latour's work layers nicely here because it speaks as a whole to the slowness of change after critical theories and the stagnation of contemporary philosophical thought. Latour has been antagonizing the blurry epistemic boundaries that supposedly separate modernism from its post for decades and understands the modernist promise as unfulfilled and the linguistic turn as the result of a handful of very persuasive (and French) intellectuals. He writes in in *We Have Never Been Modern*:

> Disappointed rationalists, its adepts indeed sense that modernism is done for but they continue to accept its way of dividing up time . . .they feel they have come after the moderns but with the disagreeable sentiment that there is no more after. No future: this is the slogan added to the moderns' motto 'no past.' What remains? Disconnected instants and groundless denunciations, since the postmoderns no longer believe in the reasons that would allow them to denounce and become indignant. (46)

These words encapsulate the digital generation[35] so well. There is a sense abound that modernism was wrong-headed but not miss-guided. The goal of philosophical inquiry since as far back as the pre-Socratics had been to describe states of affairs for the better

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[34] author of *Pedagogy of the Oppressed.* Friere is famous for describing what he calls "the banking system of education." Education, Friere contends, has been commodified. Knowledge has been commodified. Students pay money to become indoctrinated. I first encountered this art object during graduate work in feminist theories. In many ways, *Pedagogy of the Oppressed* turned the relationship between society, teacher, and student on its head. Upending the Classical notion of the teacher as authority, Friere's work enacts a new critical pedagogy that situates the "learner" as the co-producer of knowledge. The epistemic atmosphere shifts as student-teacher relationships fluctuate and flourish; each actor ultimately co-contributes to the making of knowledge in educational sp[l]aces.

[35] I mean the digital generation to mean "my generation." These generations are the lost ones who, after Hertz and Hubble and Einstein and Bohr, looked out at a world that is ever increasingly more and more complex. Consider the generations of the tech booms that exploded in the 8ties the digital generations. (Generation[s] D).

(whatever "better" no longer means). The attempt to forge ways to uphold the individual

and collective in tandem and to promote knowledge are the same ideals of the Ancient

Greeks but, at some primitive level, they are the ideals of the whole of philosophical and

scientific inquiry since then.

The race critic and cultural theorist, Cornel West is another who had highlighted

the transition from the streets to the academic tower because, like Bruno Latour, West

exhibits frustration at the stagnation of contemporary philosophy after it had moved into

the academy. He pragmatically writes in *The American Evasion of Philosophy, a*

Genealogy of Pragmatism:

> I am disturbed by the transformation of highly intelligent liberal intellectuals into
> tendentious neoconservatives owing to crude ethnic identity based allegiances
> and vulgar neo-nationalist sentiments. I am disappointed with the professional
> incorporation of former New Left activists who now often thrive on a self-serving
> careerism while espousing rhetorics of oppositional politics of little seriousness
> and integrity. More important, I am depressed about the concrete nihilism in
> working class and underclass American [and global] communities—the pervasive
> drug addiction, suicides, alcoholism, male violence against women, white
> violence against black; yellow, and brown people, and black criminality against
> other black people. (72)

Indeed, it is currently possible to say one thing and point outw(o)rd while thinking (not-

syncing) with something else inw[o]rd. One becomes the subject of power precisely when

one is in resistance to it and that risk is one that few have honestly heeded.

Likewise, Slavoj Žižek is one of the few current social critics to examine

possibility in a practical and political new world manner. Like Latour and West, he too

notes the alarming political and social pattern that humans call "war" or "fighting" or

"killing." Across epistemic bound, there has been war on planet Earth as long as recorded

history. Today, thanks to Twitter feeds, You Tubes, instantly reported news, webcasts,

podcasts, DVRs, and wireless connections, globalization has taken on new formulations.

The lives of others across the globe are in our living rooms or, at least, they are in the

living rooms of those with the right tools (the right privileges). Irrationally high pay of top

managers and bankers and football players are set against the backdrop of 2.5 million

Darfurian refugees and chemical weapons used against children in Syria. World Title

Fights are 75 dollars per digital stream. North Koreans[36] are starving. There is very clear

dis-connect. Žižek's most recent work, *The Year of Dreaming Dangerously* explicates the

nature of the strange days upon us now. Žižek asserts that a certain rage has been

building across the Arab Spring. In only the last two years[37], protestors on the streets of

Cairo, Bahrain, Iraq, Libya, Malaysia, Turkey, London, and Greece up-rose as

marginalized people have always up-rose against oppression. There were demonstrators

in Tahrir Square, Manama, Yemen, and Douma. In the United States, there was an

Occupy Wall Street movement. Yet, like the peace movements of the sixties and

seventies, these too fizzled out largely to no conclusive end because there seems to be

®esolution with out significant (r)evolution. Today,[38] in Cairo, Egypt, there was a million

man march. They are gathering to pray for peace in Nasir Square and they are staying

until Mohammed Morsi is President again. I hope there is no violent crackdown on these

people in the streets. Events like these in the last decade are creating a picture of

alarming unrest. Op/press/ion. To be hungry[39] is to suffer and to suffer is to fight back.

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[36] I served in Korea from 1998 to 2000. I spent the millennial New Year in the streets of I Tae Won. My job was to watch the borders from the sky with unmanned aerial technology and monitoring radio bandwidths (which are measured in Hertz). While the bottom half of Korea (the South) is brightly lit, the North is nearly *completely* dark. It remains one of the most isolated countries on the planet. U.S. space technologies like unmanned drones, aerial spy blimps (like the ones that watch the borders of El Paso and those at the Nogales/AZ border), and other such employable objects serve dual purposes because the makers of them ((the human)) is dual natured. Tools are light and dark both.

[37] 210-2012

[38] 8 month of the 2nd day in the year, 2013.

[39] I mean this metaphorically as well as literally. Literally, hunger is a material condition of the human body. *Homo sapiens* lives by the rule of 3. In other words, a human animal can survive for 3 minutes without air, 3 days without water, and (on average) 3 weeks without food. Historically, most mass revolts have been predicated on famine or starvation. Metaphorically, I think there is a great

Although I am not a Marxist as Žižek proclaims to be, I agree with his conclusion: rising

populations, globalization, political corruption (even in democracies), pseudo

bipartisanship, starvation, and revolution after re-re-re-re-re-re-re-re-re-revolution are

pushing at the delicate fabric holding current social order together.

It is true that *homo sapiens* is brought into being by society and epistemic tone

but it is not true that these shaky performances never fail. Scandal after scandal rocks

the political stage; that is no different than the Roman age. History shows again and

again that societies and empires crumble yet the human animal endures and adapts. It is

governments and cultures and illusory geo-graphic lines that have no endurance. Since

we are entering a new and more intimate sort of age, it is necessary to construct cares of

self that seek to forge methodologies for living in the world on a global scale. In response

to the recent outpouring of social protest, Žižek writes:

> Events like OWS protests, the Arab Spring, the demonstrations in Greece and
> Spain, have to be read as signs from the future. We should turn around the usual
> historicist perspective of understanding an event through its context and genesis.
> Radical emancipatory outburst cannot be understood in this way. Instead of
> analyzing them as part of the continuum of past and present, we should bring in
> the perspective of the future, taking them as limited, distorted fragments of a
> utopian future lying dormant in the present (128).

Žižek is pointing out that there are signs right here in the now that can help us determine

which direction is the best path forward. These words echo Aristotle's ancient tongue

from book 2 chapter 22 of *On Rhetoric* in which he writes: "If war is the cause of present

evils, things should be set right by making peace." The historical perspective operates by

looking backwards and analyzing the past in discrete chunks (or as discursive regularities

as Foucault suggests). We should rather upend the very notion of history to resist

understanding a thing from its context (as I think even a Foucualdian archaeology would

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and untapped hunger still active in the engaged human. Without release or direction, this hunger
currently has nowhere to go except in circles.

attempt to do). No foundation, no direction, that does not mean we cannot pie[a]ce the things we don have to access *an ideal* that lies beyond us. Even Žižek is groping for direction. If Žižek is right and I think he is, then negotiations of peace across boundary and divide are possible under "the present conditions of occupation." Activities can continue even in the cage. Žižek points out that even the peace process has become a story and once one accepts it "one endorses the position of the one in whose interest it is to have peace under the present conditions of occupation" (37). Even though all that is left is myth, no one said the condition of the occupied was eternal. Pieces of the way can be connected and there is somewhere to go even if we have yet to find it.

Considering the political and philosophical climate of which Latour, West, and Žižek are speaking, it is harder than ever to deny the event. Although resistances to dominating narrativities and hegemonic norms were aptly birthed during the civil eras of the sixties, seventies, and eighties, socially docile bodies are still caged although in an altogether different manner. Socially docile bodies are not free because they are required to perform. Socially docile bodies exclude the notion of an "outside" to discourse and refuse events, which is a hallmark of most rhetorical endeavors coming out of sixties and into the 8-ties. The postmodernist concept of discourse asserts that there is no outside the text as the French deconstructionist Jacques Derrida[40] puts it, that there cannot be a situation whereby the subject is not written into being by epistemic limits. Any *a priori* to language is described as, itself, linguistically constituted (because it is ordered and because it is named). *A priori* has a double meaning. It is firstly a *knowing,* a knowledge that is independent of experience; this knowledge is "just known." Secondly, *a priori* is a thing operating and acting in the world prior to being ordered and named by the

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[40] Derrida, Jacques. *Of Grammatology*. Trans. Gayatri Chakravorty Spivak.

Language King. In other words, *a priori* is a term that describes "the outside." As in the whole of Derrida's work and in *Of Grammatology* specifically*,* he makes it clear that the deconstruction of the narrative of objective truth must coincide with the deconstruction of subjectivity. [T]ruth is impossible because meaning is deferred. An exemplar of this refusal is the Derridean idea of deferment. Meaning is deferred when an addition is made to the order of things and change occurs and meaning is augmented. Meaning is *edified* by the flow of time. Each second brings a change to the system because actors move in it and they change it. Meaning is like a sentence, Derrida writes, because each word leads to the next and each word edifies the meaning of the sentence as the eye moves across the writing. As such, meaning can never be absolute or fixed and it is caught in webs of exchange. Events, then, are never total. As chains upon concatenate chains, meaning is deferred again and again for the sake of future additions, which is how we can no longer locate events and so it is assumed then that we cannot know them. Still, Derrida asserts: "What differs? Who differs? What is *différance?* . . . if we accepted this form of the question in its meaning and its syntax, then we would have to conclude that *différance* has been derived, has happened, is to be mastered and governed on the basis of the point of a present being, as a subject and a who" (65). The Derridean subject, it seems, is present but never complete because it operates solely in the sphere of linguistic access. As such, despite the radical shifts in academic thought after modernism, the terministically screened individual and autonomous subject remains ill-equipped.

Events can never be fully defined but it does not mean that events do not mark us. Unlike Derrida, I believe that events determine us because they determine our experience (our interaction with the world and with each other). Unlike Derrida asserts, events determine our construction. The forces of some events travel like sonic booms

across the electric airwaves of the Internet brain and in this way, they are uniquely

stigmergic, their tracings viralized and copied again and again.[41] Such events are uniting

in enormity and in enormity of consequence. Today, it is increasingly hard to deny how

much certain events, locatable or not, quantifiable or identifiable or indefinable and

deferred as they may be *mark* society for a long time after. One of the most memorable

of such an event in recent memory was September 11,[th] 2001 when the World Trade

centers were attacked by Hijackers who ran planes into the Twin Towers. Newscasts re-

played the image over and over again and again and again (and still do) in endless reel

after reel of streamed footage. In the immediate aftermath of the attacks on the World

Trade Centers in New York in 2001, the Derrida who had always deferred the event was

finally led to remark in *Philosophy in a Time of Terror*:

> Some thing took place. We have the feeling of not having seen it coming, and certain consequences undeniably follow upon the "thing." But this very thing, the place and meaning of this "event," remains ineffable, like an intuition without concept, like a unicity with no generality on the horizon or with no horizon at all, *out of range* for a language that admits its powerlessness and so is reduced to pronouncing mechanically a date, repeating it endlessly, as a kind of ritual incantation, a conjuring poem, a journalistic litany or rhetorical refrain that admits to not knowing what it's talking about.

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[41] For the Dionysiac, see the fragmentary script line "Sidney Briar is alive!" from the movie *Pontypool*. This line, these utterances are carried on the wind by the (literally) diseased language belched forth from the rotting lips of the undead. They can be considered the ultimate example of the sort of stigmergy I mean to speak of t/here. The film is available on "Netflix." I streamed it in 37 seconds. For the Apolline, I chose to include this independently made film from Shadow Studios, directed by Bruce McDonald, perf. Stephen McHattie, Lisa Houle, and Georgina Reilly. Maple Pictures, 2009. The protagonist, Graham Mazzy, is a radio shock jock who encounters the zombie apocalypse during his early dawn shift at his local station. Sidney Briar (the producer), Mazzy, and a soldier are trapped inside the tiny radio station while they are swarmed by the undead. This film is a shock to the traditional Zombie dialectic because the undead virus is transmitted not by blood or bite but by words. English words are *literally* diseased and thus, no communication can take place without the risk of infection. The trapped occupants sent the message: "Sidney Briar is Alive!" to the outside world by way of Zombies. Mazzy recorded the phrase on a loop and played it to the undead who repeated it endlessly in rhetorical refrain without (as Derrida has just said) "knowing what they are talking about." The message is transmitted nevertheless. Each zombie repeats it to another and on back down the line and out into the world. The *living dead* head it and repeated it, carrying it with them wherever they go and disseminating the phrase. Zombies are Cyborg because they are the *living dead.* They are dead and alive at once. Primitive but clothed. Ignorant but with the capacity to speak, The Speaking Dead.

(86, my italics)

The first step to new constructions then is to [re]recognize the event even as it cannot be named nor spoken of well. Derrida had before written of the event: "Perhaps something has occurred in the concept of structure that could be called an 'event,' if this loaded word did not entail a meaning which is precisely the function of structural thought to reduce or suspect. Let us speak of an event, nevertheless, and let us use quotation marks to serve as a precaution. What would this event be then? Its exterior form would be that of a *rupture* and a redoubling" ("Structure, Sign, and Play" 27[-]8). We do not know the event but we do know what it is not. He is acknowledging the possibility of an unknown, a thing beyond the limits of the human definitive.

The Language King fails in representation because no language has yet to fully express what can be shown. What is beneficial about postmodernist thinking is that the point is to gaps and partialities. There will always be gaps and partialities and that is the benefit of a way of thinking that could not have emerged without postmodernist patterns of thinking. We can recognize gaps and move on. In fact, the wave-particle duality I spoke of earlier when conversing with Karen Barad is difficult to think of because it is counter-intuitive. It is difficult to think in two ways at once and it is difficult to understand how waves can also be particles but still *the math moves forward.* The physical equations work even though the human being cannot comprehend such a fused duality but the math still works and we can still do work with it! That is the point I'm trying to make. It is true that no language captures the totality of one's experience and no symbol fully communicates it across the divides of body, brain, and specie. I can recognize the power of language and understand this power to be limited at the same time. Postmodernist ideologies have deconstructed foundations which have allowed not only the questioning of dominating apparatuses of power and privilege but perhaps even more importantly,

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exposed those narratives as comprised of many little narratives.[42] We have many deeds and no doers. New materialism(s) or similar efforts have for some time been antagonizing the limits of so-called postmodernist thinking. Catherine MacKinnon, as one example, looks at postmodernisms in real world context: "can postmodernism stop the rape of children when everyone has their story . . . can postmodernism identify fascism when power only exists in microcenters . . . can postmodernism hold the perpetrators of genocide accountable if the subject is dead and when we are only dealing with deeds without doers" (58)? A so-called "New Materialist," Karen Barad, also converses with the philosophical Nietzsche who I believe to be a very influential tip to the linguistic turn. She writes: "Nietzsche warned against the mistaken tendency to take grammar too seriously; allowing linguistic structure to shape or determine our understanding of the world, believing that the subject-and-predicate structure of language reflects a prior ontological reality of substance and attribute" (133). Those categories that refuse to acknowledge the presence of non-linguistic elements should be categories worth resisting because they are limiting the possible. Further, as the Pomo literary artist, Donald Barthelme writes in "Sentence:" the sentence itself is a man made object, not the one we wanted of course, but still a construction of man, a structure to be treasured for its weakness, as opposed to the strength of stones" (37). I agree. We are ill-equipped.

If power ultimately situates life as the focus of its exercise then there must be some determination of what there is in life that is capable of resisting and propagating those exercises. In our "present conditions of occupation," truth statements are problems of new metaphors arising from all sorts of different philosophies that are ultimately searches for substance or purpose. Since the subject is written by society and the

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[42] For a more detailed description of these critical eyes and the challenge to dominating discourses, see Jean Francois Lyotard's *The Postmodern Condition,* which, in many ways, marked the emergence of such a condition by naming, describing, and defining it.

individual often straddles many variant and diverse discursive communities and belongs to a great number of social locations, it quickly becomes clear that the only subjectivity left is a fragmented and schizophrenic one. If the subject is formulated systemically and institutionally, to dismantle power apparatuses that perpetuate systems of privilege and oppression, one must denigrate the subject and deny the event. Therefore, resisting this denigration may mean becoming the subjects of power, for as long as there is limit to the spectrum of available options for *legitimated* subjectivity, no bird flies freely unlimited and unconstrained. The denigration and fragmentation of this subject has become the only avenue out of systemic institutions of power and privilege as a result of the linguistic turn. The possibility of a truly free subject is detained under the umbrella of social possibility so that interpellation alone pushes the subject into becoming. All the while we are antagonizing discourses, we bob about helplessly on the seas of discourse! Only discourse can impress discourse? [i'm]pressed! I want out but there is nowhere to go. We are caught in the c/ages of culture. All is c/age! Individuated and cut off from each other in body and word, deferred, deferred, always deferred, so that we are constantly filling with fillings that are far too limited.

Tools to Add and Tools to Take: Retaining the F/roots of the Linguistic Turn

I wish to expel the notion that the street and the Academy are distinct and continue to dissolve knowledge borders because the street has little use for methodologies cloaked in esoteric language and accessible to only an educated few. Such boundaries further compartmentalize academia into departments of philosophical thought differentiated by not much more than the types of disciplinary tools available and different manners of measurement. At most university campuses today, "disciplines" operate in entirely separate buildings. Further, the temptation to uphold the street/academe distinction needs antagonizing simply because intellectuals in the

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Academy sometimes listen to Pink Floyd and watch *The Walking Dead* and thus the body

politics of rockers at Woodstock and intellectuals at a symposium collapse as they have

always collapsed, split no more. Bruno Latour similarly troubles boundaries that produce

such academic and elitist divisions in *We Have Never Been Modern:*

> Rhetoric, textual strategies, writing, staging, semiotics—all these are really at
> stake, but in a new form that has a simultaneous impact on the nature of things
> and on the social context, while it is not reducible to one or the other. Our
> intellectual life is off kilter. Epistemology, the social sciences, the sciences of all
> texts—all have their privileged vantage point provided that they all remain
> separate . . . . In the eyes of our critics, the ozone hole above our heads, the
> moral law in our hearts, the autonomous text, may each be of interest but only
> separately. That a delicate shuttle should have woven   together the heavens,
> industry, texts, souls, and moral law—this remains uncanny, unthinkable,
> unseemly (5).

What "delicate shuttle" authored our texts we have yet to uncover and may n[ever]. I seek

not a victory of Apollo nor Dionysius nor a new symbioses of the two but a new way of

thinking about them al[l]together, a/new Form, a *Cyborg* way of thin[g]king. If authority

and ethos have been damaged and power, authority, and [T]ruth troubled then it is time

for new constructions that uphold equal interlocution at every turn, exposing the illusive

gaps that divide modes of thinking and finally filling in gaps that are not really gaps at all

but connections.

No project nor science nor theory has yet to eradicate the systems of power and

privilege that perpetuate suffering, inequality, and pain, slavery, hardship or war and

therefore the philosophical promises of the ancient age[43] remain unfulfilled. Ironically, the

philosopher that many consider a pre-cursor to postmodernist ideologies provides

[meta]physic for the reconstruction of the human will (as will have it), although there are

not many thinkers after who dared employ it. Nietzsche's work is so important because

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[43] I say the philosophical promises of the ancients because it was they who first reached for the
equal interlocution of the people and first sought the balance of powers through Cleisthenes, who
first engineered the conception of "democracy" in Athens, 508 B.C.

he is one of the very few who set about to create a metaphysic of (both) faith (and)

reason after the bottom fell out of certainty in the 17th-19th centuries as a result of the

Darwinian bombshell in conjunction with the rise of science and technology. Near his final

works, it is clear that he longed for a mystical voice that could speak from beyond the

error of human reason he saw all around him.[44] He allowed us to see a Real slipping

away because he emphasizes throughout his work the dissolution of the most primitive

and hegemonically fundamental of human conceptions. He conducts genealogies (which

are basic historical tracings made visible by following strands of history through time).

Like Socrates, he challenges even the most basic of so-called knowledges such as The

Self or The History. In this manner, Nietzsche was the most influential tip to the linguistic

turn. These are the seeds of deconstruction. Still, I have taken *every course possible* on

Nietzsche in graduate studies and few professors offered reading lists that went beyond

his first works, *The Genealogy of Morals, "*On Truth and Lies in a Non-moral Sense" and

so on. Beyond, it is too metaphorical and each individual then necessarily reads it as if it

were an abstract painting or a symphony. It then becomes personal[45]. At the same time, I

believe there is a strange undercurrent of positiv[e[46]ity in Nietzsche's later works although

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[44] If one were to read the entirety of this man's work, from *Birth of Tragedy* (his first major work) to *Thus Spoke Zarathustra* and beyond, there is a sense of his tone gradually letting go. He became so metaphorical and literary by the end, he may as well have been writing fiction. With *Human, all too Human,* Nietzsche breaks with his earlier thin[g]king and begins to more insistently write in aphorisms which, he believed, are the highest form of philosophical expression. If he could, he would simply bound from peak to peak "but one needs long legs for that" (*Zarathustra* 67). I will speak at more length about the tool of myth making in the Zarathustrian tradition by describing it and its importance in the final chapters.

[45] In *Human, all too Human,* Nietzsche himself writes in his 104th aphorism from part II: "If we are one substance with a book or a work of art, we think in our heart of hearts that it must be excellent and are offended if others find it ugly, over-spiced or pretentious" (320).

[46] Positive: having or thinking about the "good" qualities of a thing, event, or person. Hopeful. Optimistic.(Not to be confused with positivist philosophy, which holds that information is derived from logic and mathematical treatment and sensory experience is the exclusive source of knowledge).

it often remains ineffable, obfuscate, and difficult to communicate. For example, Foucault wa[i]s famously an avid reader of Nietzsche. He remarks in *Power/Knowledge*: "Nowadays I prefer to remain silent about Nietzsche. When I was teaching philosophy I used to lecture about Nietzsche but I wouldn't do that today. It was Nietzsche who specified the power relation as the general focus . . . Nietzsche is the philosopher of power" (53). The strength and endurance of Nietzsche's work is in its ability to communicate beyond the scope of the literalist attitude. Nietzsche's work exhibits a strange voice that is much more literary than academic. Its strength is precisely in its ineffability and shines through his brilliant mastery of the metaphorical tongue. Ironically, Nietzsche's road leads to linguistic and socio-constructivist ideologies annexed by so-called postmodernist ideologies but it is also the road to new constructions that seek to move on from them.

Too many casual readers of Nietzsche take his words as nihilistic. It took a very long time for his colleagues to take him seriously[47] and I still think most people do not take him as he should be taken, which is to say with a mythic and mystical sense[ation]. Nietzsche was able to develop his aphoristic philosophies, which he called "memorials to crises,"[48] from a place of great happiness and full-hearted condition rather than one defeat. Throughout all of his works, he speaks of eternal recurrence, the collection of wisdom, and the dissemination of knowledge to others. A myth is necessary to access the theoretical ideal because no such thing exists. One first has to *invent* the possibility, he writes, before one can access it. Nietzsche's construction of the mythical Zarathustra was taken by making a metaphor of the ancient prophet, Zoroaster (who is usually depicted in images pointing up). Zarathustra's journey is a metaphor for the individual

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[47] in *Ecce Homo*

[48] in *Ecce Homo*

endeavor of the solitary life journey. In the journey, there is experience and thus there is the garnering of wisdom. His Zarathustra figure is an ideal tool, a newly constructed ideology of human subjectivity, re-discovering the pattern of ascending the solitary path in the creation of one's own wisdom derived through experience in the world (being-in-the-world) and the descent required to share that wisdom with others. A turning inward for the sources of wisdom is a turning that is necessarily tied to the mystical and the natural. A turning inward is to ascend the highest peaks of knowledge, unfurling a flag[49] deep within the depths of our individuated souls. A turning inward, steeped in sense, resists the masks of performativity, crawling inward for wisdom and investing in the self. Every body makes this journey alone. This is evidence of a great yearning for an intuitive authorship that makes possible the creation of a metaphysic tested on faith, for a great turning *inward* to fill the cups of wisdom eventually leads to the turning *outward* necessary for dissemination of such confessions, a concept altogether lost after the birth of performativity and representation. If performativity necessitates a turning outward, a turning inward straddles the illusive boundaries of science and art, of an event and its story, a material body and its immaterial soul with very long legs.

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[49] *This one goes out to Zarathustra.* For the Dionysiac, I prefer to edify these written words with music from an assemblage called Pink Floyd, which consists of the bandmates: Roger Waters, Sid Barrett; David Gilmour; and Nick Mason and Richard Wright. Their art, "High H[(]o[)]pes." *The Division Bell.* EMI Records, 1994, speaks to the rhythm of the Zarathustrian ascension. 8:32 seconds. For the Apolline, I chose to edify t/here for two reasons. The first is that I grew up listening to this Pink Floyd and their progressive style of space age rock and roll has been extremely influential to me. One of my first memories is while sitting back seat, in a blue suburban car in Amarillo, TX. I was a child. While looking out the window, I remember seeing "Pink Floyd" spray painted across the side of a white wall in pink. They were popular in the 80s. Secondly, this band is a metaphor for a new era for rock and roll called progressive rock, whereby artists began to experiment with new sounds made possible by the electric guitar, amplifiers, wa pedals, electric drums and tones and so on. Experimentation is good because it is the road to innovation and new tool making. "High Hopes," specifically reminds me of the Nietzschean dream, which can be understood more or less as the fulfillment of the will. For Nietzsche, of course, this will was to knowledge and thus, to power. "High Hopes" contains all 27 of the metaphorical topics.

The Zarathustrian journey is required because God is dead. No longer can the human species operate under the sphere of blind faith because the once near-universal belief in God had forever been tilted. The human species now has only the human species for guidance and it is up to each individual to climb the proverbial mountain of the life path. Nietzsche's late 19th century world was changing rapidly and he sensed the death of God would take a long time yet to saturate the collective human psyche. He was writing in the wake of Darwinism and the rise of science and technological innovation. Wireless technology was just beginning to come online. Published in 1882, the majority of *The Gay Science* emphasizes the lack of a guiding light in such an age that was nothing more nor less than the slow beginnings of the digital age upon u[snow. It is in that work the first beginning of the common theme heralding the death of God first appears in section 108: "After Buddha was dead, people showed his shadow for centuries afterward in a cave. An immense and frightful shadow. God is dead but as the human race [(*homo sapiens*)] is constituted, there will perhaps be caves for millenniums yet in which people will show his shadow. And we, we still have to overcome his shadow." God is a metaphor for the Golden age of an ancient system that produced a Socrates, a Plato, an Aristotle, an Alexander and so on, an age that had just begun to sense their own death, that is, of the union of Dionysius and Apollo. It is a metaphor for *knowing,* or *the one who knows,* for faith in the task or an end to means. God means a guiding light, or [T]ruth. God means an end to tool use because God is all-equipped. God's will is altogether different than *homo sapiens* because ours is the will to truth or, more precisely in Nietzsche's own terminology, the will to knowledge. The human condition is the condition of the ignorant; that is not the condition of a God. God is dead and god remains dead because we have killed him, he writes later, and Nietzsche portends that we "*may have to become* gods

ourselves" to even appear worthy of the mu[50]rder. God has since been [re]formulated.

God does not mean religion although Religion can be a God for some. When science

took the modern throne, Science became a God and physics a rod and staff for *homo*

sapiens. Science is not the only one. Rock and Roll is a God to some but so is The Law,

The Nation, The Book, The System, The Family, The Academy, The Tradition, The Cure,

The Prophet, The Dollar, The Career, The Drug, The Revolution, The Culture, The

Philosophy, The Profession, The Performance, The Art, The Reason, The Logic or The

Heart, etcetera.

Decades later, Martin Heidegger continued the Nietzschean tradition of the

ignorant human subject and re-tooled it to retain the concept of a newly unreal world that

con[s]t[r]ains a subject whose condition is to seek out wisdom by activity-in-it.

Heidegger's main thesis in *Holzwege* positions the human being as lost in a dark forest of

unknowns, wandering in endless circles and essentially arriving nowhere. Nevertheless,

the roads traveled have consequences and outcomes even if those outcomes cannot be

measured. Similarly, Heidegger's concept of Dasein is translated loosely from the

German as "being there." Heidegger explains Dasein in *Being and Time*: "This entity

which each of us is himself . . . (27). Dasein means not simply to be in the world but to

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[50] For the Dionysiac, I prefer to edify these words with Black Sabbath's "God is Dead?" which is the first single from the album *13.* 2012. Republic Records. The best manner of access is digital download or [eye]tune stream. For the Apolline, this art object is an exemplar of a phenomenon usually called "heavy met[t]al," a form of rock and roll, which is a useful phenomenon that retains a meaning far beyond that of rhythm alone. Rock and roll implies an amalgamation of musical pathos *as well as* transgressive cultural attitudes. Music is a Cyborg blend of this pattern. Specifically, the album cover *for the single* has a very striking red portrait of Nietzsche and I prefer to think of Nietzsche in this way. Socrates is not the only one who would willingly die for his philosophy. In addition, I am now always double speaking in material terms. For example, the *heaviest* metal on our planet spaceship Earth is Plutonium. It has a chemical signature of Pu and the atomic number of 94. It is fissile, ripe for fusion and nuclear reactions, which could lead to bombs (like the Manhattan Project) but also to future space travel (like Project Orion). Concertedly, the *heaviest* metal on our planet spaceship Earth is Black Sabbath; it has been that way since 1968. Of the 27 metaphorical topics, their art object contains the following: the rhythm; the light; the dark; the King; the Queen. [Any body can skip a head.]

ask the more primeval question of what *is* being-in-the-world? The concept of Dasein exhibits the paradox of being alone with oneself in a crowded world that demands social interaction in the wake of dead gods. I like to think of this state as: I'm here[!(?).] I see Dasein as meaning the state of being both in society and outside of it or, more precisely, to be inside of oneself and inside of society at the same time. We are both alone and together because our material bodies cut us off from each other. The Daseinian condition is uniquely prescriptive for humankind because humans are animals whose *very being* is philosophical fodder. In other words, existence is in itself a conundrum. For Heidegger, the human had to be re-conceived as an animal that operated in a great field of unknowability, anticipating the future (because we are not all-knowing ((we have no access to the future save for the current moment))). The modern philosophical ethics of Kant and Locke are mis-guided simply because the prescription of morality, the dictation of rules are impossible when one does not know what one *is* and, therefore, what is being said. For Heidegger, the questions of Western philosophy needed re-direction. He was able to ask the question: what *is* thinking. He pointed out the Greek word for path: *methodos:* being-on-the-path and methodology go hand-in-hand. Being-in-the-world is enough to warrant philosophical attention for Heidegger and it is for me as well because it implies movement and activity. If all creatures exhibit a will to knowledge then all creatures exhibit a will to exit the state of Dasein. Dasein is a common state but it cannot be an end state.

Natural events have shaped the human being, born divided in body yet reliant on others for survival. For whatever reason, we are born into a world that can only be understood backwards and in greater collectivity. That is what we call "memory" at the individual level or "archive" at the collective one. There is only memory granted by nature. There is no *futuria,* no lens unto the future although myth is full of sooth-sayers, Oracles,

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portenders, psychics, and see[e]rs but none that I know can see the future beyond the current moment. No human has yet garnered a [T]ruth by which to measure our own being. No utterance is capable of meaning making under such conditions. Only mad metaphor, therefore, is uttered from those in the condition of Dasein, metaphor because there are no longer any referents, metaphor because the ideal is unknown. Even if all the representations and all the fantastical epistemologies were stacked one on the other and end-to-end, as long as the individual acts in the world as an ignorant creature, then utterances cannot necessarily be pointed in any reasonable direction. That is why reason is dead and all the gods along with it. The human being acts and speaks in the world all the while ignorant of the m[ys]terial machinations that house the stuff of awareness! That is truly a mighty paradox. *Homo sapiens* engages with the world with *very* little knowledge of where we came from or why we are here and alive and aware. There is not even a clear consensus that we *are here* at all*.* The Daseinian condition is the human condition, which is the condition of the ignorant and it is this state that Nietzsche so vigorously argues to overcome. The Übermensch, the Ultimate[51] [hu]man is that which has overcome the Daseinian condition. If one were not Dasein, one would *know* or, better still, as the physicist Stephen Hawking[52] proclaimed in the tech fueled nineteen 8ties, we would have "the mind of God." But we do not have the minds of gods and that is why the Zarathustrian journey is necessary.

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[51] this is not a reference to the Ultimate Man, which should not be confused with the Übermensch. The Ultimate Man is one who has attempted the overcoming but has been waylaid by the erroneous notion that they have found happiness (eudaimonia) or, in other words, an end to the overcoming. "We Have Found Happiness" they say to the prophet "and blink." The Übermensch is the ideal *homo sapiens.* The Ultimate Man has simply given up.

[52] Author of *A Brief History of Time: From the Big Bang to Black Holes.* I grew up with Stephen Hawking situated as the premiere scientific intellectual in similar vein to Albert Einstein. His work is very influential to me and was the exigence for pursuing a scientific degree. *A Brief History of Time* was written in 1988 and others have already augmented much of its theories, which is a very telling example of the rapidity in scientific development since then.

Nietzsche was not the only one to portend the death of god but he was the only one who had offered up any real direction for movement afterward. His Zarathustrian figure remains the most capable. Still, the poet Walt Whitman predicted the same events in 1885 by his great preface to *Leaves of Grass.* He writes during the same technologically explosive time as Nietzsche and also foresees the death of God by the knives of science. At that dawning of the technological age, he writes:

> There will soon be no more priests. Their work is done. They may wait awhile . . . perhaps a generation or two . . . dropping off by degrees. A superior breed shall take their place . . . the gangs of cosmos and prophets en masse shall take their place. A new order will arise and they shall be the priests of man and every man shall be his own priest. Through the divinity of themselves they shall know the cosmos and the new breed of poets be interpreters of the [hu]man. They shall find their inspiration in real objects today, symptoms of the past and the future. (xv)

His prophecy rings with truth[s]. Today, after the denigration of borders by deconstructionism, we should be comfortable holding the insights of the Large Hadron Collider or the discoveries of the newest Mars Rover up against ancient Platonic philosophies or those philosophies that directly operated in the sphere of the late 19th century. The scientific narrative is not and has never been the dictatorial standard bearer of modernist [T]ruth although it has sometimes been caught up in its own rigid methodologies. In the wake of dead gods, it is clear that tools have risen to the throne. Tools are the new King. Technology and science have taken the place of God because it is they who most rigorously probe the unknown with the available tools at hand. New artificial technologies like robots are causing even the so-called philosophical discussion to shift in new directions. I agree with Bruno Latour's perspective on history and time, which is something like: "how we now are is how we never were." From one of his earliest works, *We Have Never Been Modern,* he writes:

> When we are dealing with science and technology, it is hard to imagine for long that we are a text that is writing itself, a discourse that is speaking all by itself, a play of signifiers without signifieds. It is hard to reduce the entire cosmos to a

grand narrative, the physics of subatomic particles to a text, subway systems to rhetorical devices, all social structures to discourse. The Empire of Signs lasted no longer than Alexander's and, like Alexander's, it was carved up and parceled out to the generals (64)

I see Bruno Latour as a scientist that refuses borders of both time and space, extending a hand across disciplinary fences into the humanities, seeking to amalgamate ordered objects at this critical technological juncture in human history. My philosopher mothers and fathers bulldozed and bulldozed, leaving only landscape and no concrete tools of practice, no equipment for movement! Therefore, like the ship of Theseus, a project of edification is necessary because there is no time to start again; a circle is a loop after all. However, one can re-tool and re-work constant form through projects of edification, re-working and discarding. Like the ship, new edifications are added in the wake of rotting ones that may not be holding up on this or that change in direction. In doing so, new planks can shift the shapeless form that had always been quiet and waiting underneath the surface activities that keep it in existence.

<div align="center">Edification: Crossing the Nature/Culture Divide</div>

Edification means not merely bulldozing for the sake of the current generation but destroying and producing at once, keeping the conversation going. In 1979,[53] Rorty criticized the Cartesian concept of the mind, which fostered centuries of philosophical debate among various schools of thought and does so still today. This debate was based on the false premise that the mind could create representations, that it could mirror nature. In addressing the problem of re-inscribing a hierarchy by deconstructing and critiquing one methodology, Rorty understands dualities as necessities and seeks to embrace them but with greater care. The point of an edifying philosophy is always the same, "to perform the social function which Dewey called 'breaking the crust of convention,' preventing man from deluding himself with the notion that he knows himself,

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[53] The year I was born

or anything else, except under optional descriptions" (*Philosophy and the Mirror of Nature* 379). Rorty introduces his solution: "I shall use edification to stand for this project of finding new, better, more interesting, more fruitful ways of speaking. The attempt to edify (ourselves or others) may consist in the hermeneutic activity of making connections between our own culture and some exotic culture or historical period . . ." (360). I agree with Rorty but I wish to take further the logical end. I think the attempt to edify (ourselves or others) consists in the hermeneutic activity of making connections between material objects and the culture with which they collide. Rorty avoids reproducing hierarchies not because he fails to provide us with a philosophical direction, but because he acknowledges that philosophy is a conversation, a dialogue and a history that can pursue many directions at once: "the fact that we can continue the conversation Plato began without discussing topics Plato wanted discussed, illustrates the difference between treating philosophy as a voice and treating it as a subject" (392). It also illustrates the difference between treating philosophies literally and metaphorically and it certainly illustrates the difference between treating philosophy as a discipline and philosophy as a way of life.

I would like to use Richard Rorty's wonderful example of the mythic Anti-podeans to preclude the manner in which I will be speaking about the material world on these grounds because the natural and material environment are capable of impressing subjective consensus and, therefore, epistemic tone. Bridges between nature and culture are locations in which they overlap. Richard Rorty's directional questions about philosophical thought are useful, especially in *Philosophy and the Mirror of Nature,* which is parallel to the material questions I'll be shortly probing. Rorty criticizes philosophy's shortcomings beyond hegemonic foundations of representation:

> It is one thing to say (absurdly) that we make objects by using words and
> something quite different to say we do not know how to find a way of

describing an enduring matrix of inquiry into nature except in our own terms . . .. To say the latter is, when disjoined from scary rhetoric about 'losing touch with the world,' just a way of saying our present views about nature are our only guide in talking about the relation between nature and our words (276).

Rorty's work in particular is unique because he recognizes that our representations fail at communicating a shared but individual experience with the world. He recognizes the failure of the linguistic system at capturing the totality of what we mean when we say "nature," a term that, like the term "mystical," has a failry restrictive definition but a very wide range of uses. His work is also useful because it adapted Darwinian evolutionary principles to philosophy. His Antipodean colony is an exemplar demonstration of how the available means of knowledge making (the episteme) limit what is capable of being known. In *Philosophy and the Mirror of Nature,* Rorty employs a myth, creating fiction to tell a philosophical story. According to Rorty, language is an adaptive tool used to convey meaning to other in a crowded world that requires adaptation to communicate across bodily spaces and individuated minds. He invents the Anti-podeans to demonstrate the nature of social constructionism. The Anti-podeans are a species of beings that speak differently (than us Terran humanoids) about their emotions from birth. The Anti-podeans are "persons without minds" because no Anti-podean[54] had yet developed the concept of "mind" on their planet. There was no Cartesian revol[a]ution. In Rorty's possible universe, the articulation of *homo sapiens* is entirely different than the neuro-physicality of the Antipodeans because neuro-science rather than theology and philosophy was their first discipline like it was on Earth:

> Far away on the other side of our galaxy, there was a planet on which lived beings like ourselves-featherless bipeds who built houses and bombs, and wrote poems and computer programs. These beings did not know that they had minds. They had notions like "wanting to" and "intending to" . . . but they had no notion that these signified mental states . . . they did not regard pets and robots

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[54] Antipodean literally means "diametrically opposed"

as included in what was meant when they said "We all believe." That is to say, they only treated members of their own species as persons. (70).

When an expedition of philosophers and representatives from Earth landed on the anti-podean planet, they were struck by the anti-podean lack of "a mind." This was not a mistake on the part of Earthlings but a communicative problem brought about by the anti-podean lack of a Descartes[55] figure in their archive and the Earth presence of one. They necessarily speak in the neurological sense when communicating their emotions. They say things like "my bundle g-14 quivered" or "he'll stimulate his C-fibers" and when questioned at the Earth speech center, communication always broke down. Did the anti-podeans feel pain when they screamed about their somatosensory cortexes and hypothalamuses and archived such experiences in their hippocampuses? My answer is yes.

When the Earth people asked the Antipodeans whether they could feel pain or see indigo, the Antipodean consistently replied that they "just knew" when a thing was so. This is not because they necessarily "just knew" but because they could not communicate *how* they knew to their interviewers; the manner of order and category were so disparate in these two epistemological contexts. Rorty's myth removes us from the trap of discourse because it provides a picture of what things may look like if epistemologies were generated differently. *This is what stories can do!* They can remove us from the trap of our own condition because the human being has the ability to think of poss[a.]bility. That is also to say the human has the [i.]bility to innovate. Like Plato's Socrates and like Nietzsche's Zarathustra, Rorty necessarily uses myth to describe these

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[55] 17th century Classical philosopher, famous for the statement: *cogito ergo sum.* Specifically, his *Description of the Human Body,* written in 1647, emphasizes the materiality of the body. For Descartes, the body works like a machine and follows the rules of natural law. The mind or, the so[u]l, is immaterial and is thusly not obligated to natural law. Descartes believed the pineal glad functioned like a radio antenna to the divine. God is no longer *in the body* after the Rise of modernism and Christianity and Descartes fueled it further by scientific reason.

alternative states because they are inaccessible from where we stand. That is how diversity emerges. Different experiences yield different perceptions of reality. Therefore, the sharing and disseminating of these experiences can help all Dasein tune in to The Real from a great diversity of angles. Differing experiential contexts or epistemological bases yield different uses of language [or/and] vice versa. Again, this is a crisis of representation because it is a crisis of expression. Rorty is exposing how we "just know" some things in the same way that Wittgenstein tells us we "just know" how to understand a sentence once a language has been mastered (when a sentence has been constructed). We "just know" that the mental is a self-contained causal realm and we "just know" we have a sense of self.

In Rortyian fashion, I wish to provide the heterotopic counterparts to the Antipodeans. In some far away galaxy in deep space beyond even the most clear of current telescope technology, there exists a species of beings-in-the-world on an exo-planet far, far away. These are the Apeiron. Like the encounter between Earth people and Antipodeans, the barrier of communication completely broke down when future Earth people and Apeirons collided due to the expansion of multiple government and privately funded space programs, which inevitably led to deep space exploration. However, unlike the Antipodean/Earthling exchange, the Ape[iron]/Earthling communication was barred by a disparity in evolutionary development. The Apeiron have very different epistemologies than Earthlings and when they collided with Rorty's Earth speech lab, it was clear that the very definition and meaning of life would have to be [re]thought. In fact, a few species on the apeiron planet would be classified as objects in the Earth speech lab because their flesh had developed to utilize bases other than carbon in the environment; they look plastic to us as we look plastic to them. It was not a matter of epistemological development that so differentiated the Apeiron from *homo sapiens,* it was the striking

difference of evolutionary environments. Their planet (which remains unnamed) is unlike

Earth in many ways and therefore, their evolutionary paths were wildly different. Their

planet spins at a different rate, almost twice as slow as Earth and their parent star is

much, much, bigger. They have six m(oo)ns. The physical forces on their particular exo-

planet[56] operate very differently from Earth. Since their planet is much smaller than Earth,

its gravitational pull is much weaker, operating on what the humans called "1/2G." When

homo sapiens landed on the Apeiron planet, they laughed and bounced just like the

original Earth moon landers did on the Apollo missions, circa 1969. Gravity was very light

to the Earth people but since the Apeiron had evolved on the planet for generations, they

did not bounce. Rather, their limbs were wide and spindly. They could fly easily. Their

bodies were long and very thin and wispy. It was immediately clear to the Earthling

landing party that Einstein was right. Einstein had already shown the philosophers from

Earth that time is related to the forces in the space that occupies objects and even to the

mass of the objects themselves.[57] Because of the preceding factors, even time wa[i]s

"different" on the Apeiron planet.

Apeirons lived an average of 88888 years, which is quite a lot by Earth

standards. They seemed to be the most intelligent species on their planet, which has a

great diversity of creatures roaming upon it but much more underneath. Their planet was

comprised of almost 80 percent methane seas. Apeirons breathe methane through gills

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[56] an exo-planet is a planet outside of one's own solar system. The Apeiron do not consider their planet an exo-planet.

[57] which is why the Global Positioning Systems operating outside our atmosphere must adjust to the difference in time and be able to sync with our objects back on Earth. If our GPS satellites did not adjust, the time dilation would throw off Earth units by miles every day. Astronauts who have traveled in space age less rapidly that humans standing on the planet [Ear-ht, Heart, E-art-h our E-a-r-t-h]. Time dilation marks the difference in time between two events from two separate observers (whether human or object) operating in differing gravitational masses. When there are fluctuations in gravity and mass, there are fluctuations in time. Events stretch across observers. For more, see Albert Einstein's famous marriage of space and time throughout his works but primarily in *The Electr[(]o[)]d[e]ynamics of Moving Bodies.* 1905.

as their bodies had evolved to fit their own planetary conditions. Since their planet was so small, they had evolved to swim and fly both, having the capability to swim under the deep ocean and fly into the heavens simultaneously. Using chemo-synthesis,[58] Apeiron bodies changed over generations to meet the harsh seas of methane and other seemingly noxious gases that regularly sweep their skies. Long ago they remained in liquid, eventually evolving to walk on land and then up to the sky. Amphibious, they appreciate abyss and sky equally and their appurtenances allow them to transverse both easily. The reason for such evolutions, the Earth people later discovered, is because Like the Apeiron planet is mostly underneath sheets and sheets of frozen terra([n]) at the surface like Jupiter's moon, Europa. Their sunless seas were their homes. Interestingly, the Apeiron planet also contains a wide variety of sea cucumbers found in deep sea-abysses much like those on Earth although they too had evolved, developing chemosynthesis, turning molecules of Apeiron chemicals into energy use. Despite their many differences from us, they had changed to fit their environment as *homo sapiens* [r]evolved to fit the environment of Earth; that commonality connected the two types of beings. Are we the only life in the universe[?wa]is the biggest unanswered question of their current age. And, anyway, the Apeiron had long ago developed tools far more effective at communication than language. Words were long dead. They linked-in-Digital-Hive-Mind.

Apeiron technology far surpassed that of the dinky *homo sapiens* and their dinky spaceship. Apeiron tools are millions and millions of years more sophisticated because the life of their planet and the life of their archive are far older. They knew about life because their ancestors had looked at the world around them and picked up the "things" in it and studied them. Sometimes their stories would evolve because a new tool was

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[58] The conversion of molecules into organic matter

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invented or a surprising artifact was found. In doing this, they learned to recognize the natural patterns of the material world, which seemed to have been operating long before they had created the symbols forged to describe their individual perspective on these events to others. The pattern seemed to be something like: rinse and repeat. Their tools helped them make inferences based on these environmental tracings. They were so thankful for the clues; they understood objects as having an intimate impact on the way they perceived them. The Apeiron would not have developed the tools to overcome disease if disease did not first exist in the environment. They saw disease (by a thing called a micro-scope) propagate inside their flesh. Further, they would never have developed the tools to re-use their re-sources if their growing consumption of their own planet's resources had not pushed back with extreme environmental responses to the apeiron's use of certain fuels. Innovations in recycling and re-using and energy consumption and production led to a more harmonious existence with the other species and non-apeiron objects that populated their Earth. Millennia ago, they made the Cyborg trans[gress]ition because they learned how to enhance (edify) their brains with a wide variety of micro-chips. Eventually, they developed the wireless technology needed to directly patch in from one mind to another. Mind-to-mind communication developed their society into a hive-mind-like-superbrain. After millions of years, their technology developed and developed. They never forgot where they came from or how they had changed over the vast amount of unthinkable years because their species had digital tools by which to collect and preserve their knowledge. They passed them from one generation to the next with great veneration along with the technological blueprints for the next edification and the next new construction.

Still, Apeirons made bombs because Apeiron are Dasein and this condition made them afraid even of each other, as in their most primitive and darkest of days. Those

days were when they built bombs but they finally learned from using them. Unfortunately, they learned this lesson only in the aftermath of a violent and bloody conflict resolved through the use of nuclear arms. Since 8 Apeiron countries had the capacity to develop sophisticated warheads, there was a very long standoff until someone fired the first shot. It is not clear which one it was. After two or more fired their prospective warheads, a full on nuclear war had begun. Devastation, dis-ease, raids, blood, radiation poisoning, cancer, the smell of rot, and widespread suffering followed for centuries afterward. There was a 99.97% casualty rate and much of the life on their planet was destroyed. Thankfully, their archive survived because some Apeiron survived. Eventually, their species evolved enough to use archived history as a tool. They became intelligent enough to develop some tools, intelligent enough not to use others. It was then that the Apeiron collectively began to develop strange feelings for the things around them but they had no word for object and they had no word for love. Objects began to be taken as both a part of and a[ ]part from Apeiron flesh. Like *homo sapiens*, Apeiron further evolved over millions of generations. They developed artificial body parts in labs and they could easily grow lungs in surprisingly very little time. The Apeiron had different tools altogether but the function was always the same: to overcome material constraints like disease and aging and environmental fluctuations and interstellar events. In the speech lab, when asked why and how they had made these tools, especially when so many wrong turns led to so much destruction and devastation, the Apeirons' watery reply was always "we just did."

The point I'm trying to make is that Apeirons, Antipodeans, and Earthlings all have one thing in common; that is, they are all Dasein. This commonality is also a material commonality because it is nature that has caused us to birth into the funk of the temporal world as ignorant animals. Aboard the Starship Enterprise, Captain Kirk

encapsulates what I have just said very well in an intercom address to his crew in the

Original *Star Trek* Series, "The Corbomite Maneuver: "The greatest danger facing us is

ourselves, an irrational fear of the unknown. There is no such thing as the unknown,

there are only things that are hidden temporarily and not understood." Many tools are

used to overcome this particular constraint and fulfill the will the knowledge. Many tools

are made in order to antagonize the Daseinian condition. Furthermore, no technology

could develop in the manners it has done if not for the collection and dissemination of it

from one generation to the next just as the Apeiron had done for millions of years.

Nietzsche understands this wheel of knowledge as the communal project it is when he

writes very lucidly in his 1881 piece, *Dawn*:

> *We aeronauts of the Spirit!* All those brave birds that fly out into the distance, into the farthest distance—it is certain somewhere or other they will be unable to go on and will perch down on a mast or bare cliff face—and they will even be thankful for this miserable accommodation! But who could venture to infer from that, there was *not* an immense open space before them or that they had flown as far as one could fly! All our great teachers and predecessors have at last come to a stop . . . it will be the same with you and me! But that does not matter to you and me! *Other birds will fly farther!* And, one day, steering westward hoped to reach an India but were wrecked against infinity. (575)

In collection, we awaken the utopic dream and understand the flattened landscape as

ripe with possibility. We may not make it to that ideal place of Plato's or dormant utopia of

Žižek but future generations might and that alone is worth the thought. I will repeat many

times that technological advancement is not possible without the intervention of

dissemination and collection (like the library, a brain, or the internet). This is because the

human lifespan is, on average[59] 80 years in South Korea and 68 years in North Korea

unlike the Apeirons' massive lifespan. That is not long enough to build a Large Hadron

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[59] As of 2012

Collider or a Space Station alone, both of which are the size of small cities. In this manner and in this collectivity, reality is Cyborg.[60]

The future of rhetoric is Cyborg. The future of rhetoric is multi0modal. The future is comprised of a great many parts and p[i]eaces networked together. From here, I would like to firstly unearth the performative phenomenon as a product of the medieval stage. We firstly understand the Apolline in order to screw in the Dionysiac. Unearthing the performative phenomenon is important because an analysis of such discursivities that socially write *homo sapiens* is an analysis of the phenomenon. I would like to conduct such an archaeology before I move on to describe the performative phenomenon as an inevitable failure on the tides of the New technological and wirelessly inter-connected phenomenon. Therefore, I will next examine the material body caught in a giant medieval web that firstly birthed anxious notions of self-care quite different from the full-hearted Greeks centuries before it. If power is negotiated differently, then so too are concepts of freedom and resistance. Archaeologies of knowledge are archaeologies of power; the processes offered by these revolutionaries rapping at the gate of language cannot operate autonomously from any quest for new constructions of human subjectivity. If the fundamental exercises of power are derived from the confessions of the human being, then studies of these networks of power equate to studies of the human being. I will [re]visit the Middle Ages because it is there that the body is troubled as a performative site, exhibiting docility by public prescription. Secondly, the Middle Ages were a dark time roughly from the 5th to the 15th century. I say they were a dark time because the Roman Empire activated by the will of Alexander the Great fell. Viking tribes and Barbaric invasions, depopulation, plague, famine, dis-ease and great suffering and social chaos apocalyptically followed. I point to these middled [st]ages because a series of events

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[60] comprised of disparate parts and pieces

depopulated those Greek city-states of Plato's time and deployed them across the countryside in near anarchism. T/here, they must have looked up from their farm plots and tiny villages to see decaying Greek art and architecture. Roman halls and marbled temples to Apollo or Dionysus must have seemed to these impoverished generations like ancient marvels carved as if by magic. The great Pyramids to the South[61] in Egypt must have seemed fantastic to these generations (they still remain a mysterious and alien Ancient tracing).

The Middle Ages also provides the context for the Rise of [monotheistic] Religion. Certain events then began constructions of a new sort of performative animal that performs still. Those who dared write in these medieval contexts were concerned with a body that knows and a flesh that speaks. Anxiety drives the will and these wills are clear in medieval texts that attempt to locate the human condition. It drove them to confess as Augustine and Aquinas confessed and confess still by archive. The next chapter seeks to expose the point at which God was exorcised from the human body and the possibility of the Cartesian subject is manifest. A medieval split forever placed divinity on the outside of the flesh, juxta-opposing the soul against the material body, a splitting of the Dionysiac and the Apolline again and again. The divisions of intuition and reason, flesh and soul, God and human, temptation and resistance were born again during these Mi[r]ddled times of humanities past. On the Middle Aged stage, human subjectivity is no longer a material condition. For those who came after the Greeks, the human being is one who suffers in fragmentation. Armed and edified with the tools of recent philosophic endeavors and pastiched with those fragmentary voices that steer us b[w]est word, let us

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[61] of Athens and Rome and Macedonia and Persia and most other territories that are by now referred to as "The Middle East"

investigate the Middle Ages as the abyss looming over the path to New Global Cyborg

constructions.

Chapter 3

ANXIOUS DOCILITY: The Birth of the Lens

At some point in our long evolutionary history, *homo sapiens* became a
performer. In other words, our species gradually learned to see ourselves in the eyes of
others and to act in certain ways so as to be accepted by other members of the same
type of species. To perform is to imitate. What is being imitated is a norm, a moral, an
ethic, an identity, a tradition, and etcetera. Performance is a specific type of self-
presentation that can sometimes be antagonistic to social norms and can sometimes
uphold them. Performance is the doing of performativity. Performance is the act[ion], the
expression that is the result of a cultural code. The performative phenomenon is
important because I believe it is the greatest obstacle yet to overcome in the attempt to
establish new sorts of connectivities among and between human beings in the current
technological climate. The performative phenomenon is of equal import because its death
is near at hand. Considering current technological advancements in wireless
communications, it is not a far possibility to have the capacity to read the minds of others,
to overcome once and for all the condition of the separated. Under the condition of the
transparent, performances will die. Nietzsche called religion the anti-will; I call
performance the new religion. If, as I've already explained, the individual self is the only
guide left and each individual path to individual truths is a burden each individual bears
alone, then performances are the heterotopic counterparts to turning inward for such
wisdom. In this, the performance is the anti-will. To perform is to imitate and copy for the
sake of culture not for the sake of free-thinking. Performances are safe. Resisting
performances is not safe because there are social consequences (like being exiled,
beaten, shunned, or killed). Foucault is the philosopher who declared bodies docile in the
face of social convention; the performative body is made to dance on the strings of

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culture lest it be ousted or worse. Foucault looked to the ancient Greeks for prescription on self care and I will look to the Middle Ages where the seeds planted by Greek self cares reaped an entirely new performativity that is explicitly anti-body and anti-nature and therefore, it is anti-will. The medieval performance specifically becomes the primary method of resisting and controlling the vulgar appetites, agonizing bodily will. For these reasons, I wish to examine the birthing of performativity as Foucault had done although I do so with an eye overtly trained upon the temporal flesh because a great temptation-resistance model permeates the pages of medieval confessions, ironically exposing just how much the subject is deeply impressed by the natural will. In the discussion that follows, I mean "subject" to mean "an observer." This "observer" has a relationship with a thing outside of itself. I do not mean to confuse the term with common critical theory or psychological usage whereby subjectivity is the product of actions and discourses that produce individuals although that certainly is the case as well. (It isn't the "I" that makes the subject, it is "the eye").

The mysterious machinations of the physical body we[a]re psychotically resisted after the Greeks into the Middle ages and even after medieval times gave way to the Renaissance. It was then that performance solidified its place on the social throne and it reigns there still. Near the end of his work, Foucault began to argue that the 18th-19th centuries produced discourses that increasingly intertwined subjectivity with care but he began with early Western interventions on how best to care for the body. Foucault's attention to the ancient subject appears most notably in *The Care of the Self,* in which it is clear how labors of internal investigation began the possibility of representation and of performance. I say this because, according to Foucault, the ancients were the progenitors of social docility. It was they who so dictated the orders of the human body, the cares of the self, and the dissemination of social script. Here, Foucault was [re]turning

to "Nature's" terms, unfolding the docile body, seeing again the machinations of the culture-nature divide. Foucault writes: "Such is the paradox of sexual pleasures: the high function Nature assigned them, the value of the subsistence they have to transmit and therefore lose—this is the very thing that relates them to sickness" (113). What high function they are, we may never know but it is certain that Nature has given sex a privilege. However, that privilege has many times been historically overshadowed by social tenet, denying the sexual appetites, transcribing them, limiting them, ordering and commanding them. The relationship to nature is the relationship to the unknown. The relationship with nature is the relation of the dark and in this, the human builds the Ultimate Paradox because the appetites of the body are necessary for existence and for moving about successfully in the environment and surviving in it (especially the sexual appetites). *At the same time,* those appetites are even today still investigated. They represent a much wider and greater field of unknowability that surrounds us as we continue to operate nevertheless. The reason I'm saying these things is to point out a period of time where a crossroads was breached. Once Western humans had learned they had bodies (as Foucault points out) and created social spaces for them, they could observe the body in two manners. Either the body is a vast vault of unknowns and thus has the power to reveal nature's secrets over time or the body is a vast vault of unknowns which are frightening and therefore threatening in which case it is best to vulgarize it, erase, it and resist it. From the Ancients onward, *homo sapiens* takes only the latter but the Middle Ages are a unique time. In the Middle Ages, a certain religion takes hold of philosophy and antagonizes the body through it.

On the heels of Foucault, the philosopher credited (rightly so) with focusing most explicitly on the performative phenomenon is Judith Butler. In her major work, *Gender Trouble,* Butler examines the performative phenomenon in the gendered sense. I would

like to consider her treatment of gender as a metaphor for any various social performances and thus briefly visiting her work will preclude a short genealogy of the increasing profundity of the temptation-resistance model that survives even today. I also consider her work important as a primary example of the manners in which academic theory took turns in the linguistic constructivist sense I spoke of earlier in chapter two. Her work is predicated on the assumption that discourse creates spaces for one to occupy. Society writes the subject. Butler separates sex from gender and famously proclaims gender a *role,* a performance in which actors move in certain ways based on the social scripts offered by whatever culture or society in which they are born. Performativity is, for Butler, a way of describing discursive productions that act upon the body. A gendered performer performs in such and such a manner so as to appear a legitimate member of whichever group's norms are followed. Much of Butler's work focuses on the manners in which social reality is created through symbolic sign (through expression). One's gender is constructed by a repetitive action (a performance). Our times are no different than those Greek times of ancient self care. Humans still live in a society by which even the most intimate and personal acts (like sex or walking down the street) are scripted by dominating cultural apparatus and discursive practice). In her later *Bodies that Matter,* Butler explains: "within speech act theory, a performative is that discursive practice that enacts or produces that which it names" (13). In other words, a performativity is a discursive intervention while a performance is the result of it (similar to the distinction of system-langue and utterance-parole of Saussure's I spoke of earlier).

  I would like to retain Butler's notion of performativity and set it up against *performance.* In other words, I would like to examine medieval confessional performances as reflections of a social script denying the natural appetite and instituting the model of temptation-resistance. I say this because Butler has given much attention to

performativity and I do believe that side of the proverbial coin has overshadowed the other. For Butler, biological sex is also a construction and gender supersedes it. In *Bodies that Matter,* Butler notes the position that sex occupies under social constructionism: "If gender is the social significance that sex assumes within a given culture then what, if anything, is left of 'sex' once it has assumed its social character as gender? . . . sex is relinquished in the course of that assumption, and gender emerges, not as a term in a continued relationship of opposition to sex, but as the term which absorbs and displaces "sex" (67). For Butler, gender absorbs sex. We can think of such an idea metaphorically to say that the performative absorbs the natural; the social absorbs the materials. However, it is my contention that, social or no, cultural apparatus, or discursive or ideological state apparatus, the human has yet to grasp the materials. The materials elude the subject. The embodied human is Dasein. The embodied human is the Ultimate Paradox because, all the while we dance docile on the cultural strings of performativities, the materials that make those performances possible are still unknown. *Homo sapiens* is still very much in the dark about what it is that comprises the stuff of the material flesh. Performativity is a social phenomenon but there are some wills that resist it even though those have not been named. Performativity has ancient roots and it has pushed the human animal for a long time but there are some things that exhibit the will to break free of the cultural cage. Those are the reasons why I wish to examine the performative phenomenon before examining the will to resist. The imitation is the act. The performance is the show. The "inner" *subject* may or may not be synced with the outward performance[62] and because bodies individuate all from other, there is no sure way to (currently) tell the difference.

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[62] what you see and what you get are two different things

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The performative phenomenon is best further exemplified through myth (fiction) by the 1998 film *The Truman Show.*[63] Truman's show is "reality television" whereby he alone is the only person not acting (not performing). Truman Burbank is the only "town" resident who is unaware of his performance. The film opens with the protagonist staring at himself in *the mirror*. He draws a space suit over his face with shaving lotion. As he does so, it becomes clear that what he is looking *into* is more than a mirror. It is the digital eye of his television lens audience. Seahaven is the [st]age that Truman exists in and he *is* the only known person who is unaware that his home is a globed cage, complete with an artificial sun and sea. His "town" is a giant television set. Cameras are installed all around his bubbled-in world, in the sprinklers and lawns, mounted in his bathroom lights and mirror, and planted on his bed. They stream a live television feed to the world beyond Truman's for the "outside" world to watch. A radio host best describes Truman's condition upon introducing the show:

> 1.7 billion were there for his birth. 220 countries tuned in for his first step. The world stood still for that stolen kiss. And as he grew, so did the technology. An entire human life recorded on an infrequent network of hidden cameras and broadcast live and unedited, 24 hours a day, seven days a week, to an audience around the globe. Coming to you now from Seahaven, enclosed in the largest studio ever constructed, and along with the Great Wall of China, one of only two man-made structures visible from space, now in its 30th great year, it's The Truman Show!

Since the show is on 24 hours a day without commercial interruption, all those staggering revenues are generated by product placement. Trapped, Truman laments: "the early bird catches the worm, *the rolling stone gathers no moss*." He accepts the condition of the caged, but he becomes increasingly aware that some things in his world just aren't syncing up. Something is off and he intuitively recognizes his own illusion. He dances in

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[63] This film contains all 27 of the metaphorical topics. They *all* occur within the first *ten seconds*! There are also many overt experiences of Cyborgs in the film, constructed by Truman. He regularly tears magazine pieces out and arranges them in new ways. He uses *parts* of the best ones to *make on his own* a new Cyborg figure that better matches the one in his mind (his *ideal*). .

the street only when he finally frees himself when he drops the performance and resists his social script (which was actually a "real" script written and produced by the director of the staged cage). In this manner, performances can be understood as the fake, the unreal, the illusion, the imitation, the poor tracing. A performance denies the sort of individuated and mystical will I spoke of earlier because a performance looks outward rather than inward. Performances are done for the benefit of the perspective of others for if there is no audience, there is no performance.

Performance is an outward phenomenon and, in always looking out, one sometimes fails to look inward. To perform, however, also necessitates the presence of an audience for there is no performance without one, which is why performance is always social. If there were no one for whom to perform, it is doubtful performance would continue for very long. In other words, to perform is to point out to an audience. A performance is an expression. For example, one performs in certain situations according to the various scripts of this or that discursive community. In this manner, performance is anti-will. Even people in line at the grocery store perform in a certain way. If one violates grocery norms (by cutting in line), others in the community react negatively. The fear of such reaction, it seems to me, is the fear of being de-legitimate, of being ousted, of being put away. The propensity to perform is the propensity to remain in the collective, to remain legitimated in community again and again because to be ousted is to be alone and outside; one imitates or one is out (one's ethos is dissolved). In the end, it becomes Truman's choice on whether to exit his own world of illusion. The chains of this event begin with a girl named Sylvia at a library amongst books and surrounded by archive. Sylvia had fallen in love with Truman and so she overtly denies her particular script and attempts to tell him that he is in a giant staged cage. Sylvia [wa?]is wearing a shirt with

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the rose on it. She takes Truman outside to the sea,[64] attempting to escape the watchful

eyes of the public. On the beach together, she tells him the goal is *Fiji.* Fiji is a metaphor

in this sense to describe a place *beyond* the cage he is in, beyond his know. Eventually,

he tried to escape, stealing a boat and braving the stormy artificial seas for even the

slight chance at freedom. His ship finally comes the edge of the set and hits a door.

There, he is told by his director/maker: "there is no more truth in this world than in yours."

Truman walks over to *the door in the wall,* which is a door painted like the sky on the

horizon of his fake stage scenery. His final words come with a smile to the audience:

"Good morning, good afternoon, and good night!" For connectivities sake, Aldous Huxley

mirrors Truman's experience in *The Doors of Perception*:

> The [hu]man who comes back through the door in the wall will never be quite the
> same as the [hu]man who went out. [S/]he will be wiser but less cocksure,
> happier but less self-satisfied, humbler in acknowledging his ignorance yet better
> equipped to understand the relationship of words to things, of systematic
> reasoning to the unfathomable mystery which it tries, forever vainly, to
> comprehend. (39)

Like Truman, on all places seen thus far on Earth and throughout all of recorded history

and time, *homo sapiens* has uniquely resisted the condition of the cage. Truman Burbank

senses intuitively from the start that there is something special about him, something

more real than the world in which he inhabits. I consider *The Truman Show* to be an

exemplar metaphor for the performative [st]age in tension with the will to push outward

and up, overcoming to a more ideal condition or state. Now there is only door. Still, the

performative phenomenon persists even in the wake of looking out and up and finding not

only nine planets but also billions. In a compilation of various maxims and opinions,

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[64] *This one goes out to Truman Burbank.* For the Dionysiac, I prefer to edify my written words with the near globally famous art object "Come Sail Away" from a 1977 assemblage, *The Grand Illusion.* The assemblage that composed it wa[i]s called Styx. For the Apolline, the urgency is expressed in the virgency of this object. The rhythm not only provides the melodies of a digital age but it also points out to the depths of a new space, a new journey, and a new age and the ineffable next. Like *The Truman Show,* it contains all 27 metaphorical topics.

Zettel, Wittgenstein similarly remarks: "We do not see the human eye as a receiver. The ear receives; the eye looks. It appears not to let anything in, but to send something out" (222). *Homo sapiens* is a performer that takes in an image and sends a performative image out in turn. The eye (the I ((the subject (((the self ((((the observer))))) projects as it receives.

Tracing the performative phenomenon to the Elizabethan stage and the dynastic Courts, coupled with the Rise of Religion all collide in a perfect storm that so exploded the human being in performance that we are still today casting off the effects. Performances do not of course begin in the Middle Ages but those are times that society dominated the body, policing the flesh as the Ultimate Other. The mind and the body are in great tension during these darkened times because this model denied the flesh again and again; this model reveals that Western humans understood for the first time their own flesh as Other. Flesh was Other because flesh was unknown. Performances were directly intended to resist such natural and ineffable temptations of the body. The writings coming from these times often prescribed a needy, strict sort of self control and the desire for firm order and support. Medieval confessions paint a society deeply embedded within the temptation-resistance model, which inevitably worked to satisfy the splitting of the body from the intellect and intuition from reason. The medievalist, Jody Enders notes the medieval attention to the flesh: *The Medieval Theater of Cruelty: Rhetoric, Memory, and Violence:* "Once memory metamorphoses onto a body on which rhetorical and physical intrusions take place, its exploitation by learned religious dramatists provides a noteworthy meditation on their own preoccupation with the process of embodiment" (95). The very presence of a temptation-resistance model suggests that Purity and The Good or The Divine is a purging of the material will. As such, the writers of this period did not merely express, they *confessed.* In such confession there is an attempt to overcome

again and again the will of the body and in this they are compendiums of failure. Not much later, the tides of self-care begun by the Greeks crest in the Renaissance, where a new sort of self-care emerges: care of the stage and care of the cultural c/age.

The Birthings of Performativity

Humanity's mid[r]dled age was circa mid 4th century into the Renaissance and in that time, medieval discursivities begin to produce bodies deeply subordinated to intellectual will and no substantial alternative emerged as counter discourse for quite some time; the Renaissance began already burdened with such suppression. Foucault shows in his last three volume *History of Sexuality* how, before medieval times, the ancients had adopted the importance of regimen which then becomes the importance of life management and that is to put oneself in the best possible condition, planting the seeds for human stewardship of the body and soul. Sexual relations then became associated with the negative in this regard and those who indulged in sexual relations thusly had to more rigorously care for the self because, again, sexuality was relegated to the pathological and the realm of the diseased. In speaking of the slow medieval beginnings of the times I enter now, Foucault writes in his third volume of his *History of Sexuality:*

> We [can] see how, in the development of certain themes explicitly formulated by the medical and philosophical thought of the fourth century, a certain infection occurred: an insistence on the ambiguity of the effects of sexual activity, an extension of the correlations attributed to it throughout the organism, an accentuation of its peculiar fragility and its pathogenic power, a valorization of abstinent behaviors for both sexes. . . the [dangers of sex] are described now more as the effect of a general fragility of the human body and its functioning (122)

That is why the Middle Ages are of so much import because it is then that such a conversation privileges the intellectual and reasonable will over that of the natural, more intimate drives, hiding them and concealing them until time for confession of them, purging and purification at last. In the structure of a subject's life dominated by Greek

cares for self, excess exemplified danger (psychologically and physically but untainted by original sin) rather than Christian deviance. The body was described in natural terms but those terms had not yet taken on a more extreme tone of sinfulness. Medieval discourses spin control as a remedy for intense anxieties about the material body because it is more and more seen as an unknown and mysterious site of natural cause, spinning the will to resist it. Margaret Ruth Miles has extensively explored the tensions between the Augustinian body in particular and desire in *Augustine on the Body.* She suggests a unique reading of Augustine that may help to re-situate the body within the text and offers a methodology useful for further exemplifying the medieval body as anxious and in need of restraint. Miles re-visions *Confessions,* edifying it by including women and the natural worlds of bodies and senses. Augustine certainly fails to give them merit, which creates a sort of disembodied text. Miles writes: "The *Confessions* tempts the reader to read without a body . . . the dynamic of temptation and resistance is, itself, part of the danger of his construction of spirituality" (99). Much more than a simple autobiography, Augustinian texts are some of the most influential religious books in the Christian tradition. Therefore, Augustine's specific ordering and interpretation of Christian doctrine certainly has an incredible consequence on the subsequent interpretations of the natural body and its desires. The bodily appetites were tainted and certainly not divine.

The medieval body was an anxious one, formulated by institutional apparatuses of the religious sort. From Saint Augustine to Saint Aquinas, the concern with the body grew out of medieval anxieties constructed by complex interlocking cultural, political, and economic factors but this concern was especially correlative to the rise of religious influence. The rise of the temptation-resistance model mirrored, at its most primitive of levels, the tension between the Dionysiac and the Apolline. Wild, ecstatic, unfiltered abandon repels reasonable piety while intellect is tasked with holding the body in

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restraint. The *exodos* of Dionysius is the end of unrestrained human animality. The

Roman Bacchus (Dionysius) is depicted in art objects accompanied by erect Satyrs, the

fusion of human and animal embodied in a mythical hooved figure. Dionysius, too, is a

dying God who suffered the human condition just as the Ancient Jesus had suffered the

human condition (the condition of the beast). The Apolline stamped out the Dionysiac and

this is a stamping out that will continue throughout the Middle Ages, peaking at the

Dawning of the Enlightenment and thriving in the Scientific Age. Subsequently, this model

contributed to an impoverished perception of the material body as antithetical to reason

instead of easy bedfellows. The literary artist and philosopher, Aldous Huxley, has

already said what I have just said in the nineteen fifties. Huxley had long troubled

ontological problems and the philosophical conundrum of self and soul. Most notably in

The Doors of Perception (and more insistently in his later *Heaven and Hell)*, Huxley

analyzes many religious influences by stacking one on top of the other. Unlike the East,

he argues, Christianity has difficulty in establishing the unknown, mystical realms beyond

the senses in the tenets of a religion that insists on God outside body. Huxley writes:

> The outer world is what we wake up to every day. It is the place we must try to make our living. In the inner world there is no work or monotony. We visit it only in dreams and musings, and its strangeness is such that we never find the same world on two separate occasions. It is no wonder then that, in the human search for the divine, they [in the East] have preferred to look within. . . . Because of their doctrine of the Word made flesh, Christians should have been able to adopt a similar attitude toward the universe around them. But because of their doctrine of the Fall, they found it very hard to do so. (27)

Such religious doctrine established forever the search for selfhood, Good, Just, the True,

and God on the outside of the body and, in doing so, created hollow external shrines

rather than embracing the unknown void housed within their supposedly tainted flesh.

There was almost no one left in the Ancient West who had not been tapped by Christian

doctrine by this time and, as such, their conception of "soul" is in par with modern day

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conceptions of the self. Discourses are subject to epistemic boundaries and here subjectivity is relative to the term "soul" and should be considered inter-changeable.

One of the most prominent philosopher-writers at the beginning was Augustine the Bishop of Hippo Regius who wrote at the time of the Roman fall to Vandals, 455 A.D. when two discursive realities were colliding: the Scriptural and the Classical. Augustine retained the Manicheanist view that all of matter is evil, Satan's only friend; the heterotopic counterpart to such things is the immaterial soul, which is the light. Augustine specifically constructed the body out of a negative analysis of what it cannot and should not do, silencing the flesh and valuing reason as a pathway to divinity. Augustine's major work wa[is *Confessions,* which is at its most basic level a narrative on conversion. For Augustine, conversion is not a mere performative act but a natural negotiation of intellectual will with the divine, a road to transcendence and a will to escape the flesh. *Confessions* is primarily about a deep desire for transcendence which culminates most evidently when Augustine distinguishes the spiritual from physical. What is interesting about *Confessions* is that it often deals indirectly with the body, often removing it from the text altogether. Since Augustine demanded a baptism at a very young age, this moment seems to signify a recognition of Christian martyrdom yet references to this Jesus are silent in Book 2 and only as spirit rather than flesh throughout the entirety of the work but the body of Christ appears immediately in Book I: "My faith, Lord, cries to Thee, the faith that Thou hast given me that Thou has inbreathed in me through the humanity of Thy Son and by the ministry of Thy Preacher (1). Although only briefly recognized in a prayer to his God, the presence of Christ early on clarifies Augustine's acknowledgment of Christ's embodied humanity. This is a logical evolution, acceptable to a people who have for centuries before constructed Gods as reflective of the human condition and multiple,

diverse, and flawed. One small moment where Augustine deals directly with flesh is outside of *Confessions* in *The City of God* in which he writes:

> Hence the spiritual flesh will be subject to spirit, but it will still be flesh, not spirit; just as the carnal spirit was subject to the flesh, but was still spirit, not flesh.... And the man who is called spiritual in this life is still carnal in respect to his body.... But he will be spiritual in respect to his body as well when the same flesh is raised so as to fulfill the Scripture: 'It is sown an animal body, it will rise a spiritual body' (327).

The spiritual body, resurrected in similarity to Christ, may not be overtly determined in *Confessions* but the matter is confirmed in the whole of Augustinian thought. At this point, matters of flesh are still subjected to human resistance and faculties of reason and there is no space for any trans-action of body-spirit beyond a temptation-resistance model so that a constant tension exists.

In these manners, God is no longer determined to reign on the inside of the body. God is perfection. Now an external distinction, the divine is free to remain untainted. The exodus of God from within exorcised divinity from the flesh, which remain[ed] evil and dark. It was the duty of the just and the pure to harness and overcome the vulgarity of the material body. It is no wonder intuitive reasoning has historically been undermined and denied. It is no wonder Dionysius has been suffocating. Augustine writes: "For in calling thee [God] to mind, I soared beyond those parts of memory which the beasts also possess, because I did not find thee there among the images of corporeal things" (193). The soul, connected intimately with the divine must also be divorced from the body: "I asked 'who are you' and I answered 'a man.' For see in me there is both a body and a soul:[65] one without, the other within. In which of these should I have sought my God,

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[65] *This one goes out to St. Augustine of Hippo.* For the Dionysiac, I edify these grounds with "Awake My Soul." from the assembled Mumford and S[u]ns on the album *Sigh[n] No More.* For the Apolline, I chose this object because it is a breath of the newer age and yet it layers easily upon the Augustinian tongue, speaking confessions, bridging time with beats. The tones and rhythms in this object are yellow like the sun. If Augustine could hear it (perhaps played for him on an eye-phone),

whom I had already sought with my body from earth to heaven. . . but the inner part is the

better part" (176). The body is now finalized as conduit for the fallen pathway, housing for

the soul but little more. Even when the body has necessary, raw, material appetites,

Augustine emphasizes a temptation-resistance model: "Set down, then, in the midst of

these temptations, I strive daily against my appetite for food and drink. For it is not the

kind of appetite I am able to deal with by cutting it off, as I was able to do with fornication.

The bridle of the throat, therefore, must be held in the mean between slackness and

tightness" (199). In all of these senses, the restrictive will becomes the oppressive

[over]lord of the body. The tempted body, which acts beyond reasonable faculty and

employs the mindset of the infant child, is diluted into the temptation-resistance model

that will dominate Christian teaching for the next thousands of years.

The temptation-resistance model for understanding the path toward eternal

peace and divinity d[e]sposed the body as anti-divine but a potential road to the unbridled

sp[l]aces of transcendence nevertheless. The body there is a vessel through which desire

manifests, a desire driven by bodies that represent weaknesses, lost and crying out for

the reigns of reason. Considering the incredible influence of Augustine over the direct

formation of a Christian paradigm, the concept of original sin was likewise impressed by

Augustinian ideologies. He writes:

> Who brings to remembrance the sins of my infancy? For in thy sight there is
> none free from sin, not even the infant who has lived but a day upon this earth. .
> . . Thus, the infant's innocence lies in the weakness of his body and not in the
> infant mind. I have myself observed a baby to be jealous though it could not
> speak . . . Yet we look leniently on such things not because they are not faults,
> but because they will vanish as the years pass. (7)

Speechless, infantile desires prologue Augustine's confessions whereby his "natural

temptations" overshadow a desire for religious affiliation and the comfort of copy. "Such

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he would surely say: *illud rursus ipsum.* It contains the following of the 27 metaphorical topics: the
heart; the eye[i]; the light; the se[e]a.

things" will pass simply because it would be unreasonable to fault an infant for failure to rationally command control of the intellect which, in later years, will be employed to act as resistances to the weakness of the body. To be *aware* is not to be in sin. Embodiment is the sin. The sinner is *embodied* and is thus weakened in spirit. For Augustine, sin is always an irrational and noisy self-assertion, the base instincts of infants and beasts of the wild. To reach behind reason, to mythologize[66] reason is to turn away from the divine in rational adults who have the intellectual capacity to resist such instinctual impulses. Augustine by this point has already delineated the body from the soul so that they are paradoxically separated and intertwined at once. The body is necessary to move about in the world, to interact with it and to live in it. The body is a cocoon of sorts, a vehicle, a house in which to harbor the spiritual development of the soul. Without a body, there would be no *embodiment* and no problem, no tension. According to the Augustinian worldview, however, there is a body and it is one that must be tempered; it must escape the irrationality of infancy whereby base instincts are followed without question or restraint. Beyond descriptions of fleshy temptations and rigorous technologies of resistance, *Confessions* is an exemplar treatise on the problem of temptation-resistance.

Saint Augustine was not the only thinker to connect the material movements of the body with the immateriality of the soul, building off the self-cares of the ancient Greeks. As I have explained, I will be consistently referring back to the patterns of thought prevalent in the Ancient world because the moves I'm intentionally making are intended to point back again and again to those times. I'm intending to highlight *connectivities.* I'm intending to show that, at some primitive level, thinkers are sometimes

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[66] I'm saying that a temptation-resistance model perpetuates apparatuses that constrain the imaginative will. The chimerical possibilities of an unchecked imagination are limited and confined in such a model. The child's capacity for unbridled possibility surpasses that of the adult who is constrained and contained by the socio-performative will. I agree with the sainted Augustine that the independent minds of children vanish over the years.

saying much the same things despite the vast lapses of time over centuries of

philosophical thought that has always and necessarily *built themselves* off of each other

(because of the archival phenomenon I will be discussing in the final chapter). Aristotle,

for one, is not medieval. However, his utterances are similar to some of the same

tensions I have been describing thus far. The problem of bodies and movement-in-the-

world is an ancient one. Aristotle's *De Motu Animalium* was a pivotal moment in

philosophical discourse. Aristotle paved the way for categorizing and ordering nature and

objects and humans and animals in many ways but one of them is by creating a

philosophy of thought transubstantiating action. Aristotle's work was the first of its kind to

dialogue with bodies in space, centralizing motion and adding a prime mover as the

determinate of it. He argues in the beginning of Book 8 of *Physics* that motion and

change in the universe can have no beginning and that there cannot exist a previously

immobile state of the universe. Earlier, nevertheless, he had stated that "time is the

numeration of continuous movement" (*Physics, Book 4,* 223b:1). There is no longer a

human that has a mobile relationship with the physical world; there is now a body that

has a mechanical mobility in space. On the horizon of this connection, the space between

the internalized human and the externalized natural environment is virtually eradicated for

the next two millennia. At the same time, an association of the body with nature renders

that body wild and capable of acting autonomously. Bodies are sources of pain and of

pleasure and of secrets hidden deep within. There was, perhaps, no other scholar so

influenced by Aristotle than Thomas Aquinas and his redisc(o)very of Aristotle is

evidenced directly in one of his most well known works, *Summa Theologica,* which also

antagonizes the soul and its relationship to the material body. The association between

Aristotle's mechanistic ethics and Aquinas' subsequent appropriation would certainly not

be enough to adequately highlight fundamental aspects of medieval body anxieties

without the consideration of the incredible influence of the Christian hermeneutic within which these ideological operations were manifest. Nearly fifteen hundred years later, Aquinas built a new Aristotle. The concept of nature-body and machine-body are revived through Thomastic utterances creating a body capable of control through the faculties of reason and intellect despite its tendencies to resist those faculties by its "natural" power. Christian logic necessitates the duality between mind and body with its central tenet of transcendence. As dominant cultural norms network systems of power and privilege that inevitably play a hand in constructing the subject, power relations internal to formulations of the subject are expressed within and through confessional utterances.

Even though various writers depict the body-soul divide in variant ways throughout these particular millennia, those distinctions are minor and quite too literal. Connection and commonality may not be absolutely commensurate with science and its method but perhaps it should be. Ancient patterns of thought sometimes flow into other ages and Renaissance treatises are a perfect example. I'm not interested in the distinctive differences between various philosophical ages as much as I am interested in the more primitive and more fundamental ways such ideologies function *together* and *in similarity.* I say this because, again, it is in connection and in commonality that truths emerge and those that emerge again and again are those that I wish to come back and back to. I'm not saying that connectivity and commonality is currently commensurate with science and its method *but it should be.* Utterances that endure are of import. Their ability to survive discussion is of import. It is true that much postmodernisms and posthumanisms and the contemporary like emphasize difference, focus and highlight diversities, leading to what Bruno Latour refers to as "a perverse taste for the margins"

The point is that difference has had its day. The relativists and so-called postmodernists[67] had never been convincing on the subject of cultural equality under umbrellas of difference. Parts and pieces of philosophies have been retained throughout the ages, however, and the point I'm trying to make is that, even though thinkers depict materiality in different manners across epistemic boundaries, historical divides, and collective, those parts and pieces are sometimes connective. Sometimes parts and pieces of one mouth somewhere else is revived when patterns of thought (re)emerge, stretching across constructed collectives. Aristotle is a perfect example because his tongue was revived through Saint Thomas Aquinas.

Under Aquinas, t/here was a revival of Aristotelian ideologies that together acted as a revival of a Classical tradition of antagonizing again and again the mind-body paradox. The scholar, M.W.F Stone situates Aristotelian and Thomastic thought in conversation in *The Angelic Doctor and the Stagarite*: " . . . as the figure of Aristotle we find in Thomas is not the historical Aristotle, but rather a hermeneutic creation of the thirteenth-century university" (101). In Aquinas, much of the structure of Aristotle and a great deal of his assumptions are retained, wrested from their contexts and ordered differently, layered unto a Christian narrative. For Aristotle, a prime mover is an "unmoved mover." In Book 12 of *The Metaphysics,* he considers the "unmoved mover" to be perfect, ideal, beautiful, and indivisible. The prime mover only contemplates the one perfect contemplation: itself. Building from the Aristotelian idea of a prime mover, Aquinas famously formulates an argument for the existence of God in part one and uses the

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[67] I understand that such compartments as "postmodernist" and "poststructuralist" and "relativist" and so on all have philosophical baggage related to them. It is difficult to divorce words from those who have utilized them in various ways. It is difficult to divorce words from their pasts. Therefore, in this context, understand that I mean only to use such compartments to identify common "patterns of thought." I mean these to have a somewhat relativist approach that undercurrents all of them. That is to say, all of them compartmentalize nature from culture and seek methodologies that understand cultures as constructors of natures.

bodily senses as evidence to assert these arguments. Aquinas deals directly with the concept of the soul and its relationship to the impure body: "The intellectual action is not the action of the body . . . therefore neither is the intellectual faculty a power of the body. But virtue or power cannot be so abstract or simpler than the essence from which the faculty or power is derived. Therefore neither is the substance of the intellect a form of the body" (23). On the part of the body, the human may be greatly affected by corporeal inclinations but it is also of such an intellectual capacity that corporeal exigencies cannot temper the intellect since reason is not a bodily organ. In this way, the temptation-resistance model is resurrected for *homo sapiens* is capable of choosing or rejecting the body's discourses. Such discourses took further steps to perpetuate the existing discourse on bodily control in new ways. Much of Aquinas' work focuses on matters of proper ethics and virtue; it is of no doubt that the use of Aristotle's thinking re-focused once again the body as directly associated with nature (out of program) and machine (programmable).

After Aquinas, Renaissance treatises continued to subjugate the body and perceive it as vulgar and low, a grotesque anti-thesis to intellectual faculties and that is why performance becomes necessary because performance masks such bodily wills. Literally "Rebirth," the period referred to as "the Renaissance" is a shifty chronological marker as one historian couches it: "Rather than a period with definitive beginnings and endings and consistent content in between, the Renaissance can be (and occasionally has been) seen as a movement of practices and ideas to which specific groups and identifiable persons variously responded in different times and places. It would be in this sense a network of diverse, sometimes converging, sometimes conflicting cultures, not a single, time-bound culture" (Starn 124). Roughly 14th to the 17th centuries, the Renaissance will shortly give way to the Classical. Before then, the printing press tool

was on the rise, allowing a new form of communication and the spread of new ideas out of Italy and across the whole of Europe in only a few short years. The printing press tool was one factor of many which greatly impacted the evolution of globalization. The Renaissance spanned half the time of the Middle Ages and it is *very* clear how much the dissemination of information to the people in the streets impacts their expressions as human beings-in-the-world. Art flourished. The Enlightenment will soon bring reason and uphold the intellect and the individual and The Right. daVincis and Michelangelos and Copernicuses and Galileos sprang up everywhere and the publication and dissemination of such ideas could reach new lands and new heights after the press. The Renaissance ushered in a new era of monarchs and courts. New and more insistent technologies of care emerged that insisted on covertness and nonchalance. It was the beginning of "the cool kids." Again, copy is necessary for legitimation in any social community. Discourses began to specifically emphasize ornamentation, food, drink, self-care, and sexuality. Such manners all point to deep anxieties of bodily functions so that, while there is a critical need to control these bodies, the very act of emphasizing control becomes a mechanism for indirectly (re)affirming its agential power.

In order to attain perfection, the courtier must follow a curriculum in Plato's primary disciplines by training both the mind and body as did the Greeks. The traditional Greek subjects of gymnastics, military training, music, and poetry inevitably fused with the Christian values of service and humility. Castiglione's *The Book of the Courtier* is an exemplar of performative prescription birthed by medieval concerns. *The Book of the Courtier* is a reaction and affirmation of previous bodily anxieties to the point in which the body, capable of control and also demanding it, is a site of intense scrutiny. Firstly, this treatise of self-restraint acts as a civilizing process, since much of the text focuses on the dependence upon patronage, the dispensing of favors, manners at the table, and ways to

carry a body appropriate for courtly life. One distinguishable aspect is the marks of upper class behavior and self-fashioning, a performativity and ornamentation that explodes the body in representation. Wayne Rebhorn elaborates this point I'm making about Castiglione:

> Accompanying such [fashioning], perhaps even symbolizing them, there was also a distinctive vision of the elite human body, of its shape and actions and dress, its managing and disciplining which aimed to separate it from the bodies of artisans and peasants . . .. That opposition is ideological; the juxtaposed bodies symbolizing quite different versions of the social order . . .The particular view of the body offered by Castiglione is not produced out of thin air . . . (242)

Renaissance productions of the body certainly operate in dialogue with an already established identification of the body with out-of-control nature, subjugated to the will. Acting "civilized" is precisely not acting "uncivil." Civilized behavior eventually becomes to represent resistance to the natural wills of the body. Those courtiers in the Renaissance operated as civilizing forces, producing behaviors that indicated this or that social standing. Aristotle was even a civilizing force in Alexander's development: "Aristotle was the author of these deeds of Alexander, employing the methods of a good Courtier . . ." (Rebhorn 241). He was, in other words, able to temper the appetitive destruction of Alexander into virtue and light (civility),[68] fulfilling the ideal function of the philosopher king. From the Middle Ages and into the Renaissance, the imitating of ideals remains in the social sphere. For thousands of years, once body and soul were separated, one side battled the other in fierce tension as surely as Dionysius and Apollo developed alongside each other in pre-Socratic Greece.

Castiglione's work on courtiers exhibits a society that ever still insists on a tainted body. Like Plato (in the mythology of Socrates), Castiglione constructs a mythical caricature of an as-yet-realized ideal. Castiglione takes up the matter of soul/body that

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[68] for a while.

Augustine had troubled previously in order to proclaim the proper functions of both, which ultimately reaffirms, re-perpetuates, and re-produces temptation-resistance technologies. These ideologies had never disappeared and they remain apparent. Castiglione's Pietro Bembo is an exemplar. Bembo is metaphor for the perfect performer, the perfect courtier. The symbiotic relationship of the body and the soul emerges from the mouth of this neo-platonist as a discourse on love in Book IV. Bembo's primary purpose in uttering about love in relation to the perfect courtier has more to do with rationalizing the courtier as lover than dealing directly with the perfections of body. However, definitions of body dwell within the interstices of his dialogue about it:

> Love is nothing but a certain desire to enjoy Beauty; and as our desire is only for things that are known, knowledge must always precede desire, which by its nature turns to the good but in itself is blind and does not know the good. Therefore, Nature has ordained that to every cognitive power, there must be an appetitive power; and, as in our soul there are three modes of cognition, namely by sense, by reason, and by intellect: so, from sense comes appetite, which we have in common with animals; from reason comes choice, which is proper to man; from intellect whereby man can communicate with the angels, comes the will. (244).

Bembo's declaration, in its entirety, performs several specific and vital functions at once. Although intended to simply allow for love in the perfect courtier, it details the perfection of the courtier's soul, independent yet reliant on the flesh. The intellectual will strives for knowledge, understanding the human as a liminal animal, reaching beyond for what is[n't] known. He skillfully utilizes both Plato and Aristotle to illustrate the intelligent angelic mind as well as the power of the soul resonating off Classical resolutions of morality. Since the soul and body are separate yet conjoined, to every cognitive power there must be an appetitive counterpart. For Castiglione, the force of the intellectual will prevents the soul from descending into the animal and yielding to the tendencies of the appetites. That is the will that civilizes human-beings. Such performance, therefore, will forever separate *homo sapiens* from the animals.

Despite the division of human from non by way of civilization, body and soul resembled each other in Castiglione's eyes. Like Plato mythologized Socrates, Castiglione constructs a character that becomes a vehicle for philosophy. The character act of Bembo is the most solid and is a very good example of what I have been saying. I consider Bembo's discourse as an apt conclusion to the *Courtier;* the soul is able to transcend the body, an ultimate state of perfection for the perfect courtier. The vision of Earthly, corporeal and tempor[e]al beauty leads the courtier up "the ladder of love" toward ideal Beauty, which, in the hegemony of these ages, when belief in divinity was near universal, came from God. Bembo illustrates the matter: "Beauty springs from God and is like a circle, the center of which is goodness. Hence, as there can be no circle without a center, there can be no Beauty without goodness. Thus, a wicked soul rarely inhabits a beautiful body, and for that reason, outside Beauty is a true sign of inner goodness" (248). Alternatively, the medieval soul's light can purify and beautify the body: "This gracious and sacred Beauty is the supreme adornment of all things; and we may see that the good and the beautiful paradoxically, the souls exists both within, as an interlocking part, and also entirely separate (or capable of being separate) from the body" (249). Another Cyborg. Beauty is the trophy of the soul's victory when, with divine power s/he holds sway over material nature, by light conquers the material darkness, the vast unknown that exists still hovering about the body. The Renaissance soul *resembled the body*, s[u]m of one in the other.

Physical appearance and other bodily attributes are more insistent in *The Courtier*, most notably in Book I. Castiglione further utilizes caricatures to speak through, each in dialectic formed from the vein of the Socratic schools; most of it is prosopopoeic. The assembled courtiers and ladies propose games for their entertainment and decide upon one in which they will have to "form in words a perfect courtier" (19). Although the

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outset of describing perfection includes digressions regarding the vernacular language, on the relative importance of arms and of letters for the courtier, and on the question of the preeminence of painting or sculpture, the bulk of the debate establishes the outward appearance of the courtier. A Count who is present adds a vividly detailed description of the courtly body: "I would have our courtier's face be such, not so soft and feminine . . . coming to bodily frame, I say it is enough that it be neither extremely small nor big . . . and I would have him well built and shapely of limb, and would have him show strength and lightness and suppleness and know all the bodily exercises that befit a warrior" (27). The perfect Courtier, it seems, very much resembles the utopic hero, the perfect human, an Ultimate Man perhaps but certainly no Übermensch. These medieval discursivities strain for an ideal that has not yet formulated in the real and exhibit attention toward a perfection whose end only nature knows. At this point, the discourse accentuates not only the physical appearances of the perfect body, but also the various exercises appropriate for it, which absolutely once again recall the sort of care the Greeks employed long ago. Interestingly, however, a new element is added that is not without coincidence. The dominant paradigm of Christian humility and servitude requires one to enact bodily control and restraint with grace and nonchalance and this is exactly where the seeds and shoots of performativity begin to thrive.

For Castiglione's fictional interlocutors, it is not enough to simply endow oneself with perfection, it must be done with humility, grace, servitude, and sprezzatura, which stresses the degree to which Castiglione considered it a strength of one's character rather than some exteriority. Sprezzatura in English and French can be considered as "a certain nonchalance." With these words, Castiglione highlights the act of concealment, the act of appearing so *as not to be acting.* A Courtier has to perform, to act a certain way that is pre[de]scribed. The Count continues: "I have found quite a universal rule which in

this matter [of grace] seems to me valid above all others, and in all human affairs whether in word or deed: and that is to avoid every affectation in every way possible . . . to practice in all things a certain *sprezzatura* so as to conceal all art and make whatever is done or said appear to be without effort or thought" (32). It is this element of *The Courtier* that is the most striking and unique as responsive to earlier machinations of control. In no previous bodily treatments, not in mathematizing the body, Greek self-care, medieval anxieties, nor temptation-resistance is there such emphases on performativity as imitation. The performative element involved with sprezzatura stages courtly superiority as natural expression without the taint of arrogance. The inculcation of sprezzatura besieges the body, wrenching it from simpler concerns of resisting innate impulses and catapulting it into new realms of mind over matter played out on the stage. It is no coincidence that theater was revived (as the Greeks had done) during these times. The performative body is a machine but a machine that is *not* a machine, containing control that does not appear as control, natural perfection that is anything but, and an art that must not be exposed.

Flash Forward: Out of the Performative Middle Ages and into the New Millennium

Culture has for a long time been holding the body hostage. Discursive normativities have for a long time been the holy stages operating as cages of the body. Rene Descartes will, in the 17th century, break with the Aristotelian method and develop the modern mechanism of the scientific prerogative. *Cogito Ergo Sum* is the prime mover of *Second Meditations* in which the performative split between mind and body, material and immaterial, master soul and master flesh manifest most profusely. I think; I am therefore [t/]here. If I believe that eye exist eye therefore do exist.[69] In Classical systems, there is no need for the body. Descartes is not the first thinker to establish the mind-body

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[69] (AT VII: CSM II 16-17). *Second Meditations.*

problem, but Descartes is the one who dissolved the body but not the mind. After these

middle times and even well into the Renaissance and even still to this day, subjectivities

were left in disembodied dances up-on the strings of culture, intimately reflective of

each(o)thers' performance, lighted up on each(o)thers' stage. Influenced and informed by

early Augustinian treatises that set the temptation-resistance paradigm in motion, early

medieval writings dissolve into theater. Theater. Teatro. Performance. Expression.

Mirrors. Medieval stories are consistent attempts to reconcile the flesh and the self, the

subject and its object, an object and its subject, a tension into focus. The Middle Ages

spanned millennia. In only the last 150 years, wireless communication has altered the

face of humanity forever afterward as such tools inherently challenge [e]limin[t]ation. I will

take leave of the Middle Ages where performative tensions reigned supreme and move

into digital realms because the tools at hand are unlike any forged before.

Flash forward a very short (((((((715 years![70])))))))) when researchers from Duke

University[71] were successful in disseminating information wirelessly to lab rats by

implanting electrodes in their brains. They created a direct brain-to-brain interface linking

two separate minds together for the first time. One caged rat was able to pass

information to another rat in another cage 1,000 miles away. This rapidity of technological

development is shocking and a little bit jarring. Considering the unprecedented rapidity of

wireless technological development, it is not unlikely that such inter-face-ing tools are

soon utilized by *homo sapiens* in my own short lifetime. It is not unlikely that information

dissemination will dramatically change in the next coming decades and these changes

will simply continue to fulfill the technological prophecy begun in the later nineteenth

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[70] 2013

[71] For more information and a much more detailed and esoteric description of this development, se[a]: "Perceiving Invisible Light Through a Somatosensory Cortical Prosthesis." Eric Thompson, Rafael Carra, and Miguel Nicolelis. *Nature Communications* 4.2 Feb. 2013. Print.

century. Just yesterday,[72] one billion people were officially online, linked-up-and-Cyb[o]er[g]-networked. An Internet Brain Digital Hive Mind-like society is not too far a fiction. These tools are so rapidly changing the way the human is ordered in the cosmos and therefore exactly how to act as knowing subjects-in-the-world. It is just as likely that the notion of "culture" will dramatically shift as the tools at hand uncover more and more of the mysterious substances that comprise the stuff of "us" and radically change the manners in which *homo sapiens* communicates with all types of life and life-forms. Strange days have found us. What of words when they are no longer needed? What of culture in the electric context of digital globalization? What tool may emerge that harkens the death of language and finally puts an end to the performative subject?

To move in the post-humanist age is to move onto the post-performative [st]age. The hetero-topic counterpart to culture is nature. The counterpart to performance is the natural, and that to imitation is the ideal. The performative subject is strained in the digital [st]age. An event called The Mapping of the Human Genome, for example, is a narrative birthed from its mother narratives of Scientific Progress and its completion marks new beginnings in biomedicine, anthropology, physics, philosophy, genetics, robotics, physics, and engineering. This event was achieved with the help of cutting edge technology and robotic assistance. Mappers are moving on from *homo sapiens* and sequencing animals and plants just as Aristotle had dome millennia before although in an altogether different manner. New innovations in neuro-science, man-machine fusions, telescope technologies, deep space probes, Mars rovers, Genome mapping, DNA splicing, artificial trans-plants, and Artificial Intelligences are pushing at the delicate fabric holding together what ever it is *homo sapiens* never was. Cultural boundaries are collapsing under the weight of instant Internet mass communication technologies. New species in deep sea

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[72] 20 August 2013

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abysses on Earth are found almost daily. New planets in deep space are discovered nearly every week on average. The next is upon us[now]. It is time to investigate the tensions that naturally antagonize the performative phenomenon once birthed in the Middle Ages. In doing so, new Cyborg subjects emerge.

Chapter 4

The TOOL/MAKER

The presentation and emergence of Cyborg identities also means the dissolution of the category (at least in its most pure form). Now, "human beings" are comprised of a number of disparate parts and pieces because humans are blending with and into the environment. For these reasons, I want to examine language and social construction as interactive with the environment and with the objects that comprise the environment. Meaning emerges with and in relation to the natural world, which inevitably provides a stage upon which rhetorical situations have always stood. Secondly, I wish to position philosophical foci on the tools humans have made and are making in this new digital age. I believe the human being emerges into personality by reaching out and into the environment (into the space) for aid. In other words, the human being above all, has a unique capacity to create tools for use in overcoming whatever ill-equipped condition is at hand. Tools edify the human body. Tools merge and blend with the body. All tools function to overcome a material lack (like planes for wings). All tools are prosthetic. In this tool/making, the human being in the world has come very far and it is through such toolings that new meanings also emerge. The human is repositioned in the cosmos because our flat world had already rounded and now our planet seems but one in an near infinite ocean of planets "out there." A tool is edification and by now our edifications have gone digital and wireless and are, by their very nature, pushing again and again at the meaning of "life," "alive," and "living." In this manner too, humans are dissolving into the environment as our bodies morph and blend into the objects we have had at hand. There is little doubt that an altogether new way of thinking about our objects is on the horizon where human technology truly does go where no human has gone before. Tools are the reason for understanding our world and our place in it and it is through tools that The

Real bleeds through and changes, morphs and grows. Those are the reasons why philosophical focus on the human ability to make and use tools is warranted, because the human emerges into personality with and through them.

Tools are simply assemblages of material objects in the environment. Tools function to fulfill a task and some tools are built with the specific purpose of probing unknowns and even of creating unknowns. Tools and tool/making have come a very long way in the short years since human civilization, in the short years since the anonymous inventor of the wheel. In the ancient West, Leucippus' pupil, the pre-Socratic Democritus, for example, formulated a basic atomic theory circa 350 B.C., ancient Greece. Since then, over 200 subatomic particles have been theorized or verified; the list keeps growing and growing. New recent t(oo)ls[73] have pushed the narrative much further as the subatomic world is unleashed in full force, tipping attention to the elementary particles that continue to seek the stuff of *homo sapiens*. Most have been captured (their tracings have been measured) by the use of very sophisticated particle accelerators that collide them together at nearly the speed of light. In fact, this very year,[74] the Large Hadron Collider run by the European nuclear organization, CERN, finally verified the presence of the elusive Higgs Boson whose field somehow seems to give matter its mass although no one really seems to know quite how. The collider has exposed up quarks and down quarks, leptons and electrons, muons, and neutrinos. Quarks are bound together by some forces in the exchange of gluons. There is space everywhere and between everything. Unlike the electromagnetic forces that are determined by their electric charges, which are positive or negative or north or south poled, a color-charged force,

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[73] Like the microscope co-invented by the Romans in the first century A.D. and later edified by Zaccharias Janssen and his father in the late 16th century.

[74] 2013. Light years are very long distances rather than quantities of time

which also contains an anti-particle nature, can determine quarks. Quarks are therefore, red, green, and blue but also anti-red, anti-blue, and anti-green. Red and anti-red make white . . . nothing. At this strange moment with/in the great scientific epic, such strange objects taken together somehow comprise my flesh and the flesh of all that is, human or nonhuman, animal and object alike.

We make tools and our tools become us. In the new millennium of wireless technologies, one ability more than any other sets *homo sapiens* apart from the animal kingdom and that is the ability to create tools in order to overcome material constraint (such as finitude, the inability to fly or see into deep space without the aid of a plane or a telescope respectively). In only the last few decades, humanoids have built robots that rove the surface of Mars, taste and smell fine wine and food, respond to emotions and color stimuli, teach other robots language, build other droid robots, droid factory workers, and smart droid robot phones and droid drones. The digital tools at hand are quickly becoming the new thing of "experience" and are leaving the radio in the dust so to speak. The modern Western scientific narrative fulfills ancient Eastern prophecies first uttered over 3,000 years ago. Every second the story updates and meaning added, the tools of science continue to reveal what ancient mystics have long said: all is connective. Since then, micro-micro-systems have been uncovered and quantum mechanics discovered. We live in a world where laser beams are reflected off the moon, which the Apollo missions of the sixties space race allowed humans to walk upon! Deep-sea submersible technologies are allowing humans to enter alien territories on Earth, finding never-before-seen beings nearly every day while in operation[75]. M-theory, a Cyborg scientific theory that fused components of string theories working in the 10th dimension with those

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[75] we have only explored five percent of our own ocean. There are better maps of the surface of Mars than the depths of the sandy oceans.

competing theories in the 11th, is postulating that so-called "big bangs" are infinite collisions between mem[brain] worlds. None of these feats could have occurred without the use of tools. Such tools are used via activity-in-the-world to achieve a purpose that otherwise *could not be achieved unaided.* Negotiating with tools means to negotiate to a higher order and to use the objects around the body to overcome the ill equipped body. Descartes said, "I think therefore I am." I say: "I'm assembled and here we are." In such a mechanistic digital age, I am Cyborg. I am tool. Unknown architect[s] for unknown purposes assembles me.

<div align="center">The Cyborg Language King</div>

At the beginning of the digital computer tech boom in the nineteen 80s, Donna Haraway became the most well know early figure of Cyborg mytho[d]ologies and after there have been scarcely any. At the swelling of the technological tide, Haraway speaks of our times in *Manifesto for Cyborgs*: "By the late 20[th] century, our time, a mythic time, we are all chimeras, theorized and fabricated hybrids of machine and organism; in short, we are cyborgs. The cyborg is our ontology, it gives us our politics. The cyborg is a condensed image of both imagination and material reality . . . .the relation between organism and machine has been a border war" (117). Of her three border crossings, the first is the erosion of the boundary between humans and animal: the result of Global Warming, tourism, medical experimentations and progresses in the scientific narrative (also reliant on tools): "Baboon hearts for babies evoke national ethical perplexity-- for animal rights activists at least as much as for the guardians of human purity" (24). The second boundary transgression is between humans and machines. Most importantly, she calls for biologies of design and of system rather than universal properties: "In relation to objects like biotic components, one must think not in terms of essential properties, but in terms of *s*trategies of design*,* boundary constraints, rates of flows, systems logics, costs

<div align="center">115</div>

of lowering constraints (21). Haraway is right in that it is by now very clear that all of these systems are assembled *along with language* in a much greater, although humanly imperceptible network, system after system after system. Although Haraway's work does not focus specifically on tools, it often focuses on the consequences at the use of them. Haraway's ideologies ring of truths and her perspective is a good place to begin speaking about the new Cyborg human assemblage. Even though Haraway has since rejected this early figure of the Cyborg, it nevertheless provides a piece to the picture I'm hoping to paint. Again, most theories have parts that are useful and parts that are failing like the rotten planks on the ship of Theseus. Discard, edify, move on.

      Cyborgs are assemblages comprised of a great many parts. Some parts are material and others are ideological. Some parts are visual and other parts are plastic. A Cyborg is both story and body, human and object, self and other. A Cyborg is a fused heterotopia. Cyborgs are most insistently fusions of human and tool. In fact, it may one day be difficult or even impossible to distinguish "artificial" robot life-forms from their fleshy makers. A very recent example of new technological Cyborg ontologies such as this is the development of artificial bees at Harvard's School of Engineering and Applied Sciences, which conducted the first successful flight of a micro-sized robotic bee in 2007.[76] In response to the mysterious (and alarming) disappearance of the honeybee from planet Earth in recent years, engineers are building individually autonomous hives of artificial bees. Their applications could also allow them to do search and rescue operations, covert surveillance, high-resolution weather and climate mapping, and traffic monitoring as well as artificial pollination. Their tiny "muscles" can beat wings at 120 times per 1 second. These robot bees are the sort of cybernetic technology on our horizon and the possibilities are equally fascinating and horrific. Still, the Cyborg figure is

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[76] See Walsh, Bryan. "The Plight of the Honeybee." *Time* 19 August 2013: 24-27.

one comprised of the interaction of technological narratives, their institutionalization, nature, material objects and human inter-actors. In the case of Harvard's bees, the politics of global warming meets machine. This example is also how Haraway's cyborg is best characterized. In other words, Cyborgs are hybrids of fictions and real world consequences of those fictions. She writes: "A cyborg is a cybernetic organism, a hybrid of machine and organism, a creature of social reality as well as a creature of fiction. Social reality is lived social relations, our most important political construction, a world-changing fiction" (7). Haraway's Cyborg is fusion of technology and flesh, totalizing fictions and totalizing embodiments and Harvard's buzzing bee is only the tipping point.

I consider "Cyborg" to mean any fusion of disparate parts and pieces. Language is a tool of communication and in this manner, language requires interaction and inter-activity in order to survive, evolve, and live on, another exemplar Cyborg system. If the human subject emerges out of activity in the world *and with* the objects that comprise it, new ways of thinking are becoming possible with the use of such "objects." When tools are used the body is fused. A very good scientific example of Cyborg ontology is an experiment by dual neuroscientists Sandra and Matthew Blakeslee. Their description of body maps speaks to the fusion of human-made tools and nature-made fleshes. The Blakeslees scanned neurological brain patterns to understand brain function during tool use. A few years ago, the Blakeslee's found a sort of space formulated by the brain when objects are "picked up." Using current brain scanning technologies, they saw how brain patterns literally change when a tool is picked up, perceived, and used to achieve a function. This new space, peri-personal space, is a hybrid of object and brain wave:

> Through a special mapping procedure, your brain annexes this [outside the flesh] space to your limbs and body, clothing you like an extended ghostly skin. The maps that encode your physical body are connected directly, immediately, personally to a map of points in that space, a map of the potential for action in that space. Your self does not end where your flesh ends, but suffuses and blends with the world, including other beings. (4)

These brain maps expand and contract to include the objects[surroundus both human and non. Ducking while driving under a low overhang exposes a bodily mapped space. Turning one's head to peek around a virtual corner in a video game or using a fork or listening to i-tunes or shooting a gun, every point in space is mapped by the brain, extended to include the objects at hand. In this manner, whether it is a baseball bat or sonar eyes, tools impress the fleshy self. They bend it and morph it. Horse and rider collapse, spaces appear smaller to those who are larger, and we cower from the open jaws of the 3-D shark in the movie theater. Like body maps, tool/users are necessarily Cyborg.

Across cultural, institutional, or temporal divide there is tool/making because there is material pressure and there is the will to garner knowledge. The rapid advent of increasingly technological tools is making it harder to deny an intimate link between language and materials in the environment supposedly written by it. Since language garners meaning by activity in a system, all actors in such a system are impressed by language and can impress language, even tools. Ludwig Wittgenstein is one of the few 20th century thinkers who advocates for what I consider such a cyborg view of langue.[77] For Wittgenstein, some collective complex produces common senses obtained in activity. Wittgenstein knew that, when an activity is changed, meaning changes. The representative sign remains arbitrary and useless alone. A word is called but depending

[77] Ferdinand Saussure's term. In his major work, *Course in General Linguistics,* Saussure makes a distinction between language rules (langue) and utterance (parole) arising from rules. Langue can be considered a language *system* utilized and produced by members of a community. The principles of this system are passed from one mouth to the next from first bird thus. Parole is a daughter of langue. Parolees are results of the use of the system or, in other words, parolees are individual utterances. Such utterances are the result of the use of linguistic systems. It is these parolees that linger about in the environment, capable of impressing other actors who encounter them. Books, for example, are collections of utterances and "books" are compositions of words of the "others."

on how the [st]age is set, meaning varies. Using the metaphor of the shopping list in his

"book," *Philosophical Investigations*, Wittgenstein describes language systems in the

following manner:

> I send someone shopping. I give him a list marked 'five red apples.' He takes the
> slip to the shopkeeper who opens the drawer marked 'apples;' then he looks up
> the word 'red' in a table and finds a color sample *opposite it*; then he says the
> series of cardinal[78] numbers—I assume that he knows them by heart—up to the
> word 'five' and for each number he takes an apple of the same color as the
> sample out of the drawer.—It is in this and similar ways that one operates with
> words.—But how does he know where and how he is to look up the word 'red'
> and what he is to do with the word 'five'?"—Well I assume he *acts* as I have
> described. Explanations come to an end somewhere. (3, my italics)

As such, meaning is understood in and through place and practice and by the use of

objects in the environment, which set a stage for meaning making. In this way, words are

tools of communication that are meaningful in disseminative use of a system. Words are

tools of communication that are necessarily cyborg because they are meaningful only in

interaction with the objective stages about them. Words are tools to overcome the

material apparatus of bodily division. They communicate ideas across bodily space. Later

in the same work, Wittgenstein dives off the sainted Augustine's tongue and further

augments what I am saying. He eventually argues for a primitive judgment of systems of

language because, again, systems emerge from the communion of actor and social

[st]age. Even a very simple system can be used in a myriad of complex ways but these

are all still staged by activity in the environment:

> That philosophical concept of meaning has its place in a primitive idea of the way
> language functions. Let us imagine a language for which the description given by
> Augustine is right. The language is meant to serve for communication between a
> builder A and an assistant B. A is building with building stones: there are blocks,
> pillars, slabs and beams. B has to pass the stones, and that in the order in which
> A needs them. For this purpose they use a language consisting of the words
> 'block,' 'pillar' 'slab,' beam.' A calls them out;—B brings the stone which he has
> learnt to bring at such-and-such a call.——Conceive this as a complete primitive
> language. (3)

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[78] a red bird; a high-ranking Catholic clergy member; an important item; a direction; a topic

To use a system is to master a system. "Stone Slab" can mean an action or a thing; one word can operate in differing situations. The point is that there is never a stage void of objects because meaning must emerge along with activity in the environment, with movement through and with that world. As far as objects are concerned, Wittgenstein states simply: "Objects are simple." The teaching of language is not explanation but practical training. To speak a single sentence is to understand the whole activity of the language" (67). This means that a common sense electrifies the intuitive air that surrounds their movements in space, the activities of movers is nothing more nor less than a momentary point in a far greater and much more complex complex of words, material constraint, and the actors with the tools to overcome them.

Tools can also mean to refer to the natural world. A tool is an edification and all actors in a system have gone through edification. Evolution is the primary example. Darwin's theory of natural selection is exemplar of material edification across generations (across finitudes[79] ((by passing genetic information from parent to child (((by passing genes that modify a condition))))). Some of these evolutions are human made and some of them are not. I'll further explain the fusion between the material environment and the social activity that brings meaning to it through evolution. A very good example of the Cyborg[v]fusion of narrative and material impression is what I like to call "The Myth of the Moth." A little moth's evolutionary becoming of its species is the stuff of scientific legend. Originally nesting in the forests of England, large, swarming colonies of moths have changed their DNA to evolve along with the machinations of the human beings that inhabit the planet along with them. At one time, their color was once as white as the lichens upon which they rested. Camouflage wings hid their presence from predators that

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[79] finitude simply means an end. Death.

gathered 'round them to hunt them. The late 16th century and on into the 17th the rise of machine tools urged the change from wood to bio-fuels to coal. A sudden technological change bloomed in the mid 1800s and, by the late 19th century, the combustion engine was widely utilized in factories. Steam power and iron making machines, the slatting machine, the slotting machine, the Navy cannon machine, seed drill machines and threshing machines, coastal vessels and railroad machines contributed to the growing snarl of city pollution. The white lichen died and decayed; the birds pr[a]eyed. The trees [in the forest] darkened. No longer camouflaged, the lightest moths were left exposed and vulnerable to attack. They were forced to ev(o)lve. *Fast.* By the 1950's, only dark moths remained and they spread through the whole of Great Britain. Eco-organizations, lobbyists, politicians and good citizens the world over took note and, in 1956, the Clean Air Act was passed by popular democratic vote. The soot gradually fell away from the trees and the air. The lichen returned and so did the ivory coloring of the Peppered moth. These are Cyborg moths because their ev(o)lvement is many parts fashioned out of many systems. Some of these systems are political, some environmental, legal, commercial, and some are born out of eco protest from people in the street. In our world, like peppered moths, one actor comprises another because each actor makes the others, impressing them into becoming again and again. The evolution of the moth points to an unintended by-product of human activity. In this way, all actors within a network are inherently and necessarily Cyborg, comprised of many stigmergic objects that are in turn comprised of further parts some known and some not known. If one actor impresses another, then in some way however small, that actor has played a hand in the writing of that subject.

The peppered moth is not the least of it. Evolution is natural edification. Evolution is nature's re-tooling. I'll continue walking with evolution as an explanation of material-

social fusion because it is so apparent when one examines the fossil record. The fossil

record is stigmergism archived. *Homo Sapiens* has [st]walked this planet for over

200,000 years and much longer if we follow Lucy's footsteps and before.[80] Since the first

hominid pointed up at the troubled skies, since Anaxagoras postulated on the sun, since

Pythagoras mathematized all that is, *homo sapiens* has created some of the most

complex tools ever archived. *Homo sapiens* wa[i]sn't the only animal to make and use

tools. In fact, according to the most recent issue of *National Geographic,*[81] a third human

type ancestor was uncovered in a Denisovian cave in the Altay mountains of southern

Siberia. One bone chip and two Denisovian teeth left fossilized in stone from that cave

reveal a new side to the human story. Anthropologist exhumed the pinkie bone of a small

girl, probably the last of her kind. In the cave, anthropologists found a bracelet (modern

human), a toe (Neanderthal) and a pinkie bone which wa[i]s something else entirely.

Scientists sequenced the bone using DNA analysis and cutting edge technological

scanning. The results: the mapping was so precise the team could discriminate between

genetic information inherited from both mother and father. It seems that these Denisovian

hominids walked the Earth along with both Neanderthals and early modern humans. After

the common ancestor of Neanderthals and Denisovians left Africa, it seems, populations

split sometime about 500,000 years ago. A mere 40,0000 years ago, then, modern

humans met Neanderthals in the South and Denisovians in Southeast Asia. Using DNA

analysis, scientists have determined Neanderthals and Denisovians were so closely

related that our ancestors must have diverged from theirs 500,000 years past. The finger

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[80] A trichoplax is the simplest creature known. Trichoplax lack organs and internal structure but they move nevertheless. The lineage of *homo sapiens* may or may not originate with such primitive cellular forms

[81] Robert Clark. "The Case of the Missing Ancestor." *National Geographic* July 2013: 90-101. Print.

bone and the cold cave endured and endured to impact this conversation half a million years later.

Flash forward half an epoch. A mere 213 years after Benjamin Franklin flew his kite into an electrical storm, an object called the i-phone can spit out the distance from the Earth to the moon in mere seconds and all of it is due to wireless technologies. In 1891, Nikola Tesla famously dared to suggest messages could be sent without wires. Twenty-five years later, the first broadcasts were delivered in simple Morse code, which is nothing more or less than series of lights and tones ordered to indicate a thing. In 1917, the first music was played on air and a year after that, the first transmission of human speech. Today, the manner in which information is disseminated has fundamentally shifted the ways and means by which *homo sapiens* makes movements in the world. A phenomenon called Internet radio[82] sends radio style transmissions delivered by streaming media. A media player is used to begin consuming the data before the entire file has been downloaded. These files, or *objects,* can be paused and re-played or stopped on command. Internet radios are accessible from anywhere in the world given the right tools and time. [eye-heart radio, for example, is a software application that can be downloaded onto any hardware platform, although it is commonly inter-active with "smartphones." Books can be instantly shared from one digital platform to another. They can be bought and sold without touching anything by using voice command, a "smartphone" and a cyber "store" called "Amazon." Digital streaming and other such media devices all point to a great shift in the ways humans have access to information and to the archived knowledge of their species, which by now it is very clear has migrated into that vague and hazy nowhere of cyberspace.

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[82] Web radio; net radio; streaming radio; webcasting; e-radio; [eye] heart radio.

Wireless technologies are made to overcome material constraints as all tools and it's getting increasingly harder to deny we haven't tapped into some strange new method of human-object interaction, an altogether new sort of production. Tool objects are technical now; they are *technes,*[83] which are productive. A *techne* resembles *technology* in that both, at the most fundamental level, imply the knowledge of production, of making and crafting a thing for a purpose. A *techne* can be understood as an activity that creates an assembled object that is productive. I'm speaking about the human capacity to make and mold things in the environment to function for a purpose that could not be achieved unaided. Because technological tool-objects change the way we see the world, they change our movements in those worlds and in doing that, they change the world. I am not saying that narrativities do not exist. I'm saying that narrativities are deeply impacted by tools at hand and vice versa. Radio transmissions, for example, are a relatively new technological tool in the million-year story of *homo sapiens*. Using radio fundamentally changed the way information was disseminated and connections in knowledges are capable of being made. Telescope technology, for another example,[84] was built upon the discoveries of many others who came before but it was made to overcome one material constraint shared the world over: *homo sapiens* is a creature born without the sight capability to peer above the atmosphere. The eyes of *homo sapiens* are very inadequate

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[83] Aristotle's conception of *techne* is the one I mean. Consider it defined as follows: "Since building is an art [*techne*] and is essentially a reasoned productive state, and since there is no art that is not a state of this kind, and no state of this kind that is not an art, it follows that art is the same as a productive state that is truly reasoned. Every art is concerned with bringing something into being, and the practice of an art is the study of how to bring into being something that is capable either of being or of not being...For it is not with things that are or come to be *of necessity* that art is concerned [this is the domain of *episteme*] nor with natural objects (because these have their origin in themselves)...Art operates in the sphere of the variable." [*Nicomachean Ethics* 1140a 1-23].

[84] The Hubble Space telescope has been integral to many of these achievements. It was launched into space by the shuttle *Discovery*. Hubble has been talking since 1990: 23 years and 10 days and it speaks still. It was the first satellite probe to reveal deep space. Tools on board: Corrective Optics Space Telescope Axial Replacement (COSTAR); Faint Object Camera (FOC); Faint Object Spectrograph (FOS).

for viewing deep space. That is the reason why telescopes were built. From the ground out, *every time* so far a new instrument has been pointed into space, human knowledge radically shifts. *Every time* an object has been used in explorative capacity thus far in space, it has outdated and outperformed its planned lifetime.[85] Even now, the International Space Station is under construction, built with the co-operation and co-ordination of many nations at once. Building a satellite city in space is too much a project for one country alone and, in communal goal, the construction of the largest habitable space object has been so successful as a multi-national cooperative that it is now large enough to be seen with the naked eye from the ground of our planet spaceship Earth.

Tools have played a hand in writing the story of our reality because they change how humans understand their place in the cosmos and, frankly, their s[p]lace with each other on Earth. Some objects are *transgressive.* They are transgressive because they act at their own accord, impacting the narrative, impacting what is expected of them, impacting the conversation by the information they are capable of gathering. I'll further explain what I have been saying about such innovations in explorative technologies by example. The National Aeronautical Space Administration (NA[86]SA) launched the satellite Voyager 1 in 1977. It is the furthest traveling humanoid-made object to this day, the ultimate Alexander. Its 3-year mission has expanded to operate for the last 35 years. The hearty little spacecraft has endured for decades longer than planned and continues to send data from deep space, fundamentally shifting the scientific narrative nearly daily. It routinely communicates to the humans who made it, exploring previously unknown

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[85] of missions successfully launched as of Oct. 2012

[86] During Eisenhower's term, Project SCORE came into being. Signal Communications by Orbiting Relay Equipment (SCORE) was the world's very first communications satellite launched aboard the Atlas rocket into space. December 18, 1958. Launching objects into space is often the result of [m]any variations of geo-nationalist strategies. One of the most famous is the Soviet launching of Sputnik. Another is The Moon Landing by "The United States."

regions of interstellar space currently inaccessible by humanoid bodies. It is an unmanned aerial vehicle that disseminates states of affairs wirelessly to its grounded makers on mission control. Another similar aerial technology, the Gemini telescope, sits upon a mountain peak in Chile and at a high point in Hawai'i at once. Gemin[eye examines starlight in very high resolution. By interacting together, Gemini's two giant lenses operate as one even though they are 5,961 nautical miles a[ ]part. Communicating together, these assembled objects are the most advanced infra-red scopes ever made. These scopes were made because humanoids were *not born equipped* with eyes capable of viewing that part of the electromagnetic spectrum unaided. In only three years, Gemini helped to locate 27 separate planets, marking yet another re-positioning for Earth and the [s]places of the humans and their objects upon it.

Digital tools do more than wirelessly communicate by going where no human has gone before; tools of the current age are ultimately dissolving the last spaces left between human and machine, between the artificial and the flesh, plastic and visual, human and object. These movements are movements toward a post-humanistic future and it may very well be a future that dissolves language altogether except in the name of "history." A recent television episode of *The Human Body: Pushing the Limits* that aired on the Science channel featured Cheri Robertson, who shared her Cyborg experience after a car accident left her eyes blind and unable to see in the traditional sense of the term. She spoke: "I was in a car accident when I was 19 years old. I was passenger in the car and the driver fell asleep at the wheel; we were hit head on by a small truck and both of my eyes were just . . . destroyed." Hoping to regain the sight she once had, Cheri volunteered for a new and pioneering medical procedure engineered to interface material objects with the brain in order to edify the eye. Doctors drilled holes on either side of her head, exposing her brain; they implanted two metallic triangular plates, which each

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housed over 200 tiny electrodes, which are connected directly to Cheri's visual cortex in the back of the brain: occipital lobe. The medics string a series of cables from the port on her brain. The electrodes run from a computer to a camera on Cheri's eyeglasses, designed to help her see albeit in a radically different manner than most un-equipped of *homo sapiens*. Cheri remarks: "It was quite a shock to me when I felt all those terminals sticking out of my head. I guess I wasn't expecting . . . *that.*" Despite her so-called "blindness," Cheri sees light "flashes." In order to help this blind woman see, her doctors mathematically plotted her "flashy" responses to stimuli and ordered them. They map the electro-magnetic response. They connect it with the camera. Cheri is outfitted with the gear, complete with the settings. Whenever an object moves into the field of vision, she will see two flashes of light. Even though she cannot tell which object is there, Cheri at the very least can tell if an object *is present* simply by looking at it. The television camera crew follows an equipped Cheri on a walk in the city. The yield: "When I saw my first light, it took my breath away. Oh wow. I could not believe it. We knew it worked and it was very very thrilling for me. I really lit up. Something lit me up. I can see two big dots of light. Wow! I saw two very big flashes of light." This early in the project, the docs have only activated some of Cheri's electrodes. Eventually, they hope to connect many more. This would vastly improve the scope of her vision. Cheri is a metaphor for a new[er] age whereby *homo sapiens* necessarily overcomes material limits by the use and proliferation of technological tools that communicate wirelessly. The point is that we are now living in a fantaseyentific world of human-machine interfaces, robotic edifications to the natural flesh, wireless interconnections between mind, body, and material object. Such material interlocution exposes matters as much more than mere [st]ages on which the discursive acts for these are no docile bodies. These are the tool/makers.

It is clear that our abilities as tool making animals have enabled us to sometimes transcend the limits of our material condition as we attempt to make sense of the world. All tools are made to overcome. All tools at hand are made to remedy a material lack. All tools edify the human body. Eyes are tools used for "seeing," for example but without technological edification, they cannot perform certain functions. Here, it is necessary to think in two directions at once.[87] Eyes are part of the body. Eyes are also tools. Eyes (for most) were givens at birth, tools for seeing that were provided by "nature." Pieces of the body can operate as tool. At the same time, those pieces can be modified by other pieces that enhance the tool. Prosthetics. Looking out from the early cave, *homo-erectus*[88] must have known frightening things: thunder and lightning, floods, wild carnivorous beasts, hunger, loss, pain, and love. Due to evolutionary events, human eyes are not equipped to look out and up to deep space without the aid of technological tools like Gemini and Voyager 1. The biggest and most famous of tools have all outperformed their intended function and continue to disseminate information to their human makers. Such tools operate to aid the human being in the operation of observation. We have edified our eyes. We have moved them closer to an ideal. The edifications are numerous and they have all fundamentally changed the way humans are placed in the world. A few are as follows: The Wide Angle Search for Planets, or WASP telescopes take pictures of space by measuring the movements of stars light years in distance from our own at 400,000 captures per minute. When a planet temporarily passes across its parent star, the apparatus collects data. 8 digital cameras act together, communicating with each other to

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[87] In both/and ways as I have been describing; this is the same manner of thinking required to comprehend, for example, wave-particle duality or quantum entanglement (pairs or groups of particles interact in such ways as their quantum states cannot be untangled. They cannot be described independently. Their states must be given for the entire system).

[88] Literally meaning "upright human."

produce pictures of interstellar states of affairs. WASP has revealed several planets outside our own solar system, adding to the 888 in nearly 700 planetary systems known by other tools used thus far.[89] Planck is simultaneously a German physicist and a spacecraft. Planck uses refrigeration to make itself colder than space. It was launched in 2009 and uses electromagnetic spectrums to take the newest and the oldest photos the world has yet known by capturing Big Bang tracings on film, pointing to an expanding universe and one startlingly older than once thought. The cosmic microwave background images from Planck impressed the dominating scientific narrativities of the shape and structure of the universe as well as its composition and history. Voyager and Gemini and Planck and WASP are few out of thousands that have all very recently impacted scientific narrativities and fundamentally aided in mixing *homo sapiens* around and around in the cosmos.

The Material Subject: Impressions from Natural[90] Tools

In the investigation of motion, Aristotle always took into account factors from the environment [*periechon*] in determining cause. Communicating with the environment in fresh new ways can help us think differently about the material things in the world that comprise us and connect us and network us together. Like Aristotle, we can philosophically look to the material world for answers. It was Aristotle[91] who began to

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[89] As of 2013

[90] the heterotopic counterpart to the artificial. The counterpart to the social. I mean "natural" to signify *a prioris,* material machinations like evolution, and other kick backs from the world that comprises and contains life

[91] In the first two books of *Physics,* he begins to define the methodology for obtaining a scientific understanding of nature. In *Metaphysics,* Aristotle outlines the differentiations among and between *species,* which can be differentiating into further sub-species. At some fundamental and primitive level, however, even these can go no further. At this point, as I've already explained, Aristotle breaks from Platonic ideology and identifies particulars *within species.* These are the seeds of ordering and dividing nature.

rank and order the things in the world as "living" or this or that *specie* or *genus.* He writes of the environment in *Physics*:

> There is always some part of the animal's organism in motion and the cause of the motion of this part is not the animal itself but may be its environment. Moreover, we say that the animal itself originates not all of its motions but its locomotions. So it may well be the case--or rather perhaps it must be the case-- that many motions are produced in the body by its environment, and some of these sets in motion the intellect or the appetite, and this again then sets the whole animal in motion. (VIII 2, 253a11-18)

When an animal is at rest it is not at rest. Sometimes its environment moves an animal. I do not consider the human being as any different. Like Aristotle's early observations, looking out at the world and making inferences about it continues along with the creation of tools that allow the human to travel in areas previously unmarked by human eyes. Animals learn how to survive in the environment by moving through it. Movement in the environment presents a need for limbs, eyes, ears, energy, and so on. *Exploring* the environment is how things learn to move. Aristotle knew this and so he intimately studied movement throughout all of his major works. Aristotle knew that picking up things in the environment, living in it, emerging from it and dissolving back into it was the very stuff of life.

As a younger student myself, I had been fascinated with bodies in motion just as Aristotle had millennia before. I obtained a degree in biological physics, hoping to understand moving bodies more intimately. I was stricken by the lack of information although I learned how bodies are made of particles and atoms, which in the most clichéd of senses is "the basic building block of all matter." My body mass is hydrogen, oxygen, and carbon with a bit of nitrogen, calcium, phosphorous, and so on, comprised of water, the most basic element of all life forms here on Earth. Humans share this aqueous trait with ants, polar bears, birds, dragonflies and even rocks. Water, proteins, fats, carbohydrate, DNA, cells, gases, minerals, elements and acids are all arbitrary

categories for substances we know surprisingly very little about. Each new "discovery" yields ever more questions.[92] I can speak of bodies chemically, atomically, anatomically, or element-ary but no matter the order there is no glue or tape or known force that holds things together. After a while, science begins to sound like a very fantastic fiction. Still, the moving bodies *that containusnow* remain mysteries. In this regard, I'm reminded of the Starfleet Captain Kirk and the mission of his mythic spaceship. Kirk once spoke in the original series (TOS) of *Star Trek,* 1967 in "I, Mudd:" "What is a [hu]man? What is that lofty spirit, that sense of *enterprise*? That lofty devotion to something that cannot be sensed nor fully realized but only *dreamed.* The highest reality!" Like Kirk, after years of study and a scientific degree on paper, I simply came to realize that the human being is not definable by a single condition but rather a large collectivity of conditions held up together both known and not known. As such, the philosophical focus necessarily rests on the tools of nature because it is they who will help us, perhaps for the first time, see more clearly what the facts are.

Flash forward millennia from Aristotle's study. The current technological age is a new tool age, a fascinating and chimeric time, an incredible edge. Each new discovery shifts the narrativity of human being-in-the-world. Aristotle did not have the technology of deep-sea submersibles to enter deep sea abysses. Darwin, the other great observer of

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[92] For the Dionysiac, I prefer The Who's "Who Are You? from the album (an assemblage) of the same name (*remastered1*). I suggest using G-(o)-(o)-gle (a search engine) to access this art object for "free." If one has the right tools-at-hand (the right privileges), the digital archive (the Internet airwaves) will burp this up quite quickly, perhaps for a small fee however, which makes its own sort of point. For the Apolline, *Who Are You* is the 8 th studio album by English rock (stone) band The Who, released on 18 August 1978 in the United Kingdom and MCA Records in the United States. It peaked at number 2 on the US charts and number 6 in Europe. This album was made and consumed while I was in my mother's womb and thus I have included it t/here. The Who (themselves assemblages) bridged progressive and punk rock (which were colliding at the time), creating a new kind of cyborg rock and roll. Keith Moon was their tragic drummer. I use it h[ear] because the mus[e]ic speaks the inclusion of rhythmic arguments and simultaneously provides evidence of blending styles to create anew. Further, it contains all of the 27 metaphorical topics. The cover art objects on the album cover (of the *remastered* version) are riddled with electric communications tools.

Earth life, had no deep sea submersible technology even though many varieties of sea

cucumbers and interesting creatures have recently been discovered right off the coast of

the Galapagos, in the trenches below the tiny islands he visited in 1835 aboard the famed

Beagle. One of the most fascinating findings as a result of deep sea submersible

technology, for example, is the Ophiuroid. The brittlestar. The brittlestar is one of the

most diverse animal species in existence, providing testament to the arbitrary nature of

Aristotle's early categories that remain in different formulation even still today. Ophiuroids

usually live in the deep of high-pressure sea abysses ad thus it has been very hard to

find them. The recent development of submersible vehicles equipped with labs and

cameras have made their identification possible. These sea creatures crawl along the

seabed by propelling themselves with five long and whipping arms. They have been

doing that for 500 million years. There are over 2,500 species of these types of creatures,

one of the most diverse groups of animals on the planet save for birds. Some are six-

armed mutants. During periods of regeneration, some are three armed or half-armed.

Some divide by fission; some are hermaphroditic; some are protandic; the most aesthetic

of all are bio-luminescent.[93] The brittlestar is the ultimate fish/eye lens. This fish was

uttered on previously by Karen Barad in *Meeting the Universe Halfway*. Of the

phenomenon, she writes:

> The brittlestar does not have a lens,[94] a brainless invertebrate with a skeletal
> system that functions as a visual system serving as the line of separation, the

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[93] Organisms that produce light. The luminescent brittlestars mostly emit green light wavelengths. These wavelengths pass the furthest through sea water. Over the last 500 million years or so, it seems these fantastic cyborgs developed the ability to literally shine through their environment.

[94] For the Dionysiac, I prefer to edify these thoughts with Rush. "Lime/light" from the album *The Spirit of Radio*. The Island Def Jam Music Group, 2002. For the Apolline, I chose to layer this object here because it contains the fragment "caught in a fish eye lens" and also very clearly speaks to creatures beyond the "gilded cage," which is a metaphor for performative society. All creatures move around in the environment but humans are the only ones that resist their natural im*pulses* and put on a show. Rush is a musical *band* that, after the advent of wireless electric technology, was one of the first rock groups to experiment and express with electric instruments. Like Rush, the brittlestar is a metaphor for a new age (the next; the future; the altogether different way of

mediator between the mind of the knowing subject and the materiality of the outside world. Brittlestar's don't *have* eyes, they *are* eyes. . . . for a brittlestar, being and knowing, materiality and intelligibility, substance and form, entail one an[(]o[)]ther. . . . this is an animal without a brain. There is no *res cogitans* antagonizing about the postulated gap between itself and *res extensa.* There is no optics of mediation, no noumena-phenomena distinction, no question of representation.

Human diversity pales in comparison to brittlestars. The brittlestar has challenged the very notion of "living" thing. It moves without a brain but perhaps not a mind; it is responsive and it *moves*. This fish impresses the myth of what *is*. The other "things" and "creatures" that inhabit the world along with *homo sapiens* are surely enough able to impress the current rhetorical situation and the evolution and development of future generations. This fish is Cyborg because, as Barad points out, "materiality, intelligibility, substance and form" entail one another, and dissolve the representative field that is supposedly always present.

Recent technologies have made possible "The Mapping of the Human Genome[95]" and this event is marked in its impact because it has allowed new, striking connections between humans and nonhumans, further dissolving the borders between the human and the natural world. The Mapping of the Human Genome exposed strange connectivities and ultimately support Darwin's early findings. The Mapping has shown how we share thousands and thousands of genes with our closest ancestor, the great

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speaking). Their work contains these metaphorical topics: the stage; the eye (the lens); the light; the cage; the tool; the sea

[95] The Genome Project was first funded by the U.S. Department of Energy in 1987. It took 15 years. In 2003, the first findings were published and continue to do so daily. Many genomes are now mapped from many species. Such genetic code is made of AGTC bases. In many ways, this sequence is like a computer code, a program that determines the composition of a networked structure. The Mapping has not de-railed the early findings of Darwin; rather, these scientific findings through tool-use continue to support the theories of Natural Selection and evolution. DNA sequence can be thought of as arrangements of objects in space. In this manner, eyes and DNA and cells and mitochondria and genes and genomes are all tools of nature that fulfill a function and they have been operating far longer than the tool of language.

ape Bonobo.[96] The surprising find, however, was not a connection between *homo sapiens* and *pan paniscus*,[97] but a genetic correlation between *homo sapiens* and almost every other creature that walks the face of the planet spaceship Earth. For one example among a great many, when any eye looks into any other eye, there/in reflects an image. Given the fantastic discrepancies among eyes found throughout the animal kingdom, it was long held in scientific dogma that each eyed species developed their lenses upon separate genetic strains, evolving independently millions of times over. The tools that constructed the Mapping have, however slowly, been revealing otherwise. *Every* time *homo sapiens* looks into the eyes of another, those [i]s should be considered mirrors because all eyes descended from the same mechanism. The development of assembled objects humans call "eyes" is regulated by a common gene; all creatures with eyes share a common genetic derivative from a single ancient ancestor; the Pax-6. Pax-6 encodes proteins and thus serves as a regulator in the construction and pattern formation required for differentiation of parts and pieces in material bodies. The pax 6 gene is the eye gene and any creature with an eye on this planet shares evolutionary kinship. So-called "defects" in this gene therefore cause eye malfunction in fruit flies, lab rats, humans, cats, cattle, fish, and Apeiron alike. The molecular characterization of Pax-6 genes from different species is a commonality, breaking through the illusiveness of divide. When one creature looks into the eyes of another, they are staring in some way however small into those of a very strange relative. The eye is a material lens and it remains one of the most complex and mysterious structures ever known, second only to the brain. Still, something about the eye is pleasing to the machinations of nature because eyes are material objects that have endured the tests of natural selection for millennia. Optics has long

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[96] *pan paniscus*

[97] Bonobo

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been in our ancient tool/kit. Flies have eyes. Cows, chickens, hurricanes, mosquitos,

spiders, camels, giraffes, orca, oarfish, crabs, lambs, eagles, and hyrax all have eyes. All

eyes are millions of years in the ma[y]king.[98] The incredible diversity of eyes is the direct

result of change and time and specialization and edification, rinsing, re-re-re-re-re-re-re-

re-re-re-re-re-re-re-re-re-re-re-re-re-re-re-re-re-re-re-re-re-re-re-repeating, recycling upon the

genetic framework of the paired box protein, Pax-6.

Another surprising result of The Mapping, exposed an interesting object called

Forkhead Box Protein P2. FOX P2 has very recently been categorized common inside all

vertebrates. This protein object seems to be integral to genetic linguistic development.

According to a few quite fascinating "Mapping" contributions to "Science," mutations of

FOX P2 in both animals and humans indicate impairments *or* evolutions of language,

depending on the perspective. All genetic vertebrates (the canary, the zebra finch, the

Ivory Billed Woodpecker, spiders, and humans have the genetic (re: material) capacity to

pass rules of communication from one generation to the next. The canary may not be a

parrot after all 'cause you know sometimes words have two meanings.[99] FOX P2

increases during periods of song learning in birds so the canary (which relearns these

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[98] For a much more esoteric and complete version, see Callaerts P, Halder G, Gehring WJ. "PAX-6 in Development and Evolution." *Annual Review of Neuroscience* 20.1 (1997): 483–532.

[99] For the Dionysiac, [p]layer on Led Zeppelin's. "Stairway to Heaven" from the global hit album, *Mothership.* Atlantic Records, 2007. For the Apolline, rock and roll is a very special phenomenon to me; its breadth stretches beyond musical notes. Rock and roll is a metaphor for the transgressive. Led Zeppelin is another musical assemblage, their message is this: It is true the sign is arbitrary, endless meanings are evidence of linguistic failure. This new day at dawn is a technological and digital one, an age that has made possible the conception of gene as machine, an electric day of human-non-human[inter]connectivity. We'll have to change the road we're on, philosophically speaking, because there is little doubt we are entering a post-human [st]age. This may mean science and philo-sophy (the love of wisdom, Greek) may better shake hands across disciplinary divide. The evidence of material agency is mounting as new and intimate connections between species continue to emerge. In other words, the material world is able to speak, little by little as its secrets are slowly uncovered by the use of the tools that probe it. Secondly, I included this art object on the mixed tape because it contains the following of the 27 metaphorical topics: the bell; the pointing up; the bird; the sea[n]; the sun; the rose; the road; the queen; the wind; the stone; the light.

intricate arrangements anew every year) can communicate persuasively with other birds.
[100] When linguistic systems are infinitely less complex than human capability, it does not necessarily logically follow that those systems are not linguistic systems Language, it seems, has been written into the code all along, our brains respond to its use, our bodies pass it along like a social virus that sometimes goes biological, each counterpart developing not in tension but with a strange and awkward unity that is only just now beginning to emerge. The point I'm making by invoking The Mapping is to show how much a technological age engenders a post-human stage. Philosophies that extinguish animalism from humanity, de[marking human from animal on the basis of language making are becoming harder and harder to defend. If there is no human, there is no language. New connections are uncovered daily and species are more and more exposed as arbitrary category. The best way to explicate what I mean further is by continuing to fuse the nature of language with the nature of biology as the posthumanists I have been describing have been doing for the last few decades. In doing so, new constructions will emerge.

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[100] For more information on FOX P2, see Irene Pepperburg's "Vocal learning in Grey Parrots: A Brief review of Perception, Production, and Cross-species Comparisons" in *Brain and Language* or Kato: "Song Memory in Female Birds: Neuronal Activation Suggests Phonological Coding" in *Neuroreport.*

Chapter 5

New Constructions

> "Borders are set up to define the places that are safe and unsafe and to distinguish Us
> and Them.[101] A border is a dividing line, a narrow strip along a steep edge. A borderland
> is a vague and undetermined place created by the emotional residue of an unnatural
> boundary. It is in a constant state of transition."
> --Gloria Anzaldua, *Borderlands/La Frontera*

All of my intentions exhaust themselves at the feet of this: Fusionsthefutureman.

The human being comes to an understanding of the world by internalizing a symbolic

system. Technological advancements such as hive mind technology are allowing a new

sort of human figure to emerge and this emergence is likely to happen outside the realm

of symbolic identification altogether. It is time to think differently. The material world and

the human are fusing together. Since harnessing the power of fire, since the invention of

writing, since the printing press, since type, since computer software, since wireless

technologies, and since Hubble,[102] we can think about these environments and the

objects that comprise life quite differently than we have before digitization (wireless

technologies). There are likely billions of environmental spaces "out t/here" and the life

contained, maintained, and constrained within them are just as likely wildly differentiated!

Since the Apollo missions during the space races of the Cold War fifties, Rovers have

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[101] For the Dionysiac, play from the mixed tape Pink Floyd's "Us and Them" from *The Dark Side of the Moon.* For the Apolline, I chose to place this object t/here because its expression resembles Anzaldua's words and hers theirs, layered metaphorically. I do not intend to mask her words or diffuse but rather simply connect them with rock and roll. I simply mean to say that the beat from the band makes me fell similarly as Gloria's prose in which she implies the lines dividing us and them disappear (*this* or *that*). With *is* without and X *is* sometimes Y. I also chose this object because it is an assemblage of the following metaphorical topics: the moon; the rhythm; the eye; the pointing up; the road; the light; the storm; the rose.

[102] As do most things, "Hubble" is doubled in meaning. First, Edwin Hubble was born in the late 19th century and became a very prominent scientist in the 20th century. Hubble looked into the largest telescope in the world at that time and "found" that there are galaxies out there in space that stretch far beyond our own. That telescope on that day in an observatory in California, Hubble exploded the hegemonic worldview. Secondly, "Hubble" is a space telescope that is currently orbiting our planet Earth. This object is named after Edwin Hubble and remains in orbit still. This Hubble has been in operation for more than two decades and incited some of the first space walks.

been on Mars, billions of potential Earth-like planets and trillions of stars have been

theorized (and it is only a matter of time before they are mapped), robots have replaced

millions of humans (because they do jobs more efficiently and more precisely), and new

animal-hybrid and human-machine interfaces have already begun. I believe it is only a

short matter of time before new life is discovered and so-called "alien" species are

contacted. Yes, the human is currently linguistic but that is not how things have always

been but I do not think the Empire of Signs will be holding up very much longer. There

are ways knowing that are not linguistic. Categories between human and nonhuman,

species, and genus, up and down, this and that, man and woman, object and subject,

plant and animal, robot and human, plastic and visual are rapidly dissolving and it may

one day soon be impossible to tell such things apart. In this fusion (the fusion between

humans and their objects), there is agency. I am comprised of objects which possess an

imposition on my own agential will. In that, and in other ways, there is non/human

agency. Two interfaces most insistently expose the post-human: negotiations with the

living, natural, *a priori* environment and negotiations with the objects that comprise it. For

these reasons, we are moving into a post human age.

New technologies are stimulating an ancient conversation about epistemologies,

knowledge production, and dissemination that began as far back as pre-Socratic Greece.

The Sicilian Gorgias was, in many ways, the original Socrates as he famously proclaims

in his *Encomium of Helen*[103] that nothing exists and nothing can be known about it.

Gorgias questioned the existence of a world outside the text long before the linguistic

turn. If an individual could know a thing, Gorgias writes (mid-400th century, B.C.), it could

not be communicated. For Gorgias, nothing exists. In other words, nothing *is in*

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[103] From *The Rhetorical Tradition. The Rhetorical Tradition: Readings from Classical Times to the Present.* 2nd Edition. Eds. Patricia Bizzell and Bruce Herzog. Boston: Bedford St. Martin's, 2001.

existence. At the same time, no[ ]thing exists. The paradox does not reconcile because it is hard to think in two directions at once.*.* Those pre-Socratic Sophists, stigmergically leads me to flash forward over 2 millennia to another author whose philosophical work is similar. The philosopher and literary artist, Aldous Huxley, has caused me to think out what I have just said. In *The Doors of Perception,* he ruminates over the life and work of the (literal) visionary[104] William Blake:

> The mental species to which Blake belonged is fairly widely distributed even in the urban industrial societies of the present day. The poet-artist's uniqueness does not consist in the fact that he actually *saw* those "wonderful originals called in the Sacred Scriptures the Cherubim. . . ." The untalented visionary may perceive an inner reality no less tremendous, beautiful and significant than the world beheld by Blake; but s/he altogether lacks the ability to express in literary or plastic symbols, what he has seen. (27)

The relation is the issue. The problem for Gorgias (and partially overcome by Blake ((according to Huxley))) is that a knowing cannot be communicated to another; a knowing cannot be effectively disseminated. What is known is ideal; the talent is in the ability to effectively communicate them. For Gorgias, all values are baseless and nothing can be communicated. Things "just known" can occur but cannot be communicated to a neighbor. Today, the tools at the hand are radically re-shaping the ability to communicate across such bodily divisions that prompted Gorgias to proclaim in the first place the failures of the current communicative strategy.

Robot technology is fundamentally shifting the very nature of what it means to be a being-in-the-world. Some of our most recent creations are churning *homo sapiens* up once again among the cosmos and this time as much more than a merely performative subject. In other words, very recent and very new technology is causing yet another shift

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[104] Blake was a 19th century literary artist, poet, and philosopher. Even as a small child, Blake saw visions. These pictures guided his work and seemed to reveal another, deeper world operating behind the thick of temporal things-in-the-world. Blake often saw angels clustered around him and often had conversations with Gabriel. Blake's genius, according to Huxley lies within his ability to communicate what he saw in words.

in the way humans see themselves and objects in the world. The world is clearly now

globalized, digitized, and mechanized. Just yesterday, J.C Penny[105] replaced a series of

employees by robotic ones. These machines are a recent addition to consumer

purchases. These "cashiers" can speak to the consumer, asking questions and

responding to answers. It is an object, a thing, and an assemblage of parts that utilizes a

computer code to make decisions. This machine enters into the machinations of human

discourse. The cashier that is not a cashier is expressing something other than what it is

or could be and is nevertheless nothing more nor less than an aggregate set of materials

that collided to form the (thing) that checks merchandise. Machine cashiers are not the

least of it. Robots are taking on new faculties previously inhabited only by the human

being (like speech, learning, smell, and "sight"). The narratives of technological progress

intersect at the crossroads of material and social existences. Philosophical focus at that

intersection matters because the manners by which society operates and adapts

sometimes ruptures (usually because of new tools) as the gradual evolution of collective

cultural experience moves forward in time. In other words, Western humans are still

learning what it means to be alive, to inhabit the status of "the living." Such a thesis is one

Michel Foucault presents throughout his final works, specifically in *The History of*

Sexuality:

> Western man was gradually *learning* what it meant to be a living species in a
> living world, to have a body, conditions of existence, probabilities of life, an
> individual and collective welfare, forces that could be modified, and a space[106] in
> which they could be distributed in an optimal manner. (142)

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[105] September, 2012

[106] For the Dionysiac, I prefer to edify these words with an art object assembled by the assembled
band, Queen. An innuendo is a hint or suggestion. It is an intimation, implication, an over tone, an
under tone, an allusion, or a reference. On their 1990 rock album, *Innuendo,* "The Show Must Go
On." Hollywood Records. "The Show Must Go On" edifies and augments (builds on) Foucault's
words t/here. For the Apolline, this art object reminds me of a quote via Nietzsche in *Human, all too
Human:* "First I could crawl. Since then I have learned to walk. Since then, I can move without
having to be pushed. Now I am nimble. Now I can fly. Now I see myself over myself. Now a God

Today, the human is gradually learning how to negotiate to *digital* globalization, to spaces bounded altogether differently than it has had for millennia. Knowledge is power. Tools are power. Those who have the access to the right tools, have power. The non/human is developing a relationship with a new digital collective that is as productive as it is destructive and that fundamentally alters the social relations that make it possible to build a perception of body, of one's "own" epistemologies, of one's "own" personal expression, of ones "own" subjectivity and viewpoint that can be expressed. The human *is still learning* what it means to be in the world but the point is that out digital tools are shaping the learning curve.

New digital tools-at-hand are altering the manners in which the human story unfolds because these tools are also altering the way we see the natural world, the animal kingdom of above, and the subatomic levels of the unknown below. None of these observations could have been possible unaided. Such observations are due to the tools we make and use. Currently, for another example, the United States military is developing technology that can "read" minds. SQUIDS indirectly measure the electric activity of the human thought process and, once pioneers map it just as the impossible Genome was mapped, the very function and nature of representation and performativities in the world with radically shift. The major corporation tasked with this development is unknown to me. However, most technologies predicated on mind reading or mind-imaging capabilities use magnetoencephalography (MEG). Such brain imaging devices use neuroimaging systems such as magnetic resonance imaging (MRI) and positron

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dances within me." He is simply speaking once again of the overcoming, which pairs well (layers) with Queen's observations: "My soul is painted like the wings of butterflies. Fairytales of yesterday will grow [edify] but never die [(because of the archive tool)]. I can fly my friends. The show must go on." I could not agree with all three of these philosophers any more than I already have. On with the proverbial show. This art object contains the following metaphorical topoi: the space; the eye; the bird; the heart; the light; the road; the sun; the c/age.

emission tomography (PET) scans, which essentially render the magnetic electrical signals produced by the brain visible to the human eye. MEG, specifically, measures the magnetic *fields* produced by the electric brain. Super-conducting-interface-devices (SQUID) could one day allow one human mind to wirelessly and wordlessly disseminate to another, from one mind to the next. Wirelessly. Spoken words are no match for such things. This technology and other technology like it are tooled to overcome the condition of the separated mind. If military soldiers can communicate in the battlefield by using digital tools that inter-link their mind-to-mind, they can act as a flock of birds acts; they will be individual but they will be one. If humans garner the capacity to network together wirelessly, the possibilities for future collective Hive-mind decision-making are fantastical to think about. The Twitter phenomenon is already tipping with trending topics, viralized memes, and instant public polls. Mind reading and collective referral is only the tip[ping] point of such technological innovations. The nature of communication and therefore the very nature of the human being-in-the-world will shift.

Ants are the primary example of hive minds and provide a very good metaphor for the sort of inter-connectedness that I see very clearly across a digital horizon. Dr. Elva Robinson from New York University has been studying ants and ant colonies for quite some time. Robinson glues radio tags to the back thorax of ants in a single colony to study how colonies develop, how they look for food, and how they collectively maneuver through obstacles in their lives like flooding or danger to the Queen. Each radio tag has its own, individual identification. She is able to track the movements of each ant, tracking it, and logging it. By using radio technology, Robinson knows how old the ant is and even how much fat it has stored away. Each ant has a different job. Some of them take care of the Queen. Some ants protect the nest. Others search for food. Dr. Robinson published a

very surprising paper on the nature of foraging.[107] She wanted to know how food drones know to go out and gather food and when to bring it back and how much to acquire and so on. What she found was that ants tended to be foragers if they were either older or leaner (but old ants are usually lean so the fat stores are more indicative of the choice). The point is that each individual ant does not need to know the entire state of affairs about the colony. It does not have to be all-knowing and look into the Queen's bedchamber to determine food stores. All each ant has is the information about itself. All each ant has is its own self. *At the same time,* the activities of these ants affect the entire colony. There is no single control center deciding what to do or how to act. Each individual makes the choice to forage based on the information available. At the same time, when a fire ant nest has been flo[108]oded, thousands of them will band together and create a floating raft. They will transport the Queen to the top. They will gather all of her eggs and all of their food and put it on top with her and her babies. *The entire colony* forms itself into a flat life support system, a living boat that survives afloat for months. Although they are individual, they enhance their efficiency by cooperating and living together. They are all in the same boat together. They know that if the Queen were to die, so would they all. That is how ants provide example to hive-mind; that is how ants dissolve the illusion of separateness.

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[107] See Elva Joan Robinson. "Experience, Corpulence and Decision-making in Ant Foraging." *The Journal of Experimental Biology* 15.215 (2013): 7-13. Print.

[108] I grew up in Amarillo, Texas, right in the middle of a westward expansion. Fire ants (*solenopsis invicta*) are one of the most invasive imported species on record. These creatures have been rapidly expanding across the United States, blazing a red hot trail out of Alabama in the 1930s. They are notorious for ruining electric machines because they are attracted to the electricity. I often played with them when I was little and just beginning to pick up the things in the world and l-(o)-(0)=k at them like Aristotle had once done.

Another member of the animalium has for a long time been stunt-doubling for the human being. Lab rats have provided an experimental flesh for *homo sapiens* since our species has first picked them up and examined them. As such, it was they who we[a]re the original pioneers of wireless mind-to-mind technology. Just last year,[109] a team of scientists have used lab rats to create a Cyborg mind-to-mind like I have been describing and further explains what I mean by the dissolution of seperateness. Dr. Miguel Nicolelis from Duke University[110] published an incredible report of the beginnings of digital-hive-mind thinking. The team implanted pairs of rats with tiny micro-electrodes that connect directly with the brain. The electricity of the brain interacted surprisingly seamlessly with the electricity of implanted devices. The brain, in fact, is *extremely* adaptable and learned very quickly how to interact with the technology implanted there by human beings. It's almost like those brains *wanted* it, like they were *waiting* for it. Once interconnected, the partners were able to transmit information from one to the other wirelessly, from one brain to the other with no mediation. The team put rat A through a series of trials like pulling a lever for a reward. They then sent rat A's electric brain activity to rat B, who was housed in a separate cage many miles away. They sent the information in real time. When working together, the study showed, both rats were able to make faster, better, more accurate decisions. Both rats' brains quickly adapted to the signal, allowing a stringer bond. The longer they were paired, the better they did. Signals degrade over time. Despite that, both rats were able to work together in real time. Their whiskers even began to align, twitching together.

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[109] 2013

[110] Pais-Vieira, Miguel, et al. "A Brain-to-Brain Interface for Real-Time Sharing of Sensorimotor Information." *Scientific Reports* 3.1319 (2013): n.p. Print.

I am not speaking simply about a radical change in media tools that interact between separate minds and I am not simply speaking about new technological tools that formulate a new and bizarre sort of wireless interconnectedness between our species and between other species. I am speaking about tools that may completely dissolve the individual while at the same time retain the individual. For those who would say this sort of technology is another *form* of symbol use, mediation here is absent. An efference copy is what I'm speaking about. About a tenth of a second prior to speaking, for example, a copy of the word is sent to the hearing part of the brain (via electricity). Frankly, neuro-scientifically speaking, even if you only *think* about saying a word, an efference copy is sent to the ears by the brain (via electricity). Long before the emotion is expressed by the body (a smile or a tear), efference copies have been made. Mind-reading technologies aim to read these efference copies *in real time from the brain.* There is no mediation here, no representation. This is no symbolic exchange. The mice, the efference copies, the electric transfers and wireless devices all point to the possibility of communication with no mediation. The internal sensors of the mind may only just now be tapping into new horizons of communication and expression that radically shift the relationships between human beings and their world. Mind scanners could very well one day expose our innermost thoughts, turning human performance on its head. People may be able to relate to one another in altogether different manners in the very near future.

I am speaking about tools that are Cyborg in this manner: they are both individual and separate (Apolline individuation fused with the Dionysiac collectivity) at once. All tools are Cyborg because they are comprised of seemingly disparate parts and pieces. All that is-is Cyborg because all that is-is comprised of systems that are larger or smaller than what is. Wireless communication specifically has created these spaces because it has allowed the transmittal of information mind-to-mind *without mediation.* If information

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is instantly accessible *live* and *at the same moment*, disseminated instantly and accessed by multiple minds at once, then a digital-hive-mind-is-born. I will explain what I mean by the individual/collective Cyborg-hive-mind by pointing out to nature as I have been doing. Ants and lab rats are going to operate as a metaphor for the kind of thinking that may be accessible to *homo sapiens* in the future. Such tools will dissolve the illusion of seperateness because information can be archived by multiple minds at once. Decisions are affected. Changes are made. The brain is edified. A tool is born. This is not simply new media. This is a new kind of collective that is digital and that will deeply impact the manners in which we see each other and the world. If I can have direct and live experience link-in-with-another-mind like a computer or like Wikipedia, then I am speaking about a future where multiple bodies share a single mind. That is how separateness will dissolve and that is how the tool/maker will overcome the material constraint of bodily division. The dawning of a new Cyborg figure is near. I say it is Cyborg because: 1. Material apparatuses in the environment (like a micro-chip) connect directly to the brain 2. Bodies that are divided in space can still inter-connect by developing an altogether new and collective sort of hybrid thinking-in-hives. 3. The technological events-in-the-world that came together in a certain time and s[p]lace, stacked one upon the other over time from the harnessing of fire light to the wireless innovations of the late 19[th] century to allow mind-to-mind to occur, an event fostered by will to overcome the condition of the ill-equipped.

<center>[re]Negotiating with Natures</center>

Homo sapiens is not the first master of arrangement. Nature has for a longer time been an [im]pressor of the human. Sometimes tracings that linger about in the environment are not human made. Fossils explain what I am saying very well both

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literally and metaphorically. As more and more hominids[111] are uncovered in the Great

Rift Valley, it is very clear how the dead speak in the environment, turned to stone.[112]

Objects (on Earth at least) turn into kerogen after rotting away for millions of years, our

DNA and genes and minerals and water and molecules and particles and

hypothalamuses and bone and blood leech back into dust once our material form has

gone to rot. Kerogen is the assemblage of chemical compounds that partially make up

the organic matter in sedimentary stones, the by-product of decomposition and finitude.

In this manner, at some primitive level, human and stone are eventually same. In only the

last few decades, new technologies such as radar or laser scanners, MRIs, carbon dating

mechanisms, micro-scopic measurements, and other like sensory technologies are

capable of translating fossils into digital models. Scanning electron microscopes, for one,

capture high-resolution images that enable us to locate and analyze fossils found deep

with/in the Earth's crust. Archaeologists (people that dig in the dirt for tracings) have

moved from picks and shovels to digital cameras, radar, seismic tomography, and

Ground Penetrating Radar (GPR) using radar pulses and radio wave technology to

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[111] Fossilized bones found along the Great Rift Valley in recent decades have been analyzed using mitochondrial DNA analysis (mDNA) to reveal the tale of a number of competing Hominid species that once roamed this planet at once for many millions of years. These objects suggest that most of these species harnessed the power of fire and congregated in tribes, using and making stone tools (because their hands were no longer needed for swinging in the trees). Taken collectively, the fossil record also suggests that *homo sapiens* moved out of Africa, a species originating from a single ancestral line. This hypothesis challenges Darwin's 1871 *Descent of Man.* Objects talk and people walk. We are, if anything, wanderers. Just yesterday, on the evening news, I found out that a new fossil has been found in the Three Gorges region in South China. Using bio-stratigraphic data and uranium dating, archaeologists dated the cave in which they were found to twelve to sixteen million years. Items found: a tooth; animal bones; stone tools; a Stegdon tusk; art.

[112] *This one goes out to Charles Darwin.* For the Dionysiac, an art object that says the same thing but with far greater rhythmic quality is the Electric Light Orchestra's "Turn to Stone" from their 1977 assemblage, *Out of the Blue.* For the Apolline, most of this rock group's artwork features space scenes. The Electric Light Orchestra helped usher in a strange era of electronic art rock in the seventies and 80s (my formative years) and I consider them to be space rock. This object references Plato's cave shadows and repeats my assertion that one fossilizes when the material body is long dead. Concertedly, t/here are elements of the Nietzschean focus on eternal recurrence. This art object contains the following of the 27 metaphorical topoi: the street; the space; the light; the rhythm; the sun; the sea; the stone; the rose.

examine the subsurface of our planet spaceship Earth. Since such tools have been digitized and developed, new fossils have been added to an archive commonly referred to as "The Fossil Record," which is simply a collection of all current and past fossil findings collected together and compared. Scanning technologies have uncovered more fossils than ever before even exposing strange micro-fossils[113] that are capable of incredibly long dormancies, surviving in green, mossy layers of rock. They have sulfur metabolizing cells and survived, pushing the so-called "scientific" narrativity about life on this planet Earth back to 3.4 billion years ago [from this moment]. By *moving in the world,* actors leave traces that unwittingly archive past lives in the fossilized art-i-facts sticking out from the dirt and our tools work with and within the natural world to continue to uncover its secrets and become, once again, renegotiated to them.

Like fossils, I will time showing how the movements of natural objects in the world affect the way humans move in it and the manners by which *homo sapiens* negotiates to the environment. Before I continue any further, however, I would address the question of agency I began in the first chapter in greater detail as it is a sticking point to linguistic constructionists. Firstly, I do not believe intentionality to be a qualifier of agency. As I've already been stating, in stigmergic systems, poor tracings left over from movements in the world linger around. When those tracings impact another actor, they have impressed that actors movement. In that, there is agency. Unintentional consequences are born all the time, whether one intended them or not and those consequences impress future events. Secondly, no one ever said there was one specific *kind* of agency. Agency means to act in the world. A synonym for action is movement and it has been that way since Aristotle's *de Motu Animalium* (on the movement of animals).

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[113] Wacey, Kilburn, Saunders, et. al. "Microfossils of Sulphur-metabolizing Cells in 3.4-billion-year-old Rocks of Western Australia. *Nature Geoscience* 4. (2011): 698-702. Print.

Agency is the capacity of an entity or being to act in the world. God is dead and has been since the late 19th century. Agency no longer requires a moral capacity. Agency only requires capacity. There is also no longer the necessity of choice. As I've already explained, the human being (and the things that make it) is docile in two senses: docile in the face of nature and docile in the face of culture. Those two things are the cages that limit free mobility in the world. Movement provides *the capacity for action,* which is the very definition of agency. I'm not saying non-humans have moral agency. All of these statements are intended to antagonize the truly linguistic formulation of objects and their words of which Kenneth Burke's position encapsulates so well:

> The difference between a thing and a person is that the one merely *moves* while the other *acts.* For the sake of argument, I'm even willing to grant that the distinction between persons moving and things acting is but an illusion. All I would claim is that, illusion or not, the human race cannot possibly get along with itself on the basis of any other intuition. The human animal, as we know it, *emerges into personality* by first mastering whatever tribal speech happens to be its particular symbolic environment. (53)

It is true that the human animal emerges into personality by mastering the language tool to order and use the symbolic; the infant enters into the representative field at birth. It is also true, however, that the human infant emerges as a subject by negotiating to the movements (rhythms) of the natural, material world that exists far beyond the reaches of the symbolic. I am saying that non-humans have agency because they move. Anything that moves in the world will be able to exhibit agency because in that movement there is the capacity to act. Act, to act, or *acting,* means to do something or *to move.* An act (a thing done) relates to *action* (doing). The physicist, Karen Barad, has already been dealing with nonhuman agency (as most scientists have) for quite some time. She writes: "If agency is understood as an enactment and not something someone has, then it seems not only appropriate but important to consider agency as distributed over non-human as well as human forms . . .. For as surely as social factors play a role in scientific

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knowledge construction, they are not the sole determinant—things don't always come out any way we'd like them to. There is a sense in which 'the world kicks back' (215). In this way, the world we know kicks back with unknown. Like Karen Barad and unlike Kenneth Burke, I'm saying that sometimes, whether choice or intention is present or not, things *just happen.* Things *just move* in the world and some of them are huge in size and huge in their impact. Unlike Burke, I'm going to spend the rest of these grounds demonstrating the manners in which movements-in-the-world are agential even though that agency is of the non-traditional sort and I'll begin by pointing up into the sky.

There are objects "out there" and these objects are strange, stigmergic, and impressive. Black holes, quasars, asteroids, moons and suns and white dwarf stars and galaxies stare back from the void of the sky. These objects make tracings. The movement of the sun in the environment creates consequences (what I have been calling tracings). A tracing is simply an object that survives its author; it outlasts its own creator, sitting in the environment and acted upon by another.[114] Tracings like heat from the sun are agential because these things intimately impress the manner in which the lives of most creatures on Earth are played out. Another example: Einstein's famous E=MC squared is the exemplar of scientific stigmergy in the physical world. His equation, the result of special relativity, showed how matter acts as the source of curvatures (in *spacetime*), which in turn determine how matter further evolves, the ultimate stigmergic relation. Matter makes curves and curves make matter. Massive space objects like the sun or the Earth or the moon or even an asteroid (or space station) bend physical forces, they impact forces like gravity and time (a fourth dimension?). These huge objects are

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[114] This is simply Newton's first law of motion, which is as follows: An object at rest stays at rest and an object in motion stays in motion with the same speed and in the same direction unless acted upon by another force or object that is out of balance with the first (not in tune ((unbalanced))).

not simply lying in wait to be discovered by the ill-equipped and ignorant *homo sapiens*

but live objects that bend and stretch the reigning narrativities about them simply by

moving in the world. The sun was once perceived a "god," then a stone on fire, then a

star, and so on but it was always there, moving about in the night sky. The presence of

that star has affected nearly every aspect of life since life on Earth began. Still today, no

one has fair consensus on whom or what *is* the star maker, the exact composition and life

span of the star, the creation and destruction of it and so on but it wa[i]s always there.

Like spacetime curvatures and heat from the sun, each human-being-in-the-world that

makes moves-in-the-world leaves tracings behind-in-the-world another encounters it and

is impressed ((pushed into action))) by it. Like the pings in a pinball machine, tracings sit

about in the environment and impact others that move in it. An author's digitized oeuvre

(works), for example, is a tracing. A book is a tracing (I can read Plato's works on paper

even though he is dead and my philosophy may be impacted as a result). Stardust and

space particles are tracings (because the items resulting from star explosions comprises

our bodies and therefore, such things have impacted our movements in the world). Heat

and light are tracings (light from the sun is very old by the time it reaches Earth but it is

also the basis for life on it). The knowledge of the making of firelight passed on orally is a

tracing. Myths about heroes passed on or written down are tracings. Tracings are simply

things in the environment that are the result of another actor's movements. To move is to

make tracings. In fact, the Oxford English Dictionary describes movement in the following

manner: "the act, process, *or result* of moving." To move is to act because of these

tracings. To act is to have created a consequence. An act is a movement and a

movement is an act.

      Nature is the first to construct tools. Nature is an arranger. Nature is a composer.

We are nature and nature is us. Nature is everything and in everywhere, never external

nor internal *but both at once.* Again, tools are things used to fulfill a function that could not be performed unaided. Again, the human is comprised of a great many components that are material, which are assemblages that fulfill a function. In order to move about in the environment, an assemblage called "the eye" is used to see. The eye, for example, is a construction most living creatures were born with but it is a complex system we have still yet to comprehend. Many parts and pieces work together in the eye for it to function. It is comprised of soft tissues situated in such and such a way inside its bony socket. It receives signals from the light that surrounds it, processes those photon signals into the signals that then reach the brain for further processing. All of these things happen nearly instantaneously and it all happens even before one can read and write and speak. Soft eye tissues are comprised of cells comprised of protoplasms and membranes comprised of proteins comprised of amino acid residues comprised of carbon, hydrogen, oxygen and nitrogen comprised of covalent chemical bonds which also comprise most "things" found in the objective world. All the while we move in the environment, the "things" that comprise our bodies are comprised of environment![115] That is why it is time to return to the primitivity of life and hold it up alongside the Language King. The Real is Cyborg because our narrativities are composed from parts natural and parts artificial and so are we. Humans have studied the eye because it is there in the first place. We do not have to understand the eye in order to see it.

All emerge into the world equipped with certain tools for moving about in it and other tools are made to overcome what we were not endowed with from the outset. Other tools are made to overcome a lack, which I have been calling a constraint. Ships, for example, are assemblages that allowed *homo sapiens* to look out into the sea and aided

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[115] many of the same things (elements, atoms, minerals, and even subatomic particles found in the environment ((like water (((H_2O)))) are the same as those found in the human body.

in the will to cross it. Concertedly, despite our linguistic construction of whatever it is we mean when we refer to "nature," that nature has always been impressive on human movement. Whether one is born with or without eyes, whether one is a mountain goat or a pig or a human or spider or fly, whether one is filled with cancer or stricken with sudden pneumonia, whether one is old or young, some things have to be negotiated no matter the conversation or culture. In other words, *natural events* sometimes impact human movement in the world. Weather demonstrates what I am saying of natural events and human movement as seamlessly as the eye, for hurricanes have eyes as well. In the 16th century, as the winds of change swept across the open seas, nautical trade routes began to emerge according to the temperaments of the wind. The movements of the wind made possible what came to be known as the Triangular Trade Route[116] as connections were made for the first time between Africa, the Americas, and Europe. The Spanish crossed the pacific using the Easterly trade winds, making landfall at the Philippines which became a Spanish colon(ization). To get home, the Spanish relied on the Westerly winds, bypassing Japan (which preferred its isolation at the time) and landed in what is presently California. The imprints of that distant Spanish legacy, a history of colonization and the seeds of globalization, are still clearly visible in the names so familiar to much of the globe: San Diego, San Francisco, and Los Angeles. From the first establishment of inter-nautical highways until today, the temperaments of the winds constrain and impress the manners in which events fold out never mind how these events are understood. In fact, right now, in the late October of 2012, Hurricane Sandy barrels toward the voting coast of Florida threatening the voting enfranchisement of its citizens. Is this not power? One

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[116] For more information on the Triangle Trade Route and a sampling of its many faced histories, see "The Making of the Triangle Trade Myth" by Gilman, M. Ostrander; *The Rise of Merchant Empires: Long-Distance Trade in the Early Modern World, 1350-1750* by James D. Tracy; or "Towards an 'Intercontinental Model': European Overseas Expansion between 1500 and 1800." By F. Mauro.

thing is clear: the world is far more complex that Plato or Aristotle, or Ptolemy or Galileo could ever have known. Such a w(o[117])rld as th[is]is Cyborg.

Let me further explain what I have just said by referring to the feminist, Donna Haraway, whose very early conception of the Cyborg helped me to think out the relationship between our species, tools, and nature in similar terms. In MODEST_WITNESS@SECOND_MILLENIUM, Haraway speaks to the cultivation of a thing dubbed the OncoMouse™ as the byproduct of a breast cancer research model that values the norms of genetic engineering. This is a mouse engineered for cancer, a trademarked organism spun from the tale of Research and Progress and Winning the Fight Against Cancer. This mouse is a tool; it is bred specifically for testing cancer research. The material flesh of the Onco mouse is the progeny of political acts and patents produced and marketed as genetic sequence. Haraway writes of the transgressive mouse: "As a model, the transgenic mouse is both a trope and a tool that reconfigures biological knowledge, laboratory practice, property law, economic fortunes, and collective and personal hopes and fears" (245). The OncoMouse was made by those discursivities that work to construct a value on methodologies purposed for The War Against Cancer in co-narration with the fleshy response authorized by biological possibility. This is a flesh that impacts the production of bioethical dialogue. Every component of this mouse, the liver, the tongue, the heart, the eye, and the ears, the materials comprising its flesh, work in tandem at a certain time and a certain space in

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[117] For the Dionysiac, I prefer to edify this narrative with the assembled space rockers, The Electric Light Orchestra's "Calling America" from their 1986 vinyl: *Balance of Power.* Epic Records. For the Apolline, this single points to America, whose founders drew upon the Greek ideals of democracy and street politics, the voice of the people, and the democratic way when they framed the United States Constitution in 1776. Even though the ide[a]ology of "democracy" has changed over the years but the fundamental concept is the same: a balance of power. From those early trade routes to the new space satellites of our modern age, the Cyborg spirit endures. The will to discovery and exploration has always been tempered by the material world and the tools at hand intended to edify the human condition. It contains all metaphorical topics

technological development that makes it possible. A certain sort of stacking had to be done to arrive at it. In connection with Haraway's mouse, I was listening to NPR in my car and heard on the radio a story on a new development in tissue engineering: the Vacanti Mouse, or the "earmouse" as some have called it after the 1996 BBC television broadcast, "Test Tube Bodies," on the same subject. Dr. Charles Vacanti of the University of Massachusetts and Dr. Linda Griffirth-Cima, a chemical engineer at M.I.T., together created a method of fabricating trans-plant ready cartilage under the back skin of a hairless mouse (the mouse, itself, an immunocompromised strain). The result was a structure grown by seeding human cartilage cells into a biodegradable, ear-shaped mold, a human ear grown under the skin of an "animal." The mouse feeds the growing ear blood and nutrients enough so that it can wait, transplant ready. Human and mouse become indeterminate signifiers. Both mice represent human. Both mice are lab rats, stunt doubling for the human being-in-the-world. Categories collapse when a human ear is composed of mouse flesh and grown in a lab.

Like mice, weather has a voice; it can challenge border and boundary just as surely. Without recent technological tools, nature's voice would not be heard. Recent changes in climate are too subtle for the contemporary human to detect without the aid of tools. Thousands of land and sea temperatures the globe over are recorded and measured on a daily basis by the collective data produced by the co-operation of climate weather stations, sea buoys, satellite imagery, arctic ice drilling, variances in wavelengths from space objects such as satellites and weather blimps and drones, microwave sounding units on polar satellites, etcetera, etcetera. The human impact on the environment is well documented in events such as climate change, the extinction of species such as the Ivory Billed Woodpecker, the rampant desolation of de-forested lands and the scarcity of sustainable resources. Climate change is perhaps the best

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example I know that speaks to the co-habitation of tools, nature, and narrativity. "Global Warming" is a concept that was engineered by the cooperation of weather reactions to human activity-in-the-world. The tools of *homo sapiens* collectively speak along with the archived and ongoing events of Glacier shrinkage, hurricanes in off seasons, snow in spring, el Niño's, and la Niñas. "Global Warming" or "Climate Change" or whatever "supermarket-label" is made to represent the events marking the devastation of our planet is a thing contingent on a series of utterances all interacting to form a vague and dynamic whole of nothing more nor less than one incredible backlash from the material world.

The phenomenon called Global Warming is unique because it is one projection whose picture is comprised of a great intermix of science and politics tempered by the upheavals of the material environment. Global Warming has emerged from conversations between multitudes of histories enriched by multitudes of material events that occurred over time. Science, as Lyotard asserted in *The Postmodern Condition*, is often at odds with the multiplicity of narratives, often proving them to be falsities in need of progression: "It [science] then produces a discourse of legitimation with respect to its own status, a discourse called philosophy" (xxii). This scientific philosophy must negotiate to the pictures presented by the use of tools coupled with environmental upheavals from the material world-at-hand. For example, the progress of a paved planet provides the exigencies for a myriad of environmental upheavals, those events whose stories get told through many lenses responding and negotiating to produce that which constitute it. Cars changed the way the planet operates. Cars are one of the main causes of the warming. Still, Global Warming politics are conglomerates of corporate lobbying, special interest groups, and policies, advertisements, agencies and legislations on a global scale. I am not interested in whether or not there is a connection between the activities of humans

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and environmental changes and prefer to leave that to the politicians. Instead, the absence *or* presence of a connection, the values and ethics and social justice and environmental justice are all pieces of a great conversation now exigized as much by the heat waves and droughts of this past summer as much as it is by the introduction and interaction of micro-narratives. When narrativities change and respond, morph and become in response to authors that exist meta-textually, they are negotiating to the ineffable tongue of nature. The picture presented by this diverse menagerie of voice strongly indicates that the way humans interact with worldly materials can initiate responses from them whe[a]ther or not they are locatable or understood by *homo sapiens*.

      The tool/maker is now overtly cyborg and chimeric; a creature living at the logical end of fundamental bio-politics and actively engaged as a real-being-in-the-world who creates traces and inter-reactions by moving about in it. I wish to continue with weather to explicate and enter the storm. No matter how culturally contrived perceptions of material objects and events may be, those events still impact the rhetorical situations that construct them. The most devastating and destructive Atlantic hurricane archived thus far is, by now for example, often simply referred to as Katrina. I first encountered this event from a hotel room on my way back to the military, recalled to action by an executive order from President George Bush (II) to serve in Operation Iraqi Freedom. The day I arrived at Ft. Huachuca, AZ to "re-train for optimal battlefield effectiveness" was the day Katrina hit New Orleans in 2005. I watched events unfold on the television. After this event*,* after the levees broke and New Orleans[118] flooded, reporters repeatedly applied the term "Third World" to the state of this city shaped as much by the hurricane's destruction as it is

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[118] "New Orleans," is: a collective; a history; a territory; lines on a map; an idea; history; culture; people in the streets

shaped by those discourses produced as a result of it.[119] The storm's destructive path

overrode cultural divides and civic duties to hit New Orleans dead on. Nancy Tuana in the

materialist work, *Material Feminisms*, for example, speaks of the hurricane similarly in

"Viscous Porosity: Witnessing Katrina:

> The events of August 29, 2005, have left a lasting impact on the citizens of the
> United States. Seeing through the eyes of a category four hurricane has resulted
> in multiple destabilizations. Levees have been breached, a historic city
> devastated, climate change rendered not simply believable but palpable and the
> face of suffering given a complexion that revealed to a shocked nation the plight
> of the poor and the racism that is interwoven into our economic structures . . . in
> witnessing Katrina, the urgency of embracing an ontology that *rematerializes the
> social and takes seriously the agency of the natural*" is clear. (188)

Tuana's account of the events that shaped New Orleans means resistance to the way

humans currently perceive matter. Causes are not forces that operate on the subject from

the outside, therefore, and cannot be perceived as some unilateral movement but must

arise out of a collated picture that is produced by the mingling of various agents, some of

them unknowable. Katrina is a metaphor for the ultimate uncivil element residing far

beyond the reaches of linguistic interpellation. Those individual subjects affected by

events carry with them this history of "their homeland" or "this war" which is a deeply

personal history that is informed by parts of individual perceptions and interpretations as

well as the forces of things moving beyond them. If one's subjectivity is formed via a

myriad of ideological state apparatuses, bio-powers, societal interpellations and so on, it

is hard to situate subjectivities as autonomous and deadened to material events in the

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[119] For the Dionysiac, play Zeppelin's "When the Levees Break." *Mothership,* 1971. There is a radio
on the art cover to this particular album, which is a mash-up collective of influential Zeppelin tunes.
I consider this rock group to be one of the greatest rock groups of all time, subjectively s[p]eaking.
For the Apolline, I chose this object for the fragment: "If it keeps on rainin', levee's goin' break and
when the levee breaks, I'll have no place to stay." These lyrics and this rhythm presented in the
band collective commonly referred to as "Led Zeppelin," edifies the written [s]word. This
assemblage is a rock group. Their art object, "When the Levees Break" speaks to the mood of the
hurricane for me on that day. It is a pastiche of an earlier assemblage, Kansas Joe McCoy, from
1929. I'm not sure quite *how* but the rhythm resembles the feel of New Orleans.

wake of such incredible shows of power and force. Jane Bennett[120]'s new materialist

perspective in her work *Vibrant Matter* speaks to the development of such emerging

collective concern:

> In response to a series of practical problems, including Hurricane Katrina,
> expensive gasoline, and tornadoes in months and places where they had not
> normally occurred, the dead and tortured bodies from the invasions of Iraq and
> Afghanistan, and pathogens in spinach, hot peppers, chicken, and beef produced
> by long distance factory farming, an American public seemed to be coalescing.
> Stirred from their 'fatalistic passivity' by a series of harms, some members of this
> public began to note aloud—in the news, in schools, on the street, the self-
> destructive quality of the American way of life." (110)

Like the events of Vietnam and Katrina, events happen, they have happened, and they

are happening now and these events can now be disseminated "live" on the tele-vision.

In these happenings, negotiations occur and those negotiations are sometimes social

ones; they cause action. It is no matter that these events are deferred in meaning or that

they are non-locatable or ill-defined. Those are failures of the language tool not the

natural world. Once these negotiations are archived, they are remembered,

disseminated, a drop that ripples the seas of *memoria,* even if it is only for a moment via

live digital airwaves.

It is true that the sheer gravity of material forces is often gruesome in its

supposed silence (Joplin, Mississippi; Katrina; Cyclone Nargis, Mayanmar) and this

gravity causes [re]action which impacts rhetorical situations again and again whe[a]ther

invited or not. As far long ago as Pliny the Elder[121] there have been material eruptions.

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[120] a new materialist whose work on vital materiality speaks to manners in which agency emerges
as a product of "assemblages which are ad hoc groupings of diverse elements, of vibrant materials
of all sorts. Assemblages are living, throbbing confederations that are able to function despite the
persistent presence of energies that confound them from within . . . an assemblage thus not only
has a distinctive history of formation but a finite life span." (24).

[121] The following is spinning off the archived accounts of Gaius. 79 A.D. (Gaius is also considered
Pliny the Younger. He archived the states of affairs at the eruption of the mega-volcano on the
mount of Vesuvius).

How Pliny loved nature, devoting his life to it! To him, the eruption of Vesuvius was God[dess] manifest. In 79 A.D. there was no word yet in Latin for "Volcano" because there was no knowledge of it for these peoples. Noone had considered to naming a thing that has not yet occurred because they are physically incapable of viewing the future. Nevertheless, this stewing magmapus churned and churned beneath their Roman feet. Beneath them, a magma chamber pushed and pushed at the thin mantle of the ancient Earth. High above the atmosphere, the vomitus of Vesuvius breaks through, hits air, and cools. When volcanoes erupt, they spew material into the sky, filling space with hot air, rock, and gas. A thick, noxious cloud forms, cloaking the city below in darkness. Pumice stones form. It rains. They fall. People must have huddled together in their homes, cloaked in their robes and saddled in sandals, clinging to each other in desperation as stones of fire rained down upon them. Ashes, ashes all fell down. Across the way from Misenum, Pliny set sail and headed straight for the heart of the strange storm. Vesuvius belches again. Pliny moves toward it, overcome by its power, and falls at its feet, unable to remove himself from the b[e]last in time to survive. Only Pliny has the heart of a naturist. Only Pliny had the will to touch it. He was incredulous to the last about the power of the material world but failed to recognize his own powerful place within it. Pliny's story indicates how much the material universe has power because it is unthinkable and ineffable and because it exerts this vast pressure ad naseum. The point is that the slow evolution of our species encourages always a certain fusion in the face of nature, negotiating to great systems operating altogether outside of empathetic concerns or outside performativity for the sake of culture. These huge material events operate outside language until they erupt, pressing it into being or impacting yet another change, another [r]evolution. It is written in the ash of Pompeii.

[re]Negotiating with Objects

Objects trans-press; if they are not agential, they are at the very least far more than merely passive. The hundreds of pounds of moonstones brought back by Neil Armstrong, Michael Collins and Buzz Aldrin's Apollo 11 team from the landing in 1966 spoke very loudly as one example. When tested, they were identical to the ones found on the surface of the Earth's crust! After the moon landing, it possible to conceive the moon *as Earth* and vice versa, each of these bodies feed each other by the mutuation of physical forces; one formed from the other. Secondly, as the rover Curiosity, sits at this very moment on the surface of Mars, gathering more stone objects that will also tell a story; they too participate in the writing of history.[122] Will there be evidence of water and life[123]? The stones future rovers bring back will undoubtedly be some of the most valuable in all of human history. If the composition of Martian dust violates the normative geological or biological discussion by impressing how we perceive chemical building blocks of life, isotopic or mineralogical compositions, or the nature of organic carbon compounds, then it is clear those objects have participated as a player in that conversation.

Objects in the environment are capable of impressing the stories written about them. The human is a tool/maker above all else because the human exhibits the strange will to knowledge, to explore, to reach out into the unknown and probe whatever it is that flutters there. Ptolemy-Copernicus-Kepler-Galileo-Newton-Einstein-Hubble-l(o)ok! how far

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[122] If the tools are adequate and the time is right, one can visit the webpage of NASA.gov and receive by-the-minute reports of Curiosity's findings. Dust distributed by the Martian wind is examined by Curiosity's laser-firing cameras. The laser energy can remove the dust to expose underlying structures of material objects. Microbes can exist inside stones and so stones are the aim of these recent Rover missions. Each Rover that has successfully been launched and landed has thus far exceeded its expected mission and continues to communicate with their human makers at ground control to this day.

[123] <<Update 01 September 2013: yesterday NASA confirmed evidence that the beginnings of life on Earth originated on Mars some 3 million years ago when it looked much like Earth on atmosphere and appearance. All life on Earth may in fact be Mar-tian.>>

we have come.[124] One of the most costly (in Dollars) of such exploratory objects is the Hubble telescope,[125] a machine that has been exploring "space" for decades. The Hubble telescope is a massive lens orbiting Earth far above the atmosphere. Hubble measures, calculates, consumes, disseminates, converses, and peers into the abyss of the "out there." This billion-dollar telescope was launched in 1990 and has since provided some of the most detailed perspectives back into both deep space, objects in it, and even time itself. Dust lanes, clouds on alien planets, super star clusters, nebulas, and distant galaxies are routinely reported to ground control by its various infrared cameras and space age optics. The information gathered and disseminated by Hubble is information that has fundamentally re-positioned humans and their place in the cosmos. The flat Greek world in the ancient West is now one very small sphere floating in an expanding universe that contains a great unthinkable billions and trillions more. By using objects in the environment (like telescopes) humans negotiate again and again to that environment because that is the will to knowledge. Tools interact with the production of knowledge by impressing what can be known about the world.

Objects are also agential in the manner by which they can sometimes impact rhetorical situations in surprising and unintended ways. Some people may argue that the capacity to impress does not necessarily indicate the presence of agency. Like the new

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[124] For a much more Dionysiac, metaphorical and color-comprehensive picture of this evolutionary journey of humanity, refer to the mixed tape and sea the very first moments of Stanley Kubrick's *2001: Space Odyssey.* For the Apolline, Kubrick's film is a pastiche of *The Sentinel,* by Robert C. Clark. The film is Perf. Keira Dullea, Gary Lockwood, William Sylvester. MGM, 1968. In other words, according to Kubrick, humans first emerged into personality by understanding tool use. Our ancient million year old ancestors must have at some point put their hands to different use than swinging from trees. That use is tool use. This film has one of the most intense and mind boggl[e]ing flash forward sequences ever captured on film. In the opening scenes, an ape hurls an animal bone into the sky where it metamorphs into a spaceship. This striking image captures humankind's story. Bound by Earthly forces from which we are birthed, we reach for the heavens. It contains all of the metaphorical topics.

[125] It's out of this world!

materialists, however, I disagree. Again, agency implies only capacity on these grounds. If non-linguistic elements are capable of participating in rhetorical situations, then that logically follows they are capable of impressing discourses. Intentionality is irrelevant. In fact, the exciting thing about tool is use that one never knows what the outcome will be at the use of them. A very good example of what I'm saying is the object, Vela, launched in 1963. Gamma Ray Bursts (GRBs) were "accidentally" disc-(o)vered by a curious new sort of tool called "a satellite." Vela was coded to turn toward spaces where radiation lingers so that extremely short waves that contain the most energy on the electro-magnetic spectrum can be detected. This object was developed by the military under the jurisdiction of Dwight D. Eisenhower in a search for nuclear explosions, an early warning device for bomb-droppings. Later, during the last term of the Truman administration, the defense budget had quadrupled as a result of a shapeless and vague event called "The Cold War." Still in operation, Vela found large and inexplicable radioactivity emanating from the black void of deep space. Vela measured these bursts with gamma ray detectors and sent the information back to Earth. In doing so, Vela fundamentally changed the dominating scientific narrative about inter-stellar collisions. The events detected by Vela eventually led to the very foundation of black hole science and the future study of super novae. We may not have the tools to see or measure the collapsing bodies that caused these massive, mind-blowing energetic explosions in my lifetime but we *can* examine the tracings left over by such colossal events and make inferences and hypotheses. We could not have done so without Vela's dissemination. The will to knowledge is on the verge of a tipping point and, if individuals emerge into personality by experience with tools, then when the tools change so goes the human being who uses them.

The reason why I'm speaking about huge wireless tools is that the digital age is carrying on the exploring be[s]un by the ancients. The future is [k]now. As the tools we make and use are rapidly developing, the real is more and more looking like the stuff of fantastical science fiction. The radio waves I began with have been through quite a lot since Hertz' time which has really been no time at all. Right now, for example, there is a million dollar project underway to investigate the nature of black holes, the cosmos, and, therefore ourselves. There is a complete and utter breakdown of physical reality, the known laws of physics are disrupted, and the math breaks down under the weight of black holes. They are inexplicable and yet they seem to have the capacity to swallow entire galaxies, bending and morphing both time and s[p]lace. All laws of physics is disordered at the mouth of these weird objects, time slows into gravitational dilation. Stanger still, there seems to be an emerging relationship between black holes and the birth of our universe. These relationships were brought to light by the use of new wireless and communicative inter-faced machines, which can peer into the abyss of space unseen by human eyes. The MIT observatory in Boston will serve as one of many telescopes designed to detect radio waves emanating from the abysses of these strange objects. These scopes will together attempt to take a picture of an event horizon on the tip of a black hole. Taken together, these objects will be able to work together in a hive-mind-to-network virtual dish over 10,000 miles across with 500 times the power of a single telescope. By using the digital airwaves, The Event Horizon Telescope Project has created a telescope as large as the entire planet, creating an Earth-sized virtual all-seeing and the most powerful lens ever yet built. It's aim: to utilize radio wave telescopes built *around the world* in concert with each other to snap a picture deep inside a black hole. Even though the project is not slated to completion until late 2022, radio emissions have already begun to stream in and any one can access these via the Internet airwaves.

The team thinks it will be powerful enough to penetrate into the dark heart of our own galaxy, answering questions and producing even more. Each individual telescope wirelessly speaks to the others, creating a picture in tandem about states of affairs. Each adds a portion to the picture. The point is that, whatever black holes turn out[not]to be, the digital age has made capable that next frontier as new projects develop that seek to send unmanned robots into the centers of them, sending images wirelessly back to "mission control" to be viewed and interpreted by human eyes. It will not be far off until someone develops the technology to enter and possibly pass through it. Just thirty years ago sending an unmanned robot probe into the middle of a black hole would have been called science *fiction,* a hyper-real fantasy. It is not too fantastical now.

We are in the age of the machine. We are in the age of the netwo[rk][ld]. The Event Horizon Telescope Project is a metaphor for the way digital tools are expanding the possible by communicating with each other, building their strength by interacting networked-together. The point is that the quest itself points to the rapidity of technological development since the late nineteenth century. The manners by which technology has played in the dissemination of information in only the last fifty solar years is evidence of how much narrativities are impressed by material tools. From the largest lens of the Event Horizon project to the much smaller one of the common television tool, there is no doubt that interacting with objects is the stuff of living. Ancient peoples in the Middle East used cuneiform to store information and disseminate it. Thousands of years later, 98 percent of all households in the "The United States" are equipped with television. After World War II, a thing called "The Tele[126]vision" became the first and most widely

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[126] For the Dionysiac, please se[a]: A one hit wonder. "Video Killed the Radio Star" courtesy of a musical assemblage called The Buggles. Their 1979 album *The Age if Plastic* was released the year I was born. Island Records. For the Apolline, "Video Killed the Radio Star" wa[i]s a song about how much technology has intersected with our lives but there is still danger and worry in the use of them. Again, tools are light and dark at once[Cyborg] because that is the nature of their makers. On

disseminated receiver. Since the mid 1960s, more than ninety percent of American

households have had a "T.V." Video rapidly replaced radio as the primary information

highway. This shift had impacted events. The Vietnam War was the first to be fought in

two places at once, at least in the visual sense. News reporters were transmitting states

of affairs by embedding themselves in the trenches, capturing events on screen, fulfilling

the promise that what can be shown cannot be said. Bombs and coffin[127]s draped with

flags paired with American family meals and haunted dining rooms for years. Such

images arguably played a hand in igniting the largest anti-war protest movement to date

in the United States. Television is still today a manner of disseminating information;

sometimes near instantly from one end of our globe to another although it is more than

ever commandeered for advertising the expressions of the capitalist market. The

television is simply a metaphor for technology as the radio is a meta-for technology. Such

things change the manners in which *homo sapiens* interacts and comes to know others.

Such tools are objects. These objects are comprised of other objects. Tools become as

their makers become. In this way, Dasein has spent all lifetimes picking up objects and

moving around with them.

Disturbances in The Force: The Dark Side of Tool Use

Technologies are hetero-topic and dual-natured and our tools are dual natured

because the human is dual natured. Our tools are developing rapidly enough to kill in

unprecedented and horrific ways. Einstein's theories led to Oppenheimer and The

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August 1, 1981, when I was 2 years of age, a television channel called "MTV" (music television)
took air for the first time at 12:01 a.m. I grew up watching it. "Video Killed the Radio Star" was the
first video to air on television airwaves. [They were the first one.] It contains the following
metaphorical topics: the radio; the see; the child; the lens; the light; the heart; the rhythm.

[127] This practice was banned during Iraq. Since the Vietnam War, the media has been banned from
filming the coffins of service members as they arrive at Delaware's Air Force receiving base. No
coughin' on T.V. lest it sway mentality . . .

Manhattan Project, for example, which was the project that constructed planet Earth's first nuclear arsenal. A nuclear weapon is a unique tool in that its destructive force is a direct result of nuclear reaction. Later, the bombing of Nagasaki, Japan on August 9th, 1945 and the mushroom cloud that developed rose 11 miles into the sky. That bomb resulted in Japan's surrender as well as over 200,000 deaths, most of which were civilian. In no other known age before has there been such killer technology at hand. Ten years ago, two planes crashed into three buildings[128]in New York City, NY, United States of Amerika. It was the day the mus[e]ic died on the radio. In late 1997 I graduated high school. I decided to join an ideological state apparatus called "The United States Army" so that I could afford to go to college and receive "a higher education." A period of social Earth time commonly referred to as "The Clinton Years" were on rising and the prospect of war was slim in the solar year of 1998. I went to Military Intelligence school at Ft. Huachuca, Arizona. (I) graduated with *distinction* in Aerial Sensors and Systems, which meant eye was working on cutting edge space technology made available by new developments in wireless communications only the decade before. (I) helped install camera systems and operate what is commonly referred to now (in the papers) as "drone technology." Drones are flying machines capable of autonomous missions. A "pilot" clicks on coordinate[d] points on a digital map, giving it digital "wave points." The vehicle takes off on its own, conducts its mission, returns, and lands on its own. UAV technology means that battle can be fought in much the same way as on the PS3 video gaming system; that is, battles are waged via remote control. In 2003, there were perhaps a handful of aerial drones. Today there are over 7,000. Unmanned aerial vehicles are the

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[128] *Buildings* is a generic term for "things humans build." The twin towers were far more than mere plasters and bricks and metal beams stretching into the sky. They were once the tallest buildings in the world.They were symbols and that is why they were attacked. They were destroyed in New York City, United States, September 11th 2001.

future of warfare, fulfilling George Lucas' long-heralded prophecy in the epic myth of *Star Wars.* Drones were originally deployed by the United States military in significant manners in early 1970s. These objects are unmanned aerial vehicles that are always equipped with surveillance technology lens-cameras and sometimes armed with missiles. As recently as December 2002, the RQ-1 Predator [eye] helped develop fired on a manned pilot for the first time and in 2011, The U.S. deployed such technology to kill the alleged terrorist Anwar al-Awlaki. At the same moment, new drone technology is increasingly capable of acting without a human pilot altogether by communicating with each other, flying in individuated and collective hive-mind formation. Some technology was engineered for the purpose of killing. Drone technology is currently being used for the first time in the Philippines[129] to not only disseminate up to date news coverage of the devastation and destruction after the largest storm in recorded history but it is also used in rescue, recovery, and aid efforts. Such tools are equipped with digital live stream lenses that can instantaneously report information about states of affairs. Jeff Bezos, the CEO of the mega-digital-chain, Amazon, announced yesterday[130] that the company has been developing drone mechanisms for the delivery of its packages.

The nature of tools is light and dark both because that is the nature of their makers. They are composites. A personal experience (a confession) of my own can help better explain what it is that I have just said. On September 11,[th] 2001, (I) was crossing the street, entering the motor pool from the far side of Ft. Stewart, GA, where I was finishing out a term of military service. (I) intended to conduct preventative maintenance

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[129] Typhoon Haiyan hit the Philippines after 8 days of life, forming on November 3rd 2013 and dissolving its eye at night on November 11th, 2013.

[130] 02DEC2012

and services on a tech-heavy Humvee for which (I) was responsible. A private[131] ran out

of the gates at 0900 and yelled out that planes are hitting buildings in New York and the

Pentagon in Virginia (a building in which ((I)) was later recalled to work after Bush (the

second) had been re-elected for a second term). Seconds later, the alarm bells began to

ring and all in the company fell to the armory. The entire base of operations was shut

down and communications in and out of the fort we halted. My company equipped into

full battle gear and gathered for a long wait, armed and ready to mobilize at any moment.

We a-waited the call to move. Communications were blacked out; all we had was

someone's tiny battery-powered radio. That was the day the music stopped. There was

none playing on the radio. There were only the planes hitting the towers again and again

in different ways. There was only news telling the same story again and again and again.

The lights were out in the armory. The sun filtered in through a tiny window, which was

the only one on all of the concrete walls in the bunker. It was quiet and nobody spoke for

some time although some people smoked cigarettes. It was dark but (I) could see the

whites of everyone's eyes just the same, wide as they all were. (I) saw it on [h]/our faces.

In the dim light someone tu[r]ned the dial, tuning in electric airwaves and static. Then.

Music. It was Don McLean's "American Pie." A radio station[132] had decided to play music.

The relief was palpable. Eye turned it up. Halfway through, someone started tapping,

then singing. Another and another joined. In that moment, we were all there in one

s[p]lace, all different but in the same boat, keeping rhythm with each other. Ready to go.

Ready to be heroes. We waited for 24 hours or so but were not called. (I)t wasn't until

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[131] A low ranking soldier

[132] For the Dionysiac, play from the mixed tape Don McLean's "American Pie." For the Apolline, this
is the song that played that day. Every time I hear it, I am returned to the moment. It contains the
following of the 27 metaphorical topoi: the bell; the storm; the heart; the pointing up; the stone; the
King; the Queen; the sun; the bird; the sp[l]ace; the light; the c/age; the streets; the child; the bell[s].

later, during graduate work at Texas Women's University in Gender and Social Change whereby (I) got a letter in the mail halfway. I received orders from Uncle Sam calling me back to that war ignited that day by those airplanes in that time and that space. George Bush (II) had begun "Operation Iraqi Freedom" and re-called into the army (by executive order) formerly discharged key personnel. I was devastated and scared but there is nothing to do but serve. I went and came back. Others did not.

It is true that the technologies forged from the hands of humans are often dual natured; tool/makers are dual natured and so their tools are sometimes used for ill means. Today, [133] it is pouring so I'll further explain what I mean. When I was re-called into the war, I spent most of 2005-06 at Ft. Belvoir, commuting to and from the Pentagon.[134] It was there I was exposed to how dangerous our technology can be and how wireless communication could be situated. I saw again and again air strikes on lap-top screens.[135] Technology is as dual-natured as Einstein's theory of mass/energy equivalence, his famous E=MC squared is dual-natured because it, too, is a tool. E=MC squared is a conne[x]tion that made possible the atom bomb. Still, without that equation by that man in that time and in that s[p]lace, we would not have known that electrons are emitted when they absorb light energy, which eventually paved the way for change-coupled devices (CCDs) and digital cameras and telescopes. We would not have known

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[133] in Dallas, TX;13:33, Tuesday January 8, 2013

[134] Eye got these "things:" overseas service ribbon; global war on terrorism special achievement medal; armed forces reserve medal with M device; army commendation medal; army achievement medal (2nd award); nightmares; a heavy heart.

[135] For the Dionysiac, play[er] a very well-known rock and roll song from [the]Queen's "Bohemian Rhapsody." For the Apolline, I [s]placed this object on the mixed tape because it speaks very well to the manners in which the human subject is docile and caught in the winds of ideo-logical cultural and state apparatuses. Whether real or fantasy it is true the human being is caught in a great web of powers and privileges and cultural state apparatuses. Furthermore, it contains the following metaphorical topics: the pointing up; the road; the bird; the sky[e; the wind; the stone[the matter]; the Queen; the confession; the bells; the rose; the storm; the heart; the cage: the stone; the eye; the baby.

that matter can be converted to energy. Yet another recent example is[136]use of chemical

weapons by an assemblage called "The Syrian Regime." Children shuddered in the

streets from Sarin (GB (([(CH3)2CHO]CH3PF)) gas, foaming at the mouth and rolling up

at the eyes. I saw it happen via television broadcast, which took the real time reports of

people on the streets and played them. Most of these reports were posted to the web and

recovered by news organizations, which then used them as footage. Chemical weapons

and pressure cooker bombs are good tools gone bad; those who insist otherwise are not

part of my machine for, as Wittgenstein shines out from *Philosophical Investigations,* "a

wheel that turns though nothing else with it is not part of the mechanism" (271). These

people are not victims of the same passion; they are not riding the same electric

philosophical wavelength.

With an awkward and wobbly common sense, today I think we can [for the most

part] say that the events of September 11th, 2001 in New York City, United States were a

real tragedy. We may not be able to locate the causes or determine the boundaries but

the two bombs that went off in the streets yesterday[137] in Boston killed a small boy

standing by his mother in the crowd. That too is tragedy. The two men who once planted

IEDs on the side of a dusty Iraqi road during the war were tragedies. I watched them do it

from over a thousand miles away. However, like Einstein's relationship between

curvatures and matter discussed earlier, maker and tool *each make the other.* It is time to

stop pointing the tools of destruction at each other. Tools can be used to edify the human

being. Like a supernova Star Trek Noah's Ark, archiving and tool/making may literally

determine the preservation of [h]our species. The scientific narrative has for quite some

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[136] August-Sept. 2013.

[137] April 13,[th] 2013.

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time been saying that we need to get off this rock! (The sun is our parent star.[138] In about

5 billion or so years, the shining star that makes possible the life here on Earth and with

whom we intimately share mineral substance will run out of Hydrogen in its fiery core. Its

nuclear reactions that are going on right now at this moment will stop. It will expand and

eat our planet, dust to dust and ash to ash. Eventually, a white dwarf star will remain

which does not generate energy; our meta-morph-o-sized sun will slowly cool as it shines

away. If technology does not continue to develop, the human race will simply be over).

No matter the time or place or culture or creed, the human being has always

been a creator because we have always been tool/makers. Our tool/making abilities may

one day determine the fate of our "species." The spider is a metaphor for this creative

will; it is a metaphor for the Übermensch (which I consider to mean "creativity incarnate").

The Übermensch is the meaning of the Earth and a mark for which to climb, according to

Nietzsche's prophet, Zarathustra. The body is not antagonized by the soul; rather the

body is one element of the soul, a fusion. Dissatisfaction with the natural Earth is a result

of sitting, of apathy, of not reaching for the beyond-the-human. As far as spiders are

concerned, once before and once after "The Iraq War," I have seen a random tarantula

on my path. In 2005, (I) was driving down the road to my small apartment in Denton, TX

during graduate work at Texas Woman's University. I drove home in my white truck and

there it wa[i]s, lumbering across the street. I parked and went back for it, intending to

protect it but it was no longer t/here. Sometimes they are in my pants or the tent or the

bed. If I roll over onto them, when I exert pressure on them, they will bite. (I) disturbed it

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[138] For the Dionysiac, play the assemblage called Creedence Clearwater Revival. "Bad Moon
Rising." *Green River Records.* Fantasy. April 1969. For the Apolline, this object says what I'm
saying but better.

without knowing it and it sank its flesh into mine. [139] It tries to survive. I think of

Nietzsche's Zarathustra. (I) went to *Thus Spoke Zarathustra: A Book for All or for None*

and flipped to "Of the Tarantulas" and read this:

> Lo, this is the tarantula's den! Wouldst thou see the tarantula itself? Here hangeth its web. Touch this so that it may tremble. There come the tarantula willingly. Welcome tarantula! Black on your back is thy triangle and thy symbol. [Eye] know what is in your soul. Revenge. Wherever thou bitest, there arises a black scab; with revenge thy poison makes the soul very giddy. . . .I will soon bring your hiding places to light and therefore I laugh in your face my laughter of the height. Therefore do I tear at your web that your rage may lure you out of your den of lies and that your revenge may leap forth from behind your word "justice." For [hu]man to be redeemed from revenge that is for me the bridge to the highest hope and a rainbow after long storms. (67).

[K]now, I feel similarly spider-Cyborg. Spiders are creators and web weavers. Spiders are

trappers and hunters and blood suckers. For Nietzsche, spiders we[a]re those that

preach equality and seek to reach it by leveling subjects into sameness. Tarantulas

wreak abuse "on all whose equals we are not" (212). These spiders exhibit a stranger will

than that to knowledge. They are willed to equality. Tarantulas are not interested in

equality before the law. Instead, this sort of equality determined by the spiders is for

talents or intelligence or *souls,* which are all givens at birth. Such things are naturally

derived and materially driven.

Spiders seek to pull others down and destroy ability and destroy talent and will.

The overcoming *cannot* be achieved in this manner. Life is not an easy state. A struggle

to overcome cannot result in stagnation but it cannot rest on *sameness.* Diversity is

required for life and all individuals exhibit it. To stamp it out would be a blanket on the

human spirit. I was on a trip through New Mexico many years ago, a few years before the

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[139] For the Dionysiac, I prefer to edify these words with the following art object that is musical in nature. Mixed tape: Queen's "Under Pressure." For the Apolline, Queen is two things at once. It is a metaphorical topic and an assembled band that plays music. The frontperson for this band was Freddie [Hg.] He died of AIDS in 1991. I consider the music of this band to be very Dionysiacal and I'm sure Nietzsche would agree. Rock opera is born in this bands tongue.

war. My companion and eye stopped for a night or two in a quaint little therapeutic town

called Truth or Consequences. The first night, around a communal fire after a shared

meal at a local Hot Springs Hostel, a person started playing music. Out of the dark came

an old woman with a wood cane and she started singing thus:[140] Spiders have voices too.

Gloria Anzaldúa in her work *Borderlands* writes of her own process of wisdom gathering

and dissemination, becoming a conduit in a Dionysiacal trance. She writes by her gut and

by her heart. She speaks of the shamanic state, which is very similar to the Dionysiac

spirit of which I have been speaking. She writes:

> The toad comes out of its hiding place inside the lobes of my brain. It's going to
> happen again. The ghost of the toad that betrayed me—I hold it in my hand. The
> toad is sipping   the strength from my veins; it is sucking my pale heart. I am a
> dried serpent skin, wind scuttling me across the hard ground, pieces of me
> scattered over the countryside. And there in the dark I meet the crippled spider
> crawling in the gutter, the day old newspaper fluttering in the dirty rain water"
> (94).

The overcoming is an overcoming of oneself by climbing higher, not by pulling others

down. "Life wants to build itself up by columns and stairs. It wants to look at the far

distance and out to Beauty. Therefore, it needs height. (89). In building and only in

building can life overcome itself.

<p style="text-align:center">Where to go When There is Nowhere Else to go: Into The Archive</p>

Tool technology is impossible to develop (to edify) across historical generations

without the use of archives. An Archive is a collection, archiving is done for the use of

dissemination. Archiving is also analogous to The Will. The will to knowledge is the will to

archive. I have heard many speak of the will (especially to power when associated with

Nietzsche) but I have heard very few speak of the second part of such wills: the will to

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[140] spider woman; grandmother woman; spider woman again and again in re[p]cita[i]tion. I've never forgotten the way she looked in the fire light and have returned to the hostel every year since in search of her. She's gone. The locals say she was a retired professor from the university in Santa Cruz. She gave me a book I never wanted to read until now. I cannot read the book because I lost it.

disseminate. The power of firelight in the hand of the early upright walker emerges not at the mere use of it but at the knowledge on how to create it *disseminated across the generations*. The sheer endurance of the archival will is evidence enough it is of import and so that is where we will go. Archiving is a metaphysical activity because the archive is the tool that actively and most persistently resists the material condition of Daseinian finitude (ignorance and death). In archiving the human is able to overcome the material condition of finitude. Let me ech(O) Nietzsche's *Zarathustra* because the will to disseminate and collect knowledge is the motive for archiving. Nietzsche captures the drive beautifully:

> Where I found a living creature, there I found will to power; and even in the will of the servant I found the will to be master.[141] The will of the weaker persuade it to serve the stronger; its will wants to be master over those weaker still. And as the lesser surrenders to the greater, that it may have delight and power over the least of all so the greatest, too, surrenders and for the sake of power stakes life. The devotion of the greatest is to encounter risk and danger and play dice for death. . . . and life itself told me this secret: "behold," it said, "I am that *which must overcome itself again and again.*" (137)

Plagued by the next, the human animal is driven to reach beyond the limitations of the human condition even in the risk of life and limb, to reach out to the abyss and the unknown in the act of overcoming. The overcoming is the drive of all natures and it is therefore the drive of the human being, which is comprised of nature. I do not take Nietzsche's words as elitist; rather, the will to overcome one's condition (at whatever level and in every creature great and small) is the commonality that endures. All I mean to say is that our tools aid in overcoming. The archival tool is the greatest yet because it resists the other commonality threaded through all life here on planet Earth: death. Following

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[141] I consider this phrase to hold a double meaning (as so many of his often do, especially toward the ends of his works whereby, as I have said, he becomes increasingly mythic). Nietzsche considers the will to master by a servant having a will to *be* master as fulfilling an overcoming, which is to rise above the present condition. Secondly, he finds the will *to be* [the] master of all living creatures.

Nietzsche's thoughts, the natural world exhibits wills and it is clear by now that the condition of overcoming is the condition of the living creature.

The archival phenomenon is *the only tool* that so directly resists finitude, as our words are capable of lingering in books or on web pages or journals, by fossilized stone bones or tools and constructions left behind. I will spend the final chapter examining the will to archive. In every culture and on every corner and through every epoch, epic, and history, archiving endures and in that, humans are sometimes able to (however briefly) live on in the temporal world after their material death. To archive is *to remember* (memoria is one of the canons of ancient rhetoric). Gazing into the fossil record[player], it is clear that those evolutionary structures provided by nature certainly *evolve* and the material tools[142] we were born with are for *keeping us alive as long as possible* as we make movements in the material world of which we are comprised. In more direct material terms, the archival phenomenon may at least partially rest up on the legs of material *a priori.* In 2006, a group of researchers at SUNY led by Todd Sacktor[143] refuted traditional models of memory formation. The study used simple ZIP peptides to make a hypothesis that was not possible without particular tools of measurement from the microscope to the petri dish to the cage containing the rat. Sacktor revealed that neuro-pathways adjust themselves to conform to memory. Protein Kinase M Zeta is released when one is *experiencing,* or, in other words, when one is conscious and aware and moving-in-the-world. When this protein is told to deploy from a neuron, it does so on the basis of new memories. Long-term memories are therefore mediated by the release or restriction of this protein from one part of the body to the other. If a memory is produced and this protein is released, the memory is archived. What Sacktor discovered is that the

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[142] Like teeth or leukocytes or hair or eyes

[143] "How Does PKMZeta Maintain Long Term Memory?" in *Nature Reviews: Neuroscience.* 2006.

(ZIP) peptide neutralizes PKMZeta and constrains archiving. What this means is that the capability to forget people we meet in the street or erase experiences we have had is a real pharmaceutical possibility. Memories that can be erased or re-placed or digitally up-loaded or downloaded or ZIP compressed and disseminated, expose the brain as resembling a very miraculous and fantastic computer system. Those with Post Traumatic Stress or Dementia or any other number of so called memory disorders could be impacted both socially and physically by the impression such technology can make.

The creation of the written word, the preservation of knowledge in books, and now the dawning of The Cyborg Internet Brain collect all those uttered fragmentary confessions from Those Who Came Before. In this digital age, accessibility is forever shifting. Evidence mounts daily to indicate the digital dominion is the next unexplored frontier for the human subject and its impact on the nature of rhetoric is as yet unknown. Tools at hand mean access. According to the real time "World Population Clock" at *www.census.gov,* there are 7 billion 128 million, 549 thousand, 987 people that inhabit this planet spaceship Earth.[144] Mark Zuckerberg, the founder of Facebook, will announce in a few months his plans to get billions more connected and networked together. In fact, he thinks it may be possible to network together *all 7 billion people* on the Internet Brain, connected instantaneously and filling the digital abyss with Cyborg spirits. It is possible geographical and political lines on the map of the Earth may begin to blur more and more. I do not think this is an outrageous and fantastical possibility. As the techni-logical Lt. Spock once remarked aboard the *Starship Enterprise* early in the mythic space saga *Star Trek:* "Tools see only what they are designed to measure. Space is still full of infinite unknowns" (from "Naked Time," *OTS* 1966). I could not agree more; we are on the edge of the Rise of The Digital Revolution where the future is quite literally "out there."

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[144] As of a midsummer day in the solar year, 2013.

Chapter 6

Archives

O all ye isolate and separate powers, Sing! Sing and sing in such a way that from a distance it will
seem a harmony, a Strindberg play, a friendship ring so happy—happy, happy, happy—as here we
go hand in hand[145]ling, up and down. Our union was a singing, though we were silent in our songs
we sang like single notes are silent in a symphony. In no sense sober, we barber-shopped together
and never heard the discords in our music or saw ourselves as dirty, cheap or silly.
William Gass, "In the Heart of the Heart of the Country." (1968).

If civilizations are to develop technologically, the dissemination of knowledge

from one generation to the next is contingent upon storing it, remembering it, repeating it,

and perhaps most importantly of all, preserving it in the environment for others to

encounter. The collection of information and the will to preserve knowledges is as much

philosophical import as the strange will to seek it. *Homo sapiens* generally exhibits a

drive to preserve and protect the findings that are the result of picking up "things" in the

environment and studying them through activity and use. The manner by which our

species is able to collect and compare knowledges has radically shifted. Once writing

was conceived, archiving became Cyborg. Since then it has gone digital. The archiving

phenomenon is a Cyborg[146] phenomenon because the human could not store thoughts

outside the mind without using materials in the world. Hardware is necessary for storing

the idea in the environment, immortalizing the utterance. The first act of writing was

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[145] For the Apolline: shaking hands is a cultural phenomenon that began at least as far back as 5th
century B.C. (shortly after the terrorism of Alexander the Great) as evidenced on the walls of the
Greek Acropolis. When the Athenians rebuilt their war-ravaged temple to Athena, she is depicted
shaking hands with Hera. Today, the handshake is usually and most often seen as a sign of peace
and co-operation. Although the literal variations of the gesture are great, people in the following
areas most often shake hands: Europe; America; Australia; Anglophone territories; North Korea;
South Korea; Botswana; French Southern Territories; Vietnam; Cambodia; China; Brazil;
Bangladesh; Africa; Turkey; Arabic-speaking countries; Morocco; Russia; Japan; Ireland;
Kazakhstan; Macedonia; Athens; Monaco; The Bahamas; Hawaii; Canada; The Northwest
Territories; Antarctica; Asia; Greece; Italy; Mexico; Columbia; Norway. Latvia; Sweden; Israel;
Sudan; Aruba; Bahamas; Key Largo; Montego . . .

[146] Re: idea and object fused; material and immaterial fused; artificial parts and natural pieces
fused; human and object fused; human and nonhuman fused; part and whole fused, etcetera;
etcetera

Cyborg, for example, because "to write," one must *use a tool* Writing tools were at first clay tablets then pencils and by now the [eye]-pad. All of these writing tools are technologies comprised of assembled material parts and pieces. Hardware is necessary for software. The book-in-hand is another example of a storage vehicle for collected utterances (collected writings of another). The book is also comprised of certain assemblages of matter that collectively produce such a thing. The book is an object that preserves the utterances of another, an author who is both here and not. Writing is a Cyborg act. Expressing is a Cyborg act. Sometimes expressions are preserved in the material environment by materials and in this manner, those materials are able to tell a story, preserving knowledges over the course of time. That is the only way technological development can occur. For those reasons, I will examine archiving as a Cyborg phenomenon and as a tool. I will also fulfill the loop by returning to the ancients because it was they who first stamped out the my[s]thical and it was they who established the Academy. I will focus on Aristotle's development of *topoi* specifically because the first (on opposites) is extremely useful on heterotopic grounds. Philosophical archiving began there in the streets of Athens. It is possible to return to those origins and think anew about what they had said.

1.5 million years ago, in the days of Turkana boy (fossil KNM-WT 1500[147]), radio waves floated through space. All the materials available now were available then for our pre-Ancient ancestors. All the materials and forces were available to communicate wirelessly and yet, 1.5 million years ago, no such technology was created or used. The materials we have now are no different than the material our ancient ancestors had laying about. The material environment was the same. However, they were at the earliest

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[147] Turkana boy wa[i]s 8 year old hominid fossil bones exhumed by Louis Leakey in 1984 and dated 1.5 million years behind this moment).

beginnings of The Archive. Wireless communication first became possible by working

with the equations of others, re-tooling and re-making to produce new technologies one

after the other. The possibility of fire or electricity or digitization was always ready but it

took a sort of stacking to arrive at the turning of the light bulb. Edison would have trouble

commercially harnessing such a thing without the stories of his ancestors and the

arrangements of other thinkers. To archive is to collect knowledges and store them in the

environment. To archive is to build upon the works and lives (the movements) of others

and edify. We teach each generation the teachings of the last so that they pick up where

finitude drops the material body off. This activity is critical for technological development.

No one has to re-invent the wheel because someone who walked the Earth before

already has. That information (those blueprints) are stored either in the brain or the library

or the Internet web space or in the book. Either way, we are talking about material

environments. Either way, information is stored in the material environment so that it can

be passed on to future generations.

The archiving phenomenon is clearly stigmergic. Shifts in knowledges (however

slowly) come about by a great collectivity of scientists, physicists, entrepreneurs,

philosophers, tool/makers, and art/makers and thinkers and rockers and so on. For

example, Plato is one of the *living dead* because his utterances are on my bookshelf and

because his utterances impacted my life and work as they impacted Aristotle's and

Alexander's and thousands who came after. Without Socrates there would be no Plato

and no Aristotle and no Alexander. Without Max Planck[148] there would be no Einstein and

no Bohr. The Apollo mis[149]sions could not have been if not for Einstein. Einstein could not

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[148] The founder of Quantum theory. Circa 1900

[149] For the Dionysiac, an assemblage that speaks to the phenomenon of pushing *out* and *up* far
better than eye is Europe. "The Final Countdown" from the rock album *The Final Countdown*. Epic
Records, 1986. For the Apolloine, Europe is a space rock *band* from the nineteen eighties. The

have developed special relativity if not for Galileo. One builds upon the other.

Concatenate constructions. Tracings in the world left over from the movements of others

in that world produce reactions and responses and sometimes the impact is from

unknown forces outside of this world. Sometimes the environment archives; sometimes

the environment impresses the conversation. In 1966, for example, a 220 pound

meteorite crashed into Murchison, Australia. Humans found the space rock, cut it open

and examined it closely. It carried within it materials dating from the time of the sun's

formation (4.6 billion years). That rock is as old as the solar system and it contained

amino acids (the building blocks of our lives), indicating once again how much the human

being (and all other matters) are constructed out of space rock. In other words, we *are*

the rock. That rock told a story and shifted events by impact. That rock archived. That

rock is a link in a greater chain of connections. No one person developed the radio and

no one person discovered bandwidth or harnessed electromagnetic forces.[150] No body

could be without the development and impact of other bodies (other actors) who came

before and after.

The Archive: Origins and Developments (What it is and from Where it Came)

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rhythm t/here produces a robot next generation space voyager beat by experimenting with electric sounds from electric guitars. After Hertz, after electromagnetic induction, the electric guitar was born in the early 1900s. The eighties were especially experimental with space and glam rock predicated on the use of the electric guitar tool. Such music is futuristic. It *sounds* like robot futures. The next steps of the human will to seek and explore is out and up into what *homo sapiens* calls "space." Now that the world is no longer flat, now that our world has sphered, now that billions and billions of other huge space objects called "planets" are "out there," now that new technological platforms that reach into space are invented and edified, space truly is the final frontier. What we will find only the future will te[a.i.]ll. This art object contains the following of the 27 metaphorical topics: the rhythm; the rock[the stone]; the pointing up; the space; the rose; the light.

[150] I know these things from my service in the U.S. Armed forces Military Intelligence Corp. I worked in aerial sensors and systems from 1998 through the Iraq war in 2005. I will speak at more length about drones, war, and other such space-objects in future chapters. Space technology like Global Positioning Systems and satellites were developed firstly for military defense. I attended the U.S. Military Intelligence Corp. at Ft Huachuca, AZ near the border with Mexico. I spent my 18th birthday learning about bandwidth. I graduated a year later with *distinction*.

Yet all ages thus far are marked with brutal violence and widespread suffering, starvation, diasporas and colonization and still in *every single age* and across all cultures archiving persists. That connection is why I believe the archiving phenomenon is of great philosophical import. The very action of history writing and collecting deserves philosophical focus. Dionysius of Halicarnassus produced a unique art of archive during the reign of Cesar Augustus. His primary work, *Roman Antiquities,* is a historical text intended to archive events by using a literary methodology that re-works past works. Since this Dionysius looked all around him at the destruction of Roman civil wars, the desolation of the land, corruption in his government, and elitist family squabbling, he sought to re-work and re-vise new histories that did justice to these times. He knew that history writing was philosophy. Dionysius took the best qualities in fragmented formulation even of his conquerors and overlords and oppressors and re-arranged them in literary form to tell a story and to archive. In doing so, he produced a legend. His later works, *The Arrangement of Words* and *On Imitation* especially strive to take the most useful tongues and piece them together in new combinations to produce an altogether new item. The art of pastiche was birthed t/here in ancient Rome with Dionysius of Halicarnassus. Flash forw(o)rd over 2 millennia. There have been many so-called "historians"[151] but there have been few historians who have studied *what is archiving*. In *Power/Knowledge,* Foucault declares the death of the author because there can be no beginning and no end to a thing as its totality fails to determine. The limits of a work or a voice cannot be identified, as each work is a response to a previous work or author. In *The Archaeology,* he establishes differences between analyses and histories of ideas including an analysis of contradictions. For Foucault, history "is a discipline of beginnings and ends, descriptions of continuity and returns, reconstitution in the linear form of

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[151] Archivers who overtly archive

history. But it can also by that very fact describe the whole interplay of exchanges and intermediaries: it shows how scientific knowledge is diffused and gives rise to philosophical concepts and takes form in literary works" (137). In this manner, histories of ideas are compiled but that is all.

Foucault is a philosopher of the archive because his discourses are *on* discourses. States of affairs over time are compiled by series of descriptions by this or that actor in the world. All of these utterances are bound by epistemic quality and all of them are not more nor less than compilations of confessions based on experiences in the world. For Foucault, historical analysis should focus on *how* a thing was said, which flipped the usual historicist perspective on its head. In other words, before Nietzsche and then Foucault, history (the archive ((the story of states of affairs))) was more or less seen as series of things said over time if not also a linear progression. Foucault held such focus throughout most of his late early to middle works. In the most specific, *The Archaeology and the Discourse on Language,* he writes:

> The question [of the analysis of thought] is unfailingly: what was being said *in* what was said?[152] . . . We must show why it could not be other than what it was, in what respect it is exclusive of any other, how it assumes, in the midst of others and in relation to them, a place that no other could occupy. The question proper to such analysis might be formulated in this way: what is this specific existence that emerges from what is said and nowhere else . . . we must examine the incision that it makes. (28)

Unlike traditional historicist perspectives, he is talking about a methodology that examines epistemic ruptures (quantum shifts in human thought and/or knowledges) that are the inevitable result of competing discourses. Where one finds competing discourses, one finds historical shifts. This is a different methodology than a tradition of seeing history

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[152] Foucault is not the only thinker to follow these philosophical grounds. In his 2008 *Duma Key,* Stephen King writes: "you have to look for the picture inside the picture. Its not always easy to see[a] but its always there and if you miss it, you can miss the world." Scribner Publishing, USA. Print. It contains all of the 27 metaphorical topics.

through dates and time periods. In looking at history in this manner (in looking at the archive in this manner), such ruptures emerge and certain relations emerge along with them. He writes:

> Relations between statements (even if the author is unaware of them and even if the statements do not have the same author; even if the authors were unaware of each others' existence); relations between groups of statements thus established (even if these groups do not concern the same, or even adjacent fields; even if they are not the locus of assignable exchanges); relations between statements and groups of statements . . . one is able to describe their unities (29)

Foucault, the philosopher of discourse, is talking about looking at the archive in new ways. He is speaking about looking at history in new ways. He is talking about a methodology that allows for connections across the errors of human historical order and it is precisely that manner of thinking about history that must be retained. There may be discursive groups yet floating around in the archive that are "not arbitrary" and yet "remain invisible," as Foucault puts it. We do not need more analyses of the facts (states of affairs) so much as an analysis of their connective co-existence.

Archiving has been in the human record as far back as record itself because the archive *is* the record. We may not be able to locate the literal beginnings nor ends or even authors of such histories but they have the capability to (however briefly) present us with certain unities that must be suspended at every turn. How can we examine the phenomenon inside the phenomenon without the archive tool? We could not. One of the greatest ancient archivers, for example, was Alexander the Great. After the death of his father, the prince became the king. In 4th century B.C., Alexander sought to unify all that he could see, continuing his father's campaign, fighting off the Persians for Athens, and sweeping his army out from Macedonia and Africa into Egypt.[153] Alexander's *modus*

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[153] For the Dionysiac: The story of Alexander is most vividly portrayed in Plutarch's *The Age of Alexander*. Trans. Ian Scott-Kilvert. Great Britain: Penguin Books, 1973. In this work, Plutarch writes of 9 very influential Greeks. Plutarch is an archiver and the stories he tells are truthful: which rulers drank too much wine, which were squabbling over the empire, the scandals and so on as

operandi was predicated on out-thinking the opponent and it is true that his campaigns were bloody but he and his disciples recognized early how much knowledge equated to power. Alexander's participation in the formation of political and geographical world [st]ages collided cultures and arts, visions and tongues for their goal was not coin but knowledge; his conquestial unification was of cultures not of riches although riches certainly followed. His city at Alexandria hosts the tombs of this time. These tombs are marked with glyphs that tell his story, where the walls are etched with his legend. Many of the walls in Alexandria are also decorated with fused mish-mashes of Hellenic cultures amid the tiled animal-headed chimeras of Egyptian Gods. In the spirit of its founder, subsequent Alexandrians held knowledge high, seeking to capture the whole of the world's wisdom within its city walls. No book was ever permitted to take leave of the city for quite some time but any could enter. Over time, the largest store of knowledge humankind has ever known to date was compiled and is compiled still, inviting scholars from far away lands to contribute and study. Like its founder, who once espoused cultural difference to collect the most diversified set of artifacts the world had yet seen, Flash forward over two millennia. Archiving continues to preserve snapshot copies not of mystic visions by Oracles or papyrus scrolls but of Internet Brain cyber-space webpages. Hundreds of terabytes of data are stored periodically on over 200 computers to catalogue and digitally preserve billions of web pages from billions of sources. This digital archiving

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Alexander's army swept across the middle east. Alexander never got to Arabia because he dropped from an unknown sickness. Plutarch notes the tragic fall of this Macedonian King. It seems he hoarded knowledge. Alexander deeply understood the power of knowledge. In a letter to Aristotle, Alexander writes to his teacher. We get his text from Plutarch's prosopopoeic mouth: "Alexander to Aristotle: Greetings. You have not done well to publish what you have taught me *by word of mouth.* What advantage shall I have over other men if these theories in which I have been trained are common property?" (259). The philosophy of love, and art, it seems, was overshadowed by the King's temper and drunken debacles with wine. It is said that Alexander's mother was a groupie of Dionysius.

project is headquartered in Alexandria. Never to my knowledge since Alexander has there been such an incredible and massive effort to preserve and compare knowledges.

To converse is to share a system with another actor moving within that same system even if those actors are themselves comprised of disparate systems in turn and even if those actors are dead and can no longer speak except by tracing. The archive can be thought of as a collection of stigmergic tracings left about in the material environment. At the first archival moment, *homo sapiens* became the living dead. In other words, Alexander the Great is a Zombie because his stories and his philosophy [wa?]is recorded in, with, and on objects in the environment (like a mouth or a Plutarch's book or a tomb) although his material body died in 323 B.C. in Babylon, Iraq, a short 33 solar years after he was born. Again, Zombies are Cyborg because they are *living* and they are also *dead.* They are heterotopically formed by fusing the opposing poles of living and dead at once. Alexander's legend, for better or worse, has been preserved both orally[154] and materially in the environment through archiving and thus through stigmergism. Again, when a system is stigmergic, random tracings linger about in the environment and impact another agent. His philosophy has impacted both you and me even right now because eye am speaking and you are reading about his life at this temporal moment in time. Even if someone were to steal all of Plato's philosophy from my bookshelves, I can remember what he has said because I have read it and I can remember it in the fleshy electric components of my brain.[155] My *memoria* (my memory) is nature's archive. When

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[154] A "mouth" is comprised of the following material objects: bone, tongue, tissue, the buccinator. masseter, and orbicularis orus muscles, lips, skin, tendons, and so on. The mouth is what language interacts with. It is a tool to use to speak. Without this tool, no oral tradition develops and, prior to writing, that means no archive.

[155] The brain of any living creature that has one operates on electric current. Every movement of the body and every thought is predicated on electrical signal. Electric signals allow for near instant response to stimuli. The eyes can communicate to the brain what they are seeing instantly in this

tracings endure for a very long time (sometimes because they are archived intentionally like libraries and sometimes not like fossils), those tracings are important because they speak to an age we can only access through tracing. Some tracings are fossilized stone from millennia ago and some are things like cave paintings[156] and Mayan symbols and Egyptian glyphs, the Internet, the memory, the library, the archives that preserve the creations of others in and on the environment. Concatenate links. Concatenate series of connectivities.

Connectivity is the art of the archive. The 20th century philosopher and mathematician, Ludwig Wittgenstein has also caused me to think out what I have been saying. For Wittgenstein, pictures and shared senses convey meaning and hazy meanings emerge when they are in collection. He uses the example of a child playing with a ball. There is nothing "gamey" about games but we "just know" when one is in play. No one signifier expresses game. Wittgenstein also uses an example of family resemblance to develop this point. Family resemblances are similar to game play in that there is no single direct correlation to any one referent for meaning. Rather, meaning emerges through a great number of collective (although indefinitive) items and actors. In other words, family members somehow just . . . *look* like one another although that look isn't *exactly* located in the eye or the nose. Instead, family members resemble one another in a more hazy and vague sort of way. A building is never simply a building. It is comprised of pieces and parts, screws and cinders. Add a family member (or a new player or piece) and the resemblance does not change; rather, it simply bends a little.

manner. Because of these two objects (the eye and the brain), an event called "reading" is possible.

[156] Like the caves in France at Lascaux. These date back as far as 17,300 solar years. There are horses painted on the walls of this cave and they are made to dance in the shadows cast by the firepit that once was lit by our ancient ancestors, perhaps learning to eat meat for the first time. There is evidence there that cave people gathered around the fires.

Subjectivities are held in check by actors in the same system; we hold each other up and give each other meaning in collectivity and from both sides of the coin. Wittgenstein writes that meaning is "a complicated network of similarities, overlapping and criss-crossing" (*Philosophical Investigations* 66). That is the best way to think of our planet and the things on it because that is how the systems making it up operate. To be is to act. To act is to move. Actors never stop moving; if they did, they would, inherently, not be *actors.* However, the impact they make is not always and never fully known. Their ends and ineffabilities no longer matter.

The archive is a tool that requires its heterotopic counterpart of the natural and material a priori world that compiled *homo sapiens* in the first place. Archiving is one of the means by which we know ourselves as a unique player in the kingdom of the animals, collecting the fountains of knowledge our ancestors once thought and told and copied and made. In doing so, similarities across divide (unities) emerge but they only do so by use of the archive tool. As unities develop across such collection and then change again, those unities and those connections produce an altogether different picture of states of affairs. In this way and like the material world, the archiving phenomenon is always in states of becoming. At the same time, archive tools (collections of histories) are Cyborg because they operate partially in the sphere of the material world "outside" language. In other words, to simply have a conversation is to participate in shared systems of meaning but this participation also draws upon the millions of years of re-re-re-re-re-re-re-evolutionary change that had to occur in a very specific and "fine tuning" sort of way to make that communication possible (like the evolution of the mouth). To communicate with any other is to share primeval, natural operations that have been repeating and correcting themselves for millions of generations. At the same time, to have a conversation (even if that is with a living dead philosopher like Plato or Alexander) is to

archive because an experience has been had and a memory has been made; another actor has impacted one's trajectory.

As the archive shifts and shifts again with each new edification (each new addition), it is clear that what may appear are certain unities and certain connections that bridge heterotopic divide. What the archive phenomenon always reveals (however momentarily) is that connections can be made between disparate parts and pieces. Certain truths may emerge and the ones that emerge again and again across cultural, geographic, geo-political, socio-economic, gendered, raced, sexed, classed, and otherwise interpellated borders are the ones that require attention because it is they that produce The Picture. Robert Frost writes of these ideas in *The Road not Taken:* "Why abandon a belief merely because it ceases to be true? Cling to it long enough, and not a doubt it will turn true again for so it goes. Most of the change we think we se[a] in life is due to truths being in and out of favor. As [(]I sit here [)]and oftentimes [(]I[)] wish I could be monarch of a desert land so that I could devote and dedicate forever the truths we keep coming back and back to" (xxviii). It is true that we are running in philosophical circles after the death of god but it is not true that, every lap, we cannot see the circle (and thus change the circle) in an altogether new way. That is why I return to the ideologies of the ancients to start again. Plato knew from Socrates and Aristotle knew from Plato that conversations are the methods out of this madness called "living." Ideologies in this time were not performative. Ideologies in this time were collective and communal. The canons of rhetoric were formed in these ancient times and one of them is *invention.* Invention is how to see clearly the facts. Invention is how to communicate those facts. Invention is how to find the way. All of this invention is best done in the Socratic manners in which neutral and non-threatened, non-threatening, and equal

interlocutors rely on each other to discuss certain topics in order to make new knowledge together.

A Shifting Archive: New Technologies, New Collections

Archives are shifting. The way information is passed and made is shifting. The manner by which *homo sapiens* is capable of communicating with others of the same species and even with others that are not of the same species is changing. This is a significant and very big development in the very long history of the human being-in-the-world. Technology is changing the manners in which humans communicate with each other and with the world. In doing so, such tools are affected the manners in which humans think. For example, Digital-Hive-Mind is a concept that mirrors the manners in which birds navigate as a single unit although each is extraordinarily individuated. Birds have the collective ability to detect and, perhaps, communicate via the planet's electromagnetic wave field. There is mounting evidence that suggests avian animals "see[a]" the Earth's electromagnetic force as they navigate. All flying creatures exhibit such strange fields of vision.[157] All "avian" have the genetic ability to produce ferromagnetic mineral magnetite, a mixed Iron (II) Iron (III) oxide, Fe_3O_4. That is one strongly magnetic ore! Magnetite is a black mineral form of iron oxide of which some varieties were used as compasses in the ancient world of Alexander. The production of magnetite means birds access electromagnetic airwaves no different than the ones humans tooled for wireless expression after Hertz. In similar manner, it is more and more becoming clear how much the tools at hand are fundamentally changing the landscape of communications for our species, the *homo sapiens*. If a tool emerges that makes it possible to connect human minds without words just as the electromagnetic birdbrain

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[157] For a much more detailed and esoteric version of these abilities, see "Bio-Magnetism and Bio-Electric Magnetism." H. Coetzee. *Future History,* 8. 2012.

Hive Minds, we may indeed be at the end of rhetoric *as we know it*. I believe we are just now on the horizon of a very big change in human communication. It is not too fantastical to see a future where humans are able to "link in" to others, both human and animal. It is not too fantastical to consider how much such a tool could impact the trajectory of the human animal. Words are no match for such things.

  Homo sapiens is not able to navigate like the bird, but that condition has since been at least partially overcome by digital tools. Any body with the right tools (the right privileges) and the right access can download an application from g-(o)-(o)-gle or Apple eye tunes, both of which are companies. This application is called Waze and it is to be used with the "Smartphone" platform. A phenomenon called "Wazing," for example, is a precursor to the beginnings of such a hive mind like I have described. "To Waze" is to utilize "an app," which is shorthand for "application." The application provides free real-time traffic maneuvers, directions, warnings, and maps. According to the company who made the app, Waze. Mobile, users contribute to the reports by updating the information in a very similar fashion to Wiki moves. The company states: "after typing in their destination address, users just drive with the app open on their phone to passively contribute traffic and other road data, but they can also take a more active role by sharing road reports on accidents, police traps, or any other hazards along the way, helping to give other users in the area a 'heads-up' about what's to come." Hundreds of people drive in the street together, help each other and communicate with each other.[158] This activity produces an active mind. Users can report police officers and red light cameras, which is done by inter-linking a platform (such as the smartphone) to Global Positioning satellites launched into space. Applications like Waze indicate a new way of collective thinking that

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[158] Ironically, people do this while often yelling and shaking their fist at others through their windows. Illogical.

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resembles the flock of birds is on the horizon. Each bird is individuated and yet a piece of a greater and more collective mind.

The digital age is, if anything, *con[ll]nective.* Once Internet use exploded after the New World Millennium, for example, information highways proliferated with the rapidity of viruses. Wikipedia, wiki-leaks, wiki-spaces, and so on have all become nouns and verbs. Additionally, alternative spaces of archive are p(0)pping up with incredible light s[p]eed. Alternative, shadow nets develop even at this moment now. These places are sometimes called shadow internets or alternative internets and they operate behind the Googles and the Amazons and Barnes and Nobles of the dot.com [scene]ry. [https://encyclopediadramatica is a very good example of the sort of new space that has opened up for transgressors and resistors to normativities. The cyber site is an example of spaces operating behind the normative Internet. Encyclopediadramatica is a pastiche[159] of *Wikipedia,* which is a digital collection of almost any known fact in the human archive. *Wikipedia* is a digital archive and it is a compilation of millions of different mouths speaking with variant expertise and across disciplinary divide and border. *Wikipedia* is also ad free and operates like a co-operative for knowledge like people have co-operatives for vegetable trading. Encyclopediadramatica retains the Wiki format but writes an "alternative history" of states of affairs. It operates as a reflection of the first "original" wiki but transgresses the space. From encyclopediadramatica:

> Since the dawn of time there have actually been two separate entities known as the Internet: the plain, old, boring, NORPy[160] Internet [expletive] where [expletive]

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[159] re: a copy that honors its precedent, an imitation that is overtly imitative

[160] a term reserved for the normatives or, in other words, those that perform according to social prescription. The heterotopic counterpart to NORPs is the nerd; the rock and roller; the mad scientist; the Dionysiac. The existence of alternative "internets" points to new discursive communities. New languages are on the rise. They are accessed globally. They are made with global hands.

who call themselves *netizens*[161] go to do online banking and shopping on Amazon, play online poker and put stuff on it like it was a truck and the Internets (where you are now) where nerds, hackers, and haters go to lurk more, troll, flame, post noodz and generally lulz it up. Obviously, the latter is much more fun, infinitely more interesting and provides a home for a diverse crowd of society's outcasts and malignant narcissists" (author: *anonymous and unknown*).

They create new, fresh, alternative, and antagonistic spaces of transgression and new knowledges. Alternative knowledges are those that actively resist the dominating hegemony of normative narratives as multiple and fractured, as comprised of many other "little" narratives. The point is that new spaces for archiving are emerging that are much more transgressive, lively, open, and accessible than the millions of years before digitization. Any one individual wiki-bird can contribute to the story in a wide variety of new spaces. Any one individual can navigate a shared system by which knowledge is now nearly instantaneously passed.

The nature of archiving and access to the archive are by now digital. Such technological moves have fundamentally shifted the very nature of information dissemination. A phenomenon specific to Twitter, for another collective "wiki" space of new world communication is a subset of meme called a "micro-meme." When someone twitters, they "twe[162]e[a]t," which essentially means to create and send a message in 140 characters or less. The message is disseminated instantly to all involved and networked on the electric airwaves via a series of tubes. A meme is a common repetition that occurs across many contexts. A "tweated" micro-meme rides the tides of trending topics for a few days and then disappears yet all of these tides are archived in a new sort of

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[161] a term that refers to "Internet Citizens" or, in other words, "people on the Internet."

[162] For the Dionysiac, hear "Rockin Robin." Bobby Day. "Rockin' Robin." *The Best of Bobby Day.* Class Records, 1958. Or, another version of a similar thing can be accessed by Michael Jackson's cover of "Rockin Robin" from *Got to Be There.* Motown Records, 1972. It's got a rhythm! For the Apolline: I put this object on the mixed tape because it has the following metaphorical topics: the rhythm, the stone (the rock), the sun, bird, the street, the Queen, the pointing up. For the Appolline: Tweat-ing isn't just for the birds.

cybersp[l]ace. If promoted by enough individuals, these digital items can "trend" near instantaneously. A thing called "a #hashtag" is yet another type of meta-data tag that can identify connections in and among seemingly disparate authors. Short messages, such as those found on Facebook or Twitter (whose company logo is a blue bird) may be "tagged" by placing a pound sign[#] before key words. They then are connective to other elements in the same network (in the shared system). Hashtags are mostly used in ad hoc, instant dialectics that are largely free of moderation. In this way, discourses are connected together across a wide web of newly available internet-activity-in-the-world. [#]Hashtags connect seemingly disparate works, conversations, events, people, places, spaces, and things, linking minds in a cyber dialectic because these messages are archived and can be accessed (complete with time and date stamp). Hashtags are neither registered nor controlled by any one group and they are a direct result of innovations that build one upon the other over time, a product of many people in the street. Like *Wikipedia* and veggie co-ops*,* no company nor corporation, no political body nor nation nor single individual or entity controls the nature or behavior of them. #Hashtags are a very good example of digital stigmergism because, like memes, tracings left over in the cyber environment collide with other actors and agents long after they are produced. They are viralized and produced indefinitely. Hashtags are new constructions that, theoretically, could live on forever in the depths of cyberspace, digital objects that can function as beacons, helping people locate the discussion in the first place, helping people "see more clearly what the facts are." These digital objects are never destroyed once created and they linger about perpetually. Before long, a body of sorts emerges although it is one that is Cyborg, comprised of millions of tiny pieces (individual voices) operating simultaneously.

As Cyborgs, we are in the age of the post-human. The time of the post-human is the time of the digital. Considering the rapidity of technological development in only my own lifetime, I believe *homo sapiens* has had a time that is come and gone again. New tools like The Internet and new, technological methods of archiving are changing the way humans move in the world. Today, the technological age has spawned a new sort of dialectic because our tools are making visible just how radically inter-connected and inter-networked is the world. The way we arrange and gather knowledge has shifted and so *homo sapiens* also shifts. Foucault's final words in *The Order of Things* always struck me as especially encapsulating of this idea:

> Among all the mutations that have affected the knowledge of things and their order, the knowledge of identities, differences, characters, equivalences, words . . .only one that began a century and a half ago and is now perhaps drawing to a close, has made it possible for the figure of man to appear . . . If those arrangements were to disappear as they appeared, if some event of which we can at the moment do no more than sense the possibility—without knowing either what its form will be or what it promises—were to cause them to crumble, as the ground of Classical thought did at the end of the 18th century, then one can certainly wager that man would be erased, like a face drawn in the sand at the edge of the sea. (387)

These words echo what Nietzsche had already said in his *Human, all too Human* when he wrote these words in his 519th aphoristic philosophy: "Truth as Circe: Error has made animals into men; is truth perhaps capable of making man into an animal again" (245)? The event Foucault and Nietzsche speak of is this technological age, an age of unprecedented inter-connectivity and hybridity. If the archive is what resists finitude and seeks to (re)unify across it, what is of import on these grounds is that the reflected is situated within a great and unthinkable order that points at a certain kind of unity not born of a single context but from an infinite archival layering. People are linked in and they will continue to link in as long as the tools allow it. Such resistances are pushing at the fabric that holds knowledge together as new knowledges are born and disseminated, edified and passed on. It is true that new narrativities are banding together but they are able to

do so only because of the current digital technology that is now at hand. New Global

Cyborgs will necessarily be comprised of a new sort of archive and a new sort of

archiving phenomenon that is now digital. The archive is comprised of a great number of

disparate parts and pieces, some naturally derived and others artificially. It is the archive

that endures. The archive writes the human and the human writes the archive. Therefore,

people need *topics* to speak about, topics that inherently paved paths to The Good or

The Just because, if the interlocutors were good (and just) counsel, conversation born of

Topics that would light the way.

<div align="center">Topoi: Aristotle's Ancient Topics [163]</div>

Aristotle is the philosopher of the topics, which are never defined and fairly

disparate, ranging from general lines of argument to strategy and principle. I am more

interested in the common topics because, as the Greeks knew, some manners of

reasoning exist across disparate fields (they are shared between borders). Such topics

arise again and again in many different cases. Some topics endure no matter the place.

Greek for "places," or "spaces," *topoi* are basic categories of relationships and

connections between and among ideas. Topics are "places to find things" or ways to

discover what to say. I am returning to these ancient methodologies because, after the

bottom fell out of [T]ruth and [R]eason circa 19th century (as a result of the growing

complexity in the world), the human realizes once again the Daseinian condition (the

position of the ignorant) and thusly needs to return to topical invention. That is all that is

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[163] Aristotle utters of topics throughout *On Rhetoric* but most specifically in 2 places. Firstly, in Book I, Chapter 2, where he defines the relationships among four of them. Opening Book 2 there are 28 t(o)pics of discussion. The 28 are as follows: from opposites; from grammatical form; from correlatives; from the more and the less; from analogy to precedent; from turning the argument on the interlocutor; from definition; from varied meanings; from division; from induction; from authority; from sub/ordinate parts; from the consequence; from contrasting opposites; from hypo/critical deception; from consequences by analogy; from results to causes; from contrasted choices; from identifying purpose with cause; from the implausible; from contradictions; from the cause of a false impression; from cause and effect; from a better plan; from comparison of contraries; from the meaning of a name.

left. We do not know what to say because we do not know what it is we are saying and never have. Therefore, all that is left is interlocution and (as I've already laid out) it no longer makes any sense to ignore or deny the findings of others due to disparate manners of measurement or disciplinary divide, historical period, or other manner of sequestering knowledges. Aristotle divided the topics into special and general categories and the general, or *common*, topics are the ones I am most interested because they are applicable to all arenas. Topics had always been starting places for composing discourse, starting places to see what the facts are, usually in dialectic and Socratic conversation. Such topics of invention are necessarily abstract and vague and it is they that allow the widest space for diverse modes of thinking. Topics provide premises and argumentative patterns for dealing with subject matter.

   Topos is a very old term with many loosely translated versions of what the Greeks may have meant by the use of them. In general, topoi are like foundational assumptions that enable reasoning to move forward. These assumptions work because they are shared across fields. In one of the six works of *The Organon,*[164] Aristotle specifically deals with topics in *The Topics.* From that early work, it is much more clear on what it is he means by them. I agree with Eleonore Stump's perspective on the topics in her treatment of medieval dialectics, *Dialectic and its Place in the Development of Medieval Logic,* in which she writes: "in the presentation of a topic, even those that contain both strategy and principle, Aristotle consistently says that the Topic is the strategy and the principle is added . . . he divides Topics into those that are common and those that are proper [common are those that work equally well for speech about any subject; proper is specific to it (like physics speech or legal speech)]. Possibly, for Aristotle, a Topic that is a principle alone is proper and one including strategy is common"

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[164] This is a body of Aristotle's work

(22). I agree and in such sense, a topic is an outline, a general statement that can cover many specific cases. Throughout the whole of *The Topics,* Aristotle contemplates the use of topics as starting points for achieving probable [T]ruth and arriving at it through the art of dialectic. Topics draw upon commonly held beliefs and the manners in which people already go about thinking about states of affairs. Arguments that occur out of a conversation between commonly held views. Today, we know that "commonly held views" has been exploded far beyond the tiny reaches of Athens and that is why new dialectics are of so much import. The point is that the Topics are derived from the Aristotelian view of interlocution whereby "Now reasoning is an argument in which, certain things being laid down, something other than these [starting points] necessarily comes about through them" (Book I). The point is to find a line of inquiry where we can reason from opinions that are generally accepted about every problem around us, "the object of our search in the treatise before us is to in the first place grasp dialectical reasoning." Such a task is left to the practitioner of the dialectic, the dialectical artist.

Where "some things are laid down, others follow." The 28 Aristotelian topics are "universal topics for all matters" and they represent lines of reasoning rhetors may pursue to invent arguments. Aristotle's first topic is the most important and the most useful for heterotopic grounds. In chapter 22 of Book 2 of his directly rhetorical treatise, *On Rhetoric*, Aristotle speaks about his version of syllogistic reasoning, which deploys the enthymeme to draw conclusions about states of affairs. Before drawing conclusions, certain information gathering is necessary. Before concluding, he writes: "First one should grasp that on whatever subject there is need to speak or reason, it is necessary to have the facts belonging to that subject, whether from political or any other argument; for if you had none, you would have nothing for a conclusion" (1396b) Since Aristotle, it is more widely accepted that "opposites" are illusion; what appear as opposing points are

merely gaps. Such gaps in knowing are filled by dialectic, communing with a supposedly

foreign other, which is why, of the 28 Aristotelian *topoi,* the first is the most useful tool for

these grounds. Of the first topic, Aristotle writes:

> Topic 1: From Opposites: One *topos* of demonstrative [enthymemes] is that from
> opposite; for one should look to see if the opposite [predicate] is true of the
> opposite [subject], refuting the argument if it is not, confirming if it is. For
> example, that to be temperate is a good thing. For to lack self-control is harmful.
> Or, as in the *Messeniacus:* "If war is the cause of present evils, things should be
> set right by making peace, for since it is unjust to fall into anger at those who
> have unwillingly done wrong, if someone benefits another perforce, it is not
> appropriate for thanks to be owed but since, old man, false statements are
> persuasive among mortals, you should believe the opposite too: that many truths
> turn out to be incredible to them. (172)

Even though our thinking has radically changed since Aristotle's time, what he is saying

is still of value. This is Cyborg thinking. Further, from the first topic on, where "certain

things are laid down," other things necessarily follow from them. The ancients did not see

opposing viewpoints as threatening. Rather, opposites and diversities operated to

contribute to the invention of new ideas. For the ancient Greeks, topics are places or

spaces in the archive where we can look for available tools of persuasion, commonly

known as the[O]r[h]etorical devices.[165] In that ancient world, Aristotle knew that rhetorical

interlocution inherently exposes fairness and equality in dialectic, which could help locate

probable truths. Although rhetoric is differentiated from dialectic,[166] Aristotle knew that

students of both arts (students of conversations) must to be able to empathize with an

opposite or, in similar vein, with a hetero-topic counterpart. They will need to be able to

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[165] A rhetorical device is an utterance whose overt goal is to persuade. Whatever the topic, the end
to utterance is persuasion for no utterance exists without this core trait. Rhetorical devices are tools
designed to enrich language with items such as assonance; alliteration; cacophony; *de copia*;
onomatopoeia; metaphor; simile; ethos; pathos; logos; irony; satire; parody; pastiche; humor;
enthymeme; syllogism; analogy; antithesis; mythology; music, and rhythm. A rhetorical device is
anything that persuades.

[166] Rhetoric aims to persuade a specific audience while dialectic is not audience dependent.
However, both methodologies are useful in what Aristotle is calling "the drawing of opposite
conclusions."

argue from both sides at once in order to understand states of affairs, which will of course

require a sit-down, a compendium of the one and other, an interaction between "this" side

and "that" one. For Aristotle, these arrangements are not to be used to convince an

audience what is right and what is wrong but to in the first place "see clearly what the

facts are:"

> No other of the arts draws opposite conclusions: dialectic and rhetoric alone do
> this. Both of these arts draw opposite conclusions impartially. Nevertheless, the
> underlying facts do not lend themselves equally well to the contrary views. No;
> things that are true and things that are better are, by their nature, practically
> always easier to prove and easier to believe in (*On Rhetoric* 1355b).

The impartial drawing of conclusions and the understanding of like will is the business of

dialectic, a mutuation of knowledge.

The Ancients understood how topics could become tools for re-ordering the world

and thus for expanding our consciousness about it but in the New Cyborg Millennium, the

archive has changed; the nature of it has shifted and so the topics have shifted and will

shift again. Today we can think in Cyborg terms because the world is both heterotopic

and also common. Today, we can use Aristotle's methodologies in fresh, new, ways.

Today we know there are no True opposites; there are only pointings to and away from

other things. Aristotle couldn't yet see Cyborg. He couldn't yet see how, in Darwin's

terms, movers in the environment are somehow materially intertwined, their chains

evolving into variant versions of strains that were once common. Aristotle's postulates of

setting things opposite and contrary to one another (to set them up against) wa[i]s a

unique topic that gives rise to nearly any conversation on nearly any thing. The threads of

such thinking eternally recur throughout his works. Most specifically, in *The Metaphysics,*

he again writes of oppositions and contraries:

> Things that are opposite are called contraries, and relations and privation and
> habit and those things from which ultimate things arise, and those into which they
> are resolved . . . these are said to be opposite either themselves or those

whereof they are compounded. For black and white at the same time are not inherent in the same subject. (Book V, 10.)

I agree with Aristotle that opposing things generates conversation but I do not agree that two in one is not possible. It is easy now to see how black and white can at the same time be in the same subject. In Cyborg terms, it is easy to see how *this* can sometimes be *that*, how white is sometimes black, how space is also time, waves are also particles, matter is energy, and you are me. Since the nature of the archive has so radically shifted, it is time to pay homage to those ancient ideologies because they are still very useful. However, this time around we can do so armed with edification, armed with new technological and material knowledge at hand, armed and ready with new cyborg ways of thinking about the engaged and topical interlocutor-in-the-world who would draw oppositions in the first[s]place.

Metaphorical T(o)p(o)l with an Evaluation on Metaphor

The art of the dialectical genius has changed radically since Aristotle. The search for probable [T]ruth continues onwa[o]rd. Archive is all that is left. History is all that we have. What "others" have said is all that matters. *Homo sapiens* is still a social animal, still archiving, still conversing in words, still seeking whatever "the very facts are" but with altogether different tools at the hand. New millennial topics are similar to Aristotle's save for they have been edified with the technological changes of which he could not yet think. New common topics are needed because thinking has changed (it has gone technological and it has dissolved into nature). These new topics are also common. These topics are accessible by every living creature and thus are commonalities that can equalize conversations. Some may argue that accessibility does not indicate use. In other words, some may say just because these topics are accessible to all does not mean that everyone uses them all the time. On the contrary, no creature could make moves in the world without using these topics. No creature could move without space, for example and

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none has ever to my knowledge. No creature can move without tools (the radio). None can be-in-the-world without the sun or the moon. I created and connected the New Common Metaphorical Topics by building off of the work of Ernst Robert Curtius' 1953 piece, *European Literature and the Latin Middle Ages*, which is the first and the only of which I know that fundamentally re-constructs Aristotle's ancient ideologies to new topics. I'm in debt to a small moment in this work that identifies and discusses literary topoi. Curtius points out recurrences repeated again and again in the art objects of the European Middle Ages. When met with ineffabilities like love or art or death, authors and artists most often pointed out to nature for meaning. It is likely that poets and artists, scientists and prophets, pointed out to the material world around them because the material world is ineffable yet everyone has an experience of it. Again, such *common* topics generate new knowledges precisely *because* they are common. We may be terministically-screened individuals but all of us have experienced the power of the sun and all that is/is subject to lunar cycles and solar cycles and circadian rhythms and 24-hour days that comprise 365 day-ed years. In similar v[e]in, medieval topics like the sun, the moon, the stars or the sky were used repeatedly as stand-ins for ineffabilities whose meaning is projected by the use of such natural and common topics. The use of such natural and common metaphor was (and should be so still) the methodology by which new communications across the failures of the language tool can take place. Natural and common metaphor is how meaning pee[a]ks out *from behind the texts* that bind it, pulling from the unknown metaphorically loose tools of expression. A medieval or Renaissance poet or literary artist or painter who calls a king a sun or a lion, the most majestic of beasts, imagines himself/herself not to be forging a metaphor in his/her own creative imagination, but to imagines to be describing something like an obvious fact of nature. Flash forward from Aristotle's ancient topics and filter through Curtius into the 21st

century. Today, new common topics are everywhere but they are not literal because, if we have not completely moved on from literalisms, we will certainly do so very shortly.

Traditionally, topics are not trans-historical and topics are not cross-cultural. However, New Common Topics draw upon the inter-subjective [a]cross-cultural and [a]cross-historical division. In this, new common topics operate as Cyborg (they pull together disparate pieces). Traditionally, topoi were not trans-historical because they were at the beginnings of globalization and at the beginnings of recorded philosophy. The topics began in ancient Greece with the rise of the Socratic tongue. In that sense, they were not trans-historical because they were at the beginnings of the loop I am now making. Further, topoi were not trans-cultural because cultures had yet to collide as explosively as they will after the rise of Alexander the Great 9and the archiving I have spoken of) and after ships sailed across the oceans. Globalization had not yet happened and there were few cultures by which to measure out a position. I see more diverse people in one hour at LAX international airport that Anaxagoras saw in a lifetime. Unlike tradition, New Common Topics transcend culture, time, and space. New common topics have endured through every age and in every culture and in every species on this planet spaceship Earth since the very first utterance was firstly copied and thusly passed on. Traditionally and for the ancients, *topoi* did not necessarily have a trans-historical or tran-historical production. Topics have a history and they are constructed. I am not meaning to say in this space that topics do not have a history and that topics are not constructed. On the contrary, it is precisely *because* they have a very long history under millions of repetitive uses that they have value. These topics survive and endure across the ages. These topics have value because they are old. They have value because the way interlocutors have used them differ but they are common because they have always been there and thus they have always been discussed. In other words, we do not have the

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experience of talking about the sun in the same ways. However, because the sun has always been there, we can look back at the various ways humans have negotiated to it across the ages. That is because it is a topic of discussion. We can see (because of the archive tool), for example, how the sun has changed over the years. The most fundamental and earliest understandings of the sun by *homo sapiens* had to be the moment of warmth, the first ancient looker into the sky maybe thousands or millions of years ago. It had to be once understood its presence indicated light and its absence indicated dark and cold, a time for sleep. In this capacity, it is no wonder the sun became a God in the sky. They may be of disparate cultures and experiences, but Egyptians once worshipped the sun and Hindus still do. That is because they are both under the sun despite their disparate cultural experience. Neither is more or less "right" but each has its say in the game of topical interlocution. In that, there is commonality because there is intersubjective experience and conversations can then be had across such divides. The pre-Socratics noticed its movements and began to equate them with math. Anaxagoras noticed the moon reflected the light of the sun. In the 16th century, thanks to Copernicus, heliocentrist ideology asserted the sun was the center of the universe. The invention of the telescope in the 17th century revolutionized the relationship between the sun and humans, allowing Galileo Galilei to see sun spots. In 1905, Einstein postulated it could be made of particles called photons, which could bend under gravitational pull from the sun. Today, the Indian Space Research Organization is developing technology to fly unmanned satellites into deep space to study it even closer. Maybe the evolution of the sun says nothing about the human *race* but I think it says something. I am not saying that topics are not culturally constructed. I am saying that topics help interlocutors communicate intersubjectively despite it.

I am not advocating a linear view of history. I am advocating making connections equally across divisions, whether those are cultural, linguistic, physical, disciplinary, historical, or geographical. I will spend some time now edifying Aristotle's ancient common topics because I believe they are extremely valuable (endurance begs philosophical focus). However, I also wish to edify them by taking this circle armed with the technological capabilities and new manners of thinking developed in the modern age. These New Common Metaphorical Topics are everywhere and the entire eye sees them in every moment and on the face of every work. These are parts Aristotle in that "where certain things are laid down others follow." They are similar to the ancients in that they allow new conversations and new connections. These are similar in that they apply generally to many specific cases (indeed all specific cases) and they offer strategies for reasoning across division because they are commonly applied. However, Aristotle's methodologies had to be learned through formal instruction; in that, they were retentive of the Platonic academy and the beginnings of "expert insider" and "ignorant outsider." Conversely, topics (lines of thought) that are more commonly accessible means to draw upon the knowledges of being-in-the-world rather than such formalized methods. As such, these topics are also part Ernst Curtius who had identified recurrent patterns in the languages of those poets and artists who tried to express medieval ineffabilities that were common to all under the sun. These topics are also composites of altogether new parts that draw upon the recurrent patterns found in multiple disparate and seemingly unconnected works that stretch across disciplinary divide, historical period, cultural location, and geographic limitations. For whatever reason, these following topics have endured as far back into the record as record allows. There are 27 new topics listed as follows:

#the rhythm (the beat ((the reveille (((the sense ((((the "just known" (((((the *a priori*

((((((the my[s]thic (((((((the Dionysiac ((((((((the rock

#the sea (the experience[s] ((the ascent (((the life ((((the will (((((the wisdom ((((((the

disseminations   (((((((the confessions ((((((((the archive

#the pointing out

#the radio (the machine ((the cyborg (((the technology ((((the robot (((((the tool (((((the

edification (((((((the overcoming ((((((((the Force

#the star (the life ((the Apollo (((the matter ((((the light (((((the spaceobject ((((((the b[h]eat

(((((((the rock ((((((((the sun

#the street (the people ((the masses (((the interlocutors ((((the justice league (((((the

archivers   (((((((the *sols* ((((((((the sun[s]

#the moon (the intuition ((the Dionysius (((the natural ((((the dark (((((the black hole

(((((((the [k]night   ((((((((the rock (((((((((the Queen

#the sun (the logic ((the Apollo (((the language ((((the light (((((the highest peak   ((((((the

dawn   ((((((((the roll (((((the King

#the light (the confession ((the expression (((the pointing out ((((the real (((((the

experience[s]   ((((((((the ideal (((((((the disseminations (((((((((the roa[s]d

#the dark (the concealment ((the silence (((the unseen ((((the illusions (((((the void[s]

(((((((the imitation ((((((the poor tracing (((((((((the King

#the Q[k]ueen (the Dionysiac ((the Natural (((the myth ((((the Wine (((((the [he]art

(((((((the tool   ((((((((the dissemination ((((((the Qing

#the K[q]ing (the Apolline ((the imitation (((the performance ((((the Bread (((((the science

(((((((the tool   ((((((((the dissemination (((((((((the Kueen

#the bird (the brain ((the voice (((the eye ((((the subject (((((the willed ((((((the p[i]eace

(((((((the philosopher ((((((((the star

#the flock (the collective ((the chorus (((the eye ((((the audience (((((the willed ((((((the

pe[i]ace

(((((((the archive ((((((((the Force

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#the h/ear/t (the art ((the confession (((the expression ((((the eye (((((the utterance (((((the

rock (((((((the street (((((((((the pointing out

#the c/age (the institution ((the convention (((the text ((((the tradition ((((((the

performance   (((((((the Apolline (((((((((the King

#the storm (the wind ((the matter (((the Natural Power ((((the rock (((((the eye (((((((the

Dionysiac   (((((((the Queen

#the space (the out t/here ((the spheres (((the stars ((((the unknown (((((the

unexplored (((((the void   (((((((the beyond ((((((the new (((((the radio

#the road (the experience ((the knowledge (((the wisdom ((((the story (((((the

dissemination ((((((the   way (((((((the archive

#the abyss (the nothing ((the nothing (((the void ((((the infinite (((((the ineffable   ((((((the

silence   (((((((the dark ((((((((the space

#the Force (the pusher ((the unknown (((the out there ((((the physics (((((the *a priori*

((((((the prime   mover (((((((the natural power (((((((((the eye

#the I/Eye (the subject ((the individual (((the I(o)-(o0-Ker ((((the self (((((the observer

(((((the   *so*[u]*l*   (((((((the performer (((((((the bird

#the robot (the technology ((the artificial (((the satellite ((((the spaceobject ((((the new

(((((the   edification ((((((the machine (((((((the Cyborg (((((((((the rose

#the archive (the book ((the confessions (((the library ((((the Internet Brain (((((the

collections   (((((((the memories (((((((the histories (((((((((the se[E]as

#the rock (the stone ((the matter (((the fossil ((((the endurance (((((the material   ((((((the

star (((((((the   natural ((((((((the rhythm

#the strange (the other ((the unknown (((the dark ((((the poor tracing (((((the light ((((((the

artifact   (((((((((the rock

#the rose (the Übermensch[s] ((the [T]ruth (((the Ultimate Answer [s] ((((the wisdom

(((((the go[a]l[d]   ((((the [pee[a]k (((((the key (((((((((the road

The archive tool allows the human animal in the world to make comparisons

across the expanses of thousands (like Plato's works) and the New Common

Metaphorical topoi are connected with every single one and every archival movement that is made. The archive tool allows the human to time travel; this tool allows the human to make modern comparisons, to hold modern philosophy against ancient thought direction and to edify the past with the future. As Heidegger had suggested, *homo sapiens* has been philosophically travelling in circles. For that reason, I have naturally returned to the ancients. Despite the circle, it is not true that we cannot take each cycle anew, armed with new modes of thinking which will inevitably edify the rotation. Aristotle's common topics are beneficial because they are spaces whereby one can generate conversations and thereby generate hypotheses about states of affairs. This time around the circle, we are capable of thinking about states of affairs only metaphorically (because there are no longer any referents). The ancients believed they were on the path to a [T]ruth, a path that would take them to the Real. Today, we understand the Real as social and culturally conceded. This time around the circle, we are capable of seeing states of affairs in other ways than the ancients but still those things that endure, those things we keep returning to again and again across the ages are those that are worth philosophical consideration. I still agree with the ancients that conversations and comparisons are the methodology by which the ignorant human being in the world can move forward. *The archive* is the tool by which such innovations are capable of being passed on to next generations so that they are armed altogether differently the next time around, philosophically speaking. That is how edification occurs and can occur across finitude (the death of a subject).

New Common Topics are metaphors for things-in-the-world. The human being can utilize New Common Topics to generate new conversations. The Radio for example is simply a metaphor for a wide diversity of technologies. The Radio is a stand in for technology. The Radio has a meaning that can be stretched across the ages. Fire is a

technology. The Wheel is a technology. Wireless technology and radar also falls fits

t/here. The Radio is a metaphor for all technology. In this manner, radios are common

and this endurance is of philosophical import. In other words, for some reason, the

human species is and always has been a tool/maker. Words are tools. Words are radios.

Words, when put to use, communicate across bodily division. I know that words are tools

because words are discarded or edified for a communication technology far more

effective. Robots are also radios. Robots have by now taken on the faculty of speech and

they are capable of responding and interacting with us in ways altogether unthinkable in

Aristotle's time. As I have been saying all along, it is high time for a conversation about

the technology *homo sapiens* has been developing since our ancestors first walked

upright with newly idle hands. The point is that *technology* has endured over the ages.

Tool/making has endured. Using objects has endured. That endurance earns it a place

on the metaphorical shelf of New Common Topics. Something about using tools is

important. Something about the radio is intimately interwoven into the story of whatever it

is the human being is doing on and to our planet spaceship Earth.

Aristotle identified common topics that were close to how people *already* go

about thinking about states of affairs and New Common Topics are like that. Aristotle was

able to develop topics for conversation that were uniquely capable of generating specific

conversations that operated as methods for seeking truths however momentarily. Since

then, we have been able to hold up states of affairs quite differently than those ancients

who saw their philosophies as progressions to [T]ruth (toward an [I]deal). New Common

Topics, however, operate as metaphor because metaphor is all that is left after the wake

of deconstruction.[167] New common topics operate as metaphor (meta for) meanings that

are commonly experienced but ineffably communicated. New common topics are not

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[167] and already outlined in great detail in chapter 2

avenues to seek [T]ruths like Aristotle's topoi. New Common Topics are simply avenues

by which one can go about communicating states of affairs metaphorically and these are

topics that operate in conversation (in dialectic). Metaphor is useful because, like

Aristotle's topics, these are common to everyone and every living creature and thus they

are applicable to any given interlocutor. Because metaphor is all that is available

(because we cannot know what it is we are referencing ((as Dasein (((as the ignorant)))),

metaphors are tools useful in generating common communication across the sometimes

very expansive chasms separating culture, class, community, and creature. In the

condition of the ignorant but the adaptable, no body in my own species has ever known

what it is they are saying. All is ignorant. All fact is by now shaken. This time around the

proverbial philosophical circle, all interlocutors are equated because ethos has died.

Therefore, once again, a trip back to the proverbial drawing board is required to see in

the very first place "what the very facts are." It is not the case that ancient topoi are no

longer useful; they simply require edification by the machine age.

New manners of thinking are by the mythic and metaphorical avenue and New

Common Topics are aids in doing so (like Aristotle's were aids in generating

conversations). I say that new metaphorical manners of looking at and interaction with

the world we have at hand are needed because I believe that the human being has for a

long time been literally dying of literalism. I agree with Nietzsche's hypothesis that this

heterotopia has been missing in The Academy since the death of Dionysius in the pre-

Socratic age. Nietzsche deeply regretted stifling his poetic tongue, exemplified in his

brilliant "Attempt at Self Criticism" which came to famously preface his first work. He

looked back and edified it with the following:

> What found expression [in *The Birth of Tragedy*] was a *strange* voice, the disciple
> of a still unknown god disguised beneath the scholar's hood . . . here was a spirit
> with strange needs, a memory bursting with questions, experiences, mysteries,
> to which the name of Dionysius was appended as yet another question mark.

> This was the voice of something like a mystical and almost maenadic[168] soul stammering laboriously and at random in a foreign tongue, almost unsure of what it wanted to communicate or conceal. It should have been singing this new soul, not *speaking!* What a shame that I dared not say what I had to say then as a poet: I might have been able to do it! (§ 3).

The Rise of Socratism was indeed the Rise of logical reasoning and it does not seem any longer very useful to continue to deny the intuitive and far more mystical counterpart to it. Literalism is a belief in universal law. Literalism means to cling to what we can see and what can be measured and known. That is why I resist literalism. There is no literality left. Literalism is an attempt at exact representation, which inevitably fails at the use of the language tool because that tool is inadequate. Literalism continues the tired tradition of pointing to a singularity for cause, vainly trying to locate a single point from which all others manifest. The death of *ethos* is the death of literalism. No body can be literal, no body can evaluate accurately. Metaphor is more open to ambiguous meaning. Literalism is hetero-topic to metaphor. Literalist ideologies take things at their face value and refuse to seek the phenomena *behind the phenomena.* Nietzsche has already declared God dead, we already can understand all [T]ruth as fiction. For that reason, *myth* is what is useful. *Myth* and *metaphor* communicate an individual's knowing of a thing, a story that expresses an individual experience in an ideal reality. I say such mythologies are ideal because they operate *behind* things; they operate beyond fact; they express some phenomenon of experience that is nothing more nor less that an individual vision of states of affairs. To take things literally is to take objects and states of affairs at face value. It is to ignore what cannot be measured, to ignore the unknown events, objects, and spaces that inevitably impress us because they are in networked systems that change when movements are made in them.

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[168] The female followers of Dionysius. Groupies. (Alexander the Great's mother was one of these).

Literalism is to take things at face and never look beneath them, to divorce the Dionysiac from the Apolline, the intuitive from the reasonable, the pathetic from the logical, and God from subject. Literalism carries on the tradition of the individual because literal thinking is an interpretation of words at their most fundamental and primitive level, which is a beneficial methodology but cannot be continued for too long without temperance. In other words, stripping the complexity away from language and looking at the most basic of linguistic functions helps to understand meaning as derivative from actors moving in a system that is comprised of humans and non-humans.[169] However, thinking *only* literally denies the heterotopic counterpart, which is metaphor. To be literal is to imply that one is capable of understanding in the first place what the facts are. Literalism means to ignore the phenomena behind the phenomena, to resist the picture inside the picture, which seems a strange and illogical practice in an era of human development whereby borders, institutions, and identities and meanings and realities and so on have already been dismantled and exposed as illusive systems of power and privilege. Literalisms are the product of a dry and sterile academy and can be considered as *resembling the Apolline* as Nietzsche had situated it:

> Dionysiac [he]art, too, wishes to convince us all of the eternal delight of existence—but we are to seek that delight not in the phenomena themselves but *behind the phenomena*. It wishes us to acknowledge that everything that comes into being must be prepared to face a sorrowful end. It forces us to look at the terrors of individual existence, yet we are not petrified with fear. A metaphysical consolation wrests us momentarily from the bustle of changing forms. For a brief moment we really become the primal essence itself, and feel its unbounded lust for existence and delight in existence." (*The Birth of Tragedy: Out of the Spirit of Music* Kindle Fire edition, location 1893)

Similarly, literalisms are the inevitable by-product of institutionalizing knowledge, setting up degrees, and establishing experts. These movements resist the Dionysiac spirit. It is the Dionysiac spirit that is in dire need of re-ignition, a Dionysiac spirit that had always

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[169] as I have already explained via Wittgenstein re: pg. 114

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embraced the mythic. Literalism is the heterotopic counterpart to metaphor. Literal is word-for-word. Literal is explicit. Literal is basic. Literal is a direct match, an exact representation. Literal is resistant to shades of meaning. Literal opposes idioms. Literal is sterile and dry. A literalist position insists that words are true and thus, a literalist position inherently re-perpetuates the somewhat modernist idea of [T]ruth. Literal is to resist questioning because all that is seen is there. In this, literalism is the anti-will. Literal is an excuse for surface-level philosophy because it denies the heterotopic and most vital counterpart of the metaphorical, mystic, and intuitive will.

The literalist attitude works to re-perpetuate systems of power and privilege by dictating meaning and ascribing to things meaning as if the human were capable of perceiving it or even of knowing "a thing"! However, the pictures our tools have been collectively projecting in the last century alone have been exposing our outer-space as full of possibility, re-opening the mythic eye on a scientific platform. In a Cyborg time, a mythic time, an age of machines rather than Reason, all is myth. All is story. *All* is science fiction. To be literal is to insist on expertise and authority and that is too strange in an era where *ethos* had died long ago along with Nietzsche's gods. Truth ought to be wrested from the clutches of the logical and re-balanced as the pre-Socratic Ancients had counter-balanced reason: with sense and intuition, with myth and metaphor. With 95 percent of the material in the universe[170] unaccounted for, it seems very clear that the human being is deeper into the condition of the ignorant than ever. With no legitimate method of evaluation, there is no longer any foundation and that is why all that is/is[171] metaphor. *Let us re-ignite the metaphorical imagination as all of reason is born of its*

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[170] "scientists" call this material "dark matter" because they have no other terminology for the stuff. "Dark matter" simply refers to unseen and unknown materials that comprise the world (that make it up ((that act in it))).

[171] Isis. The Egyptian Goddess of Nature. A translation of her name is: "throne."

back. The mythic imagination can fill in gaps by communicating despite the absence of literal meaning and despite the absence of any concrete edifice, despite the foundationless free fall because it relies on metaphor. As the famous physicist, Stephen Hawking, proclaims of myth and metaphor in the forward to Lawrence M. Krauss' *The Physics of Star Trek:* " Science fiction*, like *Star Trek*, is not only good fun but it also serves a serious purpose. [Myth] expands the human imagination. We may not yet be able to boldly go where no [hu]man has gone before, but at least we can do it in the mind" (xii). Heterotopically, re-igniting the my[th]stical means to heed the messages of the body, to re-sync with the spirit and the intuitive, to revive the Epic and tell it. This requires the Dionysiac tendency, which is, at heart, a manifesto for metaphor. The imagination and its scientific counterpart together create what we are and only in fusion is the picture more complete. Nietzsche writes in his *Gay Science:* "We would seek to become what we are—the new and the unique, the incomparable, making laws for ourselves and creating ourselves! We must be physicists in order to be creators in this sense" (loc2354). In toehr words, one omust invent the possibility before it can be reached. In this sense, all that is living is all that is creator: all who move in the world, act in it, and therefore all who act are creators because each experience and each discovery, each step and each edification, each building, each tooling, each new and each next develop the soul (create it anew). That is what I mean when I say all that *is* is metaphor for an ideal that lies beyond it, an ideal that cannot be accessed in this temporal world, an ineffable (an unspeakable) ideal but we do have a thing for which to reach. This Platonic ideal is what all that is strives toward in overcoming. Plato's ideal is Nietzsche's Übermensch. That is our rose.

Literalism denies what cannot be said. In that manner, literalism strives for exact representation and adheres solely to the explicit. It denies what is not seen. Jürgen

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Habermas and Bruno Latour have caused me to think out what I have just said. Habermas, expresses his views about the necessity of a mythic metaphysic in his 2008, *An Awareness of what is Missing.* He writes*:* "[this sort of individual (and secular) tradition] fails to keep awake, in the minds of secular subjects, an awareness of the violations of solidarity throughout the world, an awareness of what is missing and of what cries out to heaven'" (19). A post-metaphysic, Habermas argues, cannot simply cope on its own as a defeatist ideology nor in naïve and blind faith in the modern promise brought about by The Scientific Narrative. I agree with these words. On the heels of them I further argue that, even though all of reason is dead, we *can still do work*. There is something missing and it is the side of the proverbial coin that has for too long been silenced. That side is the metaphorical metaphysic tested on nothing but faith in it. If only claims are left (because all is fiction ((there is no more [T]ruth (((only fragmented versions)))), then those claims must necessarily rest upon faith. It is the living heterotopic counterpart to Reason. Bruno Latour's most inspiring chapter from *We Have Never Been Modern* is titled "Revolution" and likewise impressed what I have just been saying. He writes:

> What are we to do, if we can move neither forward or backward? Displace our attention. We have never moved forward or backward. We have always actively sorted out the elements belonging to different times. We can still sort. *It is the sorting that makes the times not the times that make the sorting . . . .* If there are more of us who regain the capacity to do our sorting of the elements that belong in our time, we will rediscover the freedom of movement that modernism denied us—a freedom that we have never really lost. (76).

While all that can be said and done has already been done and said, each repetition is both same and different. If all we have left is eternal circle, an infinite loop, or what Nietzsche would call "eternal recurrence," then it is the loop that must change. That is the sort of Cyborg thinking that is required of our human diversity today. Captain Kirk's actual words aboard his spaceship *Enterprise* edify Latour's and encapsulate better what it is that I am saying on these grounds concerning the fusions of species and of parts and

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disparate pieces. In the second episode of the second season of the original series

(TOS) of *Star Trek,* Kirk and his crew fly into the furthest and deepest reaches of space.

At the outer rim where none had yet gone before, a landing party beams down to the

surface of a strange and unexplored [exo]planet. There is only one living being that

inhabits it. The sun God Apollo is the only God left and the only occupant of the planet;

he alone waited for the human to explore space, to develop the tools that would make a

journey possible. The human had to *make it on their own* by tooling forward, each

generation closer. Unfortunately, the sun god Apollo tries to force them into worship. In

return, he offers happiness. When one of the crew is enticed to stay, Kirk speaks thus:

> Take my hand. Take it! Now feel that: human flesh against human flesh. We're
> the same! We share the same history, the same heritage, the same lives. We're
> tied together beyond any kind. Man or woman it makes no difference. We're
> human! We couldn't escape each other if we wanted to. That's how you do it, Lt.,
> By remembering who and what you are. We're flesh and blood afloat in a
> universe without end and the only thing that's truly yours is the rest of humanity.
> That's where our duty lies. Do you understand?

I agree. Something about the condition of *homo sapiens* resists force. Something about

life resists force and something in life consistently determines to be free. Literal borders

are the heterotopic counterpart to free Cyborg thinking. All human beings are afloat on

the same spaceship Earth and the literal borders between them are not going to hold up

very much longer.

An excellent tool for making such my[s]thical moves is the Nietzschean

Zarathustra figure who descends and peaks, always with two animals beside him, one a

bird of above and the other a serpent[172] of below. Zarathustra climbs mountains for

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[172] For the Dionysiac: This one goes out to Zarathustra! He[a]r/e: "Here I Go Again." Whitesnake.
This art assemblage is originally from the 1982 album *Saints and Sinners.* For the Apolline, I chose
to layer this art object upon this moment here because of its rhythmic tonality. The guitar inter-lude
reminds me of the moment Zarathustra peered up at "the abyss of light" (184). He rights: "What is
love? What is creation? What is longing? What is a star? Thus asks the Ultimate Man and blinks"
(46). The Ultimate Man is the anti-thesis to the Übermensch. Life, for Nietzsche, is an experience *to
be had* and then thought over very critically, no philosophy is finished until true wisdom is found.

wisdom, eventually attempting to descend and share that wisdom with others like the villagers at base camp. No villager ever listens. Even those who do not fully understand. Only his animals understand his wisdom, which was gathered "like honey" through solitary foot. When Zarathustra was 30 years old, he ascended the peaks into the mountain. After 10 years on the mount, he emerges from his solitary stone cave and sits on a rock. He then speaks of his journey, his quest for the Ultimate Wisdom or, in other words, an Answer to The Question[s]. Only Zarathustra's animals are awake with him; in this, and in many other ways, Zarathustra is Cyborg. The love of wisdom sets those who follow Ultimate questions into themselves, a solitary journey as the quest to find one's self is a quest *into* the individuated psyche. Zarathustra's road to wisdom is always solitary but he is often willed to disseminate. The Zarathustrian road is a re-direction into developing a philosophy of self and then disseminating that philosophy to others. Zarathustra speaks to the sun: "Great star! What should your happiness be if you had not those for whom to shine?" This figure is an exemplar for the will to the archival phenomenon. Above all, this myth is a quest for bridge the opposing poles of Dionysius and Apollo, this and that, peak and abyss in one. In this manner, Zarathustra had always been Cyborg. He stands apart from the villagers below his mountain because he alone walks the way of wisdom and yet he, too, is willed forth to disseminate.

The path of Zarathustra is the road to the overman. An overman is a being that has transcended the human condition and fulfills the will to knowledge. The importance of the Übermensch for these mythic grounds is in the connection to eternal recurrence and repetition *of same* found through out the majority of Nietzsche's work. The Super Human, the Above man is that which has fulfilled the overcoming in looking to this world for

The philosopher (or the physicist) is different than the average villagers. The scholar *seeks to change the world with knowledge.* This object contains the following of the 27 Metaphorical topics: the bell; the rose; the street; the heart.

wisdom. Unlike the Christian doctrine I outlined earlier, the Übermensch is the will to

overcome. Unlike the anti-will of Christian doctrine, this being seeks no other world but

this one and accepts both failure and success, past lives and misdeeds as pieces of an

as yet unfound road somewhere. In this, the Übermensch too is a Cyborg figure. This is a

figure that is "above" the human being. Nietzsche mythologized the Übermensch (the

overman or the [above]man), providing example of the journey to the overman in the

myth of Zarathustra much the same way as Plato once mythologized our brave Socrates.

Zarathustra's path is a journey to the highest peaks of knowledge, willed to disseminate

by speaking to the sun. Thus he moved, pulled from within by the force of some

inexplicable inner striving for harmony with the natural world he found all around him.

Such a journey is strikingly similar to Martin Heidegger's ideology of the Holzwege.

Holzweges are roads that do not lead anywhere (or, at least, these paths do not lead to a

singular destination). Nevertheless, these roads are not without cause or consequence.

These roads are the roads of experience. I think this ideology is best encapsulated in the

opening lines of Heidegger's *Off the Beaten Path*, from 1949. Heidegger describes

Holzwege by the metaphor of many trees: "Wood is an old name for forest. In the wood

there are paths, mostly overgrown, that come to an abrupt stop where the wood is

untrodden. They are called Holzwege. Each goes its separate way, though within the

same forest. It often appears as if one is identical to another. But it only appears so.

Woodcutters and forest keepers know these paths. They know what it means to be on

a Holzwege." The *lichtung* is the heterotopic counterpart to Holzwege; it is a clearing

where one can see slightly better what the facts are, to do work, to sit and wait, as there

is little else to do. Eventually, one must move.

  I think modern thinking has for a long time been in a proverbial clearing. I like to

think of an overman as creativity incarnate. I say that because creativity is an active

phenomenon whereby something new and valuable is produced. Creativity is the means of the mythic imagination. Black holes existed in science fiction long before they were verified by the tools of the scienctific method. It is through mythic creativity that the chasm between the Apolline and the Dionysiac can close because creativity is a Cyborg phenomenon. In other words, creativity draws upon two disparate parts at once: the realm of ideas and the space of temporal form. Ideas in the mind take form in the temporal world via the activity of creation (one pulls from the mind a shape and expresses it in the material world and with the materials that comprise that world). The tool/maker is a creator. Ideas find form in the material world when creation is at hand. The Übermensch is above the human because s/he alone has fulfilled the will to knowledge and dissemination, they have taken their place in the archive as archived and as archivers. The Übermensch is above human because s/he has risen to the heights. As I've explained, rising to the heights is only one half of a Cyborg duality. The other is dissemination. One must descend again. In dissemination there is impact. In dissemination, there is creation. Dissemination impresses the movement of other bodies in the world and in that and in many other ways, that activity is a creative one. It pulls from the internal depths the knowledge acquired in the heights and peaks of wisdom and brings them forth into this world for external [conf]expression. In that way, the Dionysiac spirit deeply requires revival.

<center>An Evaluation on Rhythm</center>

A re-ignition of the Dionysiac spirit requires music and it is rock and roll that best fits the bill. Rock and roll is especially unique because it is a Cyborg art. In the 1950s, rhythm and blues fused with each other and found voice in electric technological revolutions on new amplifier and electric sound recordings. Rock and roll is a specific music phenomenon that fuses elements of rhythm (a combination of variant vibrations)

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with transgressive cultural apparatuses. Blues, rhythm, gospel, country jazz, swing, folk, or garage rock, these genres travel beyond the Apolline Lyre. In other words, the crux of rock and roll lies not in the proper plucking of strings but in the ineffable assemblage comprised of electric guitars, amps, humans, microphones, bass guitars, stages, roadies, drum beats, 4/4 riffs, awesome licks, and unbridled spirits. The Oxford English Definitive captures the genre in so many words: "An intangible feeling, philosophy, belief or allegiance relating to rock music (generally from the 1970s–1980s), and heavy metal bearing certain elements of this music, pertaining to unbridled enthusiasm, cynical regard for certain Christian and authoritarian bodies, and attitudes befitting some degree of youthful debauchery." Words related to "rock and roll" are: blues, sex, drugs, Led Zeppelin, band, love, party, punk, guitar, drummers, groupies, concert halls, deaf ears, metal, glam, disco, and late nights. God made rock and roll on the 8th day after rest.[173] Rock and roll is the Dionysiac spirit incarnate. Rock and roll is transgressive to dominating or normative "mainstream" cultural practices although it too holds norms that are often transgressive. Rock and roll is intended as a stand in metaphor for all kinds of vague and non-locatable transgressions. As cultural maxim across much of the globe, "rock and roll" is a moniker for the heterotopic counterpart of mainstreamer culture. Rock and roll is not mainstream. It is not common.

At the same time it is not common, rock and roll is deeply tied up rhythm, which is a common topic and the common experience of every living creature (human and non) that comprise the world in which we live no matter culture, color, creature, or cosmic decade. Rhythm is a common tool and therefore it is a common topic. Rhythm is one of

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[173] For the Dionysiac, I prefer to edify my words with the Space Rock assemblage The Electric Light Orchestra. "Rock and Roll is King" from their 1983 Rock album, *Secret Messages*. Jet Records. Vinyl. For the Apolline, it contains the following of the 27 metaphorical topics; the archive; the rock; the rhythm; the road; the king; the rose; the dark; the street; the radio.

the most permeable of human common senses. Rhythm is one common sense that

interconnects all who share the more complex system by which it can be accessed. All

creatures, human and non alike, exhibit rhythm because all is subject to time and

movement in the material world (three dimensions of movement and one of time).

Rhythmos is the Greek word for symmetry and thus such a thing *requires two or more*

parts operating together in a shared system. In other words, rhythm indicates

assemblage. It also indicates inter-subjectivity, as two or more parts strive for sync-age,

as actors encounter each other in a shared system. "Rhythm" more or less denotes an

arranged set of recurrent elements combined together. These arrangements are variant

combinations of strong and weak parts, interacting together to produce a w/hole greater

sense. For example, when one is s[p]ea/king[174] the ebb and flow of sound and silence

together create a sentence. Intermittent sounds travel in waves through space to arrive at

the ear of another and such rhythm necessarily anticipates the next [beat.]. This is how

rock and roll is Cyborg: it is comprised of transgression and commonality both at once,

this and that fused together. Rhythm is unique and special philosophically because it

operates in two directions at once. There are many scholars who have spoken about

rhythm and most conclusions are of a similar species. The music of Rush are one

example: "Listen to my music and hear what it can do. There is something here as strong

as life and I know that it will reach you.[175]" Donald Barthelme also writes of rock and roll

in a short piece as equally devoted to the free spirits of rhythm. In "Sentence," he writes: "

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[174] For the Dionysiac, what I mean t/here audibly is the band assemblage called Pink Floyd and their the vinyl, *Dark Side of The Moon,* specifically, "Speak to Me." For the Apolline, this is an art object that produces a sound of meaning here. It is a heartbeat that provides the most primal and *a priori* of ancient rhythms. Heartbeats come before words. Even a baby knows that. Words have always had a difficulty time taking on the task of ordering musical sound but sound has a unique way of ordering words. It contains all 27 metaphorical topics.

[175] from their break-out album, *21[/]12.* Rush invented a new sort of priest, a musical one. They reside in the temples of Syrinx in much the same way as the ancient priests at Delphi

. . . you want to hear [the music] and respond to it in a new way, a way that accords with whatever you're feeling at the moment, or might feel, if the threat of new experience could be (temporarily) over-balanced by the promise of possible benefits, or what the mind construes as such . . . (34). It invites possibility and evokes the creative imagination and therefore feeds the will. Rhythm is of import because it is one super *a priori* element that every creature that moves in the world encounters at some level however small. Rhythm is Cyborg. In other words, there is something special and unique about the phenomenon of rock and roll that has begged philosophical focus for quite some time but has often been overshadowed by gatekeepers and border makers in the kingdom of The Academy.

What is unique about the technological age and rhythmic phenomena is that the types of rhythm accessible to humans have subsequently changed over the years. For one example, modern data is often archived by using different patterns of magnetization. Humans the late 20th century consumed and arranged and disseminated rhythms in ways that were neither possible nor accessible in the thousands of centuries before it and they did so by using magnetic technology. As a result of this technological innovation, a specific assembled expression called THE MIXTAPE began in my youth[176] as Boomboxes, Walkmans, and Cassette Tapes became widely affordable and available to new and younger audiences. As early as 1974 (with the 8-track), mixing a groovy tape became a means of creating musical objects that were available play after play, copy after copy. This new sort of musical ordering really became accessible to the masses with the invention of "the cassette tape," which is a magnetic tape recording format.

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[176] 1979-1999

Magnetic tape looks shiny and feels slick to the touch but when all ra[177]dio went live, it could be preserved and recorded onto a thin plastic film. Unlike digital storage, which uses only two stable magnetic states, new digital archiving is more efficient than magneto-tape storage. The point is that, for the first time ever, musical arrangements were *in the common hand* and they could be shared and edified, re-ordered or begun anew*.* I can best explicate the movements of "the mixed tape" by personal confession.

I'd like to further explain the importance of rhythm by personal example that impacted me greatly in my youth and does so still. In the middle of a 20th century age typically referred to (in the U.S.) as "the nineties," I was a member of a car p(o)ol. My mother was a single parent who had to rely on other moms to take me to and from school. She mostly relied on another stay-at-home mother who regularly took five children to Richardson Eagles High School in Richardson, Texas for three years and every morning and afternoon all of them had to share the radio. Each of the five children had different musical tastes and so all of us routinely squabbled for the playtime of disparate radio stations. The mother of the pool democratically decreed that each of us could have one day of the week to master the radio. I had Thursdays. On Wednesday night, every week and without fail, my number one top priority and single most pressing task as a human being-on-the-planet was to engineer a groovy mixtape for the morning ride to the academy. I wanted everyone to hear my mus[e]ical arrangements stored in order on that magnetic tape. A mixtape contains assemblages of objects that collectively

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[177] *This one goes out to Heinrich Hertz!* without whom we would not have harnessed radar nor the radio wave technology that made possible the thing called "the radio." For the Dionysiac, I prefer to edify these words on these grounds with a lesser known rock assemblage, Autograph and their art object "Turn Up the Radio" from their album *Sign in Please!* RCA Records, 1984. This musical assemblage wa[i]s comprised of Keni Richards, Steve Lynch, Randy Rand; and Steve Plunkett. For the Apolline, this single has a robot on the artwork, a Cyborg being asking simply to turn up the rock. I prefer to think of Heinrich Hertz and the subsequent radio technology in this musical manner. The guitar interlude reminds of the electric airwave generation. Further, it contains the following of the 27 metaphorical topics: the stone[the rock]; the light; the radio; the rhythm; the Dionysiac; the sun; the moon; the pointing up.

speak to a much deeper, [in]expressive sense, reflecting the musical tastes and interests of its creator who also typically has vested experience with each assembled object on it. When one creates a mixtape, there is hope that its consumer senses what it collectively projects, a sense of what is beneath and beyond the symbol, and connectivity that exposes the nature of an individuated but shared experience that is often ineffable. Mixtapes produce artistic expressions that move far beyond the individual because it is the collection as a whole that operate to produce pictures of meaning. Still, each object on the tape is connective to the next and an open-ended mixtape points to infinite degrees of connection.

I'm using the mixed tape to metaphorically point out that, to archive today is to take part in a much greater and much more interconnected network that is comprised of both natural and artificial parts and pieces. The mixed tape has by now made a metamorphosis. The mixed tape has by now gone digital. As of March 15,[th] 2013 (on the 74th day of the year in the Gregorian calendar and the anniversary of the assassination of Julius Caesar, 44 B.C), the likely tools at hand are: G-(O)(O)-gle; Apple [eye]-tunes; YouTube; The Internet; Pandora Internet Radio; [eye] heart radio; a Smartphone; Sirius; Record Players; assembled Orchestras; Sony Compact Disc Players; MP3 files; Xboxes; Amazon; Sony Playstations; Tele-visions; Cassette Tape Boom-Box; Sirius Car Stereos; FM Radio Stations; Apps; Garage Bands; Short Wave Ham Radios, Digital Samplings; Netflix; Yahoo; Bing; Live Journal; WordPress; Blogspot Blogs; .ZIP; .RAR; Rhapsody; MySpace Music; Old Vinyls; Facebook, VLC media player download; tape recorder; magnetophone; i-phone; search engines; Classic Rock Radio 92.5FM; AM radio frequencies; Totem; Rhythmbox; MPlayer (or other cross-platform media player); Old Movies; VHS; Beta Tape; 8-Track; Spotify; XMplay; XMMS; MusikCube; Rhapsody; Music Player Daemon; Songbird; Winamp; Napster; Musicbee; aTunes; Realplayer

Cloud; iClouds; Adobe Media Players; HD media players; Concert halls; Studio Sound

Recording Halls; NETGEAR; T.V. Networks; Guitar Players; Rock Singers, analog

recording video-tape based cassette; Feature Films; Hi-Fidelity Audio Systems;

Headphones; or a combination or combinations of any of these and thousands of others.

The mixedtape is a metaphor for THE ARCHIVE. Instruction for consuming the mixed

tape is as follows:

1. Be[la]st in your [h]ear.

2. Digital Stream from the Cyborg Internet Brain

THE ARCHIVE or THE MIXED[APE::::

2001: Space Odyssey. Dir. Stanley Kubrik (a pastiche of *The Sentinel,* Robert C. Clark).

Perf. Keira Dullea, Gary Lockwood, William Sylvester. MGM, 1968.

The Abyss Dweller. Brittle-Star. fish/(Ieye lens (Fish/((I))/lands). *Ophiuroids.*
Echinodérmata.

Australopithicus Afarensis. Lucy. (Fossil AL 288-1.) 3.2 Milllion years old. Stigmergic

stone.

Autograph. "Turn up the Radio." *Sign in Please!* RCA Records, 1984.

Black Sabbath. "Is God Dead?" Single. *13.* Republic Records, 2013.

Boston. "More Than a Feeling." *Boston.* Epic Records. 1976.

Creedence Clearwater Revival. "Bad Moon Rising." *Green River.* Fantasy. 1969.

The Electric Light Orchestra. "Turn to Stone." *Out of the Blue.* 1977.

Europe. "The Final C(o)untd(o)wn." *The Final Countdown.* Epic Records, 1986. Vinyl.

Evelyn DeMorgan. *The Gilded C[/]age.* 19/19. Paint[er]ing. Google Imag[(o)]/es.

Galileo Galilei. 1564. Florence, Italy. A Shining Star.

Grateful Dead. "Ripple." *American Beauty.* Warner Bros., 1970.

Heinrich Rudolph Hertz. 22 February 1857 – 1 January 1894.

Edwin Hubble and the Hubble Space Telescope Tool

Led Zeppelin. "Moby Dick." *Led Zeppelin II.*

---. "Stairway to Heaven." *Mother/Ship.* Atlantic Records, 2007.

Mumford and S[u]ns. "Awake My Soul." *Sigh[n] No More.* Columbia Records, 2009.

Pink Floyd. *The Dark Side of the Moon,* Abbey Road Studios, 1973.

Ponty[/]pool. Dir. Bruce McDonald. Perf. Stephen McHattie, Lisa Houle, and Georgina
        Reilly. Shadow Studios, 2009.

Freddie [Hg] and David Bowie. "Under Pressure." *H[(]o[)]t Space.* Mountain Studios,
        1981.

Queen. "Bohemian Rhapsody." *A [K]/Night at the Opera.* EMI Records, 1975.

---"The Show Must Go On." *Innuendo.* Hollywood Records, 1991. Compact Disc.

Reticulitermes. Rhinotermitidae. Termites.

Rush. "Lime[/]light." *The Spirit of Radio.* The Island Def Jam Music Group, 2002.

---. "Marathon." *Power Windows.* [Hg] Records, 1985.

---. "The Spirit of Radio." *The Spirit of Radio.* The Island Def Jam Music Group, 2002.

Solenopsis invicta. The Fire Ant.

Strauss, Richard: "Also Sprach Zarathustra." Opus 30, 1896. Perf. Gerard Schwarz and

the Seattle Symphony Orchestra*. Musically Speaking: The Great Works Collection.*

Styx. "Come Sail A[/]way." *Gold.* A & M Records, 2006.

The Sun. *Sol. Latin.* Our star. The " . . . abyss of light." Apollo.

The Tarantula. Arachnid. *Theraphosidae.*

The Truman Show. Dir. Peter Weir. Perf. Jim Carrey, Laura Linney, and Ed Harris.
        Paramount Pictures, 1998. Film.

Whitesnake. "He[a]re[eye] Go Again. *Saints and Sinners.* 1982. Vinyl.

REQUIEM

> There's no dark side of the moon really. Matter of fact, it's all dark."
> --Pink Floyd. *The Dark Side of the Moon*

> "Finding myself to exist in the world, I believe I shall, in some shape or another, to always exist"
> --Benjamin Franklin

Homo sapiens is a tool/maker. We are the builders. No other creature has yet done what the human has done in this technological regard (as far as I can know). The human makes and uses the materials around us[178] to move about in that world that makes us. [179] The human uses tools to overcome; that is why the will forward is the will to tools because it is they that slowly leak to us altogether new realities. Players in the conversation are clearly by now expanded to include those who are not human. Robots have taken on faculties of speech. Machines are shredding the boundaries between flesh and thing. These tools have also by now gone wireless and are by now capable of truly going where no human has gone before. Space is full of little machines, satellites that are probing what is "out there." Satellites are on Mars. Such objects are ever more impressing the human subject, blending with subjects, informing them, *making* them. When the creation creates the creator all is balanced in the worl[k]d-at-hand. When the creation saves the creator, all is forward and marching on in the best possible direction. What I mean by what I have said in other words is that the human is unique because the human is capable rather than docile. In the last of the space I have left, I will provide a summation of the previous conclusions. Concertedly, I will emphasize what I would like to

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[178] matter

[179] the flesh

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retain about the philosophies I have been analyzing and finally apply them to my own skin. That is the best way to conclude[180] on grounds such as these.

Firstly, the Cyborg condition had led us into the archive. No technological evolution could occur without the activity of archiving and thus tools and archive are one and same. Archiving is the foundation for technological development because the blueprints for building are etched in/on the environment (via a book compiled in a library; a hieroglyph on a pyramid; ancient bones exhumed from the dust; genes copied in strands of DNA; rituals painted on cave walls; biographies in memoirs, tweats in cyberspace;). The Apollo space missions were born of a great many who came before from the wheel to the computer. These things are breaking notion of performances in the world, bending it, changing it. There is one thing I would like to retain from the performative Middle Ages and that is the [Form]ulation of the confession. Since the advent of the performative animal, the courtier, the imitator, the on-stage, all is confession. All utterances are the result of internal, private machinations that are then made public. Archives are comprised of the utterances of the living and the dead, the quick and the sure. Archives are confessions. Archives are internal investigations made public. It is those utterances that create the songs of our ages. By now it is clear that meaning emerges in dialectic, which is a social interaction that is mutuated by conversation. Conversation is the means by which meaning emerges; it is on and within the social stage. At the same time, bodies are Cyborg because they are comprised of the narrativities that write them and the flesh that comprises them at once. It is the confession that will be stretched in the wireless age. New wireless technologies that allow brain-to-brain interface exchanges like the rats I had described earlier may render the

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[180] open-ended

confession obsolete. That is because, if mind reading is possible all of our inclinations are laid out to bare. New wars of privacy and private information will have to be fought. For now, however, we have the word, the conversation, the internal investigations made public through dialectic exchange.

I wish to end by honoring the confessional for its time may soon be at an end. I'll honor the archive (the memory) as well by digging into my own. My own body is explicitly cyborg in two specific ways, for a final example, and in both cases the development and edification of technological tools at hand have deeply impacted my life, impressing my narrative and affecting the movement I am capable of making in the world. After the war, I had PTSD, a condition which no one seems to be able to really explain but many people have it and have experienced its effects. Yet another disorder ordered by the Clinic of the Mind (psychiatry), PTSD(post traumatic stress disorder) is a psychiatric term for various reactions the human animal has in response to any number of traumatic events. Psychiatrics aside, war veterans typically experience the condition and respond with anxiety. PTSD is mostly due to a subject *remembering* traumatic events, living through them in vivid snapshots taken by the mind. Even the material archive (the brain ((the memory (((*memoria*)))) has a dark side. People who suffer with this condition often relive events they wish they could forget. I have suffered from the condition since my participation in the Iraq war. Flash forw[(o)]rd three years from my involvement. I once walked into an arbitrary warehouse store and right there in the front, by the door, was an electric guitar for sale, a no name black and white electric music machine, a starter guitar for sure and very cheap but when I got it home, I could not put it down. In days, I could

compose songs and play chords on my tiny shitty amplifier but it was still rock and roll.[181]

Any time I began to get nervous from my new mental condition, I would pick up that electric machine and play. I'm no Led Zeppelin but I can certainly yawn out some Kiss tunes. I could not "make" my chorus of notes if it weren't for interaction between my fingers and brain and metal strings and wooden bodies and electric amplifiers. When I begin to fog out, I turn my thoughts from my *memoria* into musical notes. I switch focus and play music. I dance on the notes in my head. It has almost always nearly cured me. I think of music and musical notes and am awestruck by their power. With them, I sleep through the night. It is music that has saved my mortal soul. It is music that endures across the ages. Of this, I "just know" because I have experienced it firsthand.

As for music, it has the power to save lives. I am not overblowing the situation. A single electric music machine had impacted my life and continues to do so almost daily. The ideology of music as a healing influence that can affect mood or behavior has dated as far back as Plato's *Republic* in which he writes: "I would teach children music, physics and philosophy but most importantly music, for the patterns in music and all the arts are the keys to learning." Flash forw(o)rd thousands of years. Mickey Hart of Grateful Dead fame puts what I have been saying in an address to the United States Senate panel on the power of healing music, 1991. He spoke: "[Rhythm] is there in the cycles of the seasons, in the migrations of the birds and animals, in the fruiting and withering of plants, and in the birth, maturation and death of ourselves." The musical notes I spell in my head find a voice when my hands touch it. I do not think of war when I think of music. Music is special because it is a common sense and thus a great connector across differences and

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[181] For the Dionysiac: I prefer to edify these words with the 1976 "Juke Box Hero," from Foreigner's 2008 compilation, *No End in Sight: the Very Best of Foreigner.* Atlantic, Rhino Records. For the Apolline: Either you rock or you do not.

diversifications. An electric guitar is made mostly of wood and is additionally comprised of metal strings and tuners. An "amplifier" is used to "plug in." As far as I have learned, electric guitars emerged at the turn of the 20th century. Without coincidence, such emergence was right on the heels for the later nineteenth innovations in electricity and magnetic forces I have been speaking about. It's an electric guitar. During that time, Alexander Graham Bell was awarded the first U.S. patent for the telephone. It was *that* tool, edified and re-cut, transmorphed and re-built that paved the way for electric guitars because telephone transmitters were for the first time placed inside acoustics to amplify the sound. It didn't take long for a variety of patents for the instrument followed although no one seems in consensus on who exactly should be credited. Most guitars are assemblages of fret boards, machine heads, neck pick-ups, bridges, tail pieces, fine tuners, volume knobs, amplifiers, strap buttons, saddles, neck joints, electric vibrations and electric chords and cords. My guitar is a metaphor for all tools. The point is that I create music when I use the guitar tool and in that I am Cyborg. The creation creates the creator, a fused point and counterpoint at once.

The second *memoria* was a separate but related experience that also very overtly and clearly situates my own experience in both social and materially derived Cyborg spaces. After the war, I became very alert to the directions in my life (because I was happy to have one). A strange thing about-facing death is that I learned how to live the rest of my life. As I recalled the events that wrote me as a child, a *memory* returned whereby I remember standing alone on a lighted stage. I was very small and had been in a school play. A part came and went in which all the boys gathered *on one side* and all of the girls gathered *on the other side.* I froze, stoic, in the middle, looking out at my mother, confused and unsure of which steps I was to take next. Later, when puberty arrived and I began to grow breasts I was horrified. That time is when I started calling the blues and

things rolled over like thunder. I considered myself a lesbian in high school and for many years in the U.S. Army. The offerings for subjectivity whe[a]re so limited. Language only allows for masculine and feminine pronouns. There is no third. Interpolated spaces are not very imaginative in our current society and, unless one makes a choice and chooses from the available scripts, there is simply no subject at all. I changed my name from "Jennifer" to "Johnny." I retained my middle initial.[182] When I went to see the Judge, I was made to explain my story in front of a sea of people suing for unpaid alimony or quicky divorce cases. Once my name was changed to the one I had chosen for myself, I was able to change all my other names from the University and The Bank and The Clinic, and The Department of Motor Vehicles and of Homeland Security. What it was that resisted the impressions these institutions had on me as an infant-toddler-child-tween-teen I cannot say. On that day, however, on that stage and in those lights, there was a pull to be free of the categorical spaces offered up by the society in which I lived. "male" and "female" became limited categories that pushed me into public spaces I had never felt I belonged. I was a hybrid Cyborg Spock creature from the very beginning, neither here nor there (t/here) and every interaction with those who shared my world (however small it may have been) was an interaction that called me to *one side* or *the other side.*

The name change was the first step in a very long process that is a clear Cyborg composite of social pieces interwoven with material parts. During the war, something had stirred in me and I have heard the very same from many soldiers after. Something inside was [a]waking, a thing that is akin to what Nietzsche had been calling The Will. After the war, I took time to consider how I knew who I wasn't. It was then that I decided to break from the social script-at-hand and set off in an altogether new direction. I decided to

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[182] In memory of my grandmother who was my middle namesake: Ann. (my mother's name is Mary).

make the transition from female-to-male although I've never been sure where *one side* begins and *the other* begins and ends. I became very interested in the body as a material and scientific site of investigation. At the same time, I had to maneuver through some very rigid social institutions in order to do so. I endured over a year in the psychiatric arena, proving my feelings and working toward obtaining a "Letter of Diagnosis," which would then go to The Surgeon and The Doctor for surgeries and hormones respectively. I changed my gender on my passport from F to M so that, when I flew on airplanes, my license matched and I would not be stopped or harassed or patted down. I began hormone treatment while I was teaching summer classes on Gender and Social Change. I shot and taught. The day is so very crystalized in my mind. I woke up that morning and turned on some music to start my day.[183] Boston was playing on the radio and I sat there alone on my toilet, needle-phobic but ready to inject myself for the first time. I closed my eyes and stuck it deep in the muscle, squirting testosterone into my leg. Testosterone is a steroid hormone found in reptiles, mammals, and birds. Testosterone is a major material player in the development of muscle, bones, body hair, and facial hair in humans and in lions. Because so many different species of animals have testosterone, it is clear this substance has a very long and very ancient history. The hormone affects the entire body to include the brain and the sexual distinction thus travels across every orifice and within every cell. It took more than a year before the students in my classes every semester did not look at me with confusion and first-day whispers. It took three years of shooting up with testosterone once weekly before I was capable of fully passing undetected on the streets of mainstream society.

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[183] *This one goes out to the little girl I never was*: Boston. "More than a Feeling." *Boston.* Epic Records. 1976. It contains the following metaphorical topics: the sun; the rhythm; the eyes; the streets; the se[e]a; the sun; the pointing up; the road.

Since the first day that I have just described, I have had a double mastectomy from The Surgeon thanks to the diagnostic permission slip from The Psychiatrist. I have also had numerous "bottom[184] surgeries" (as they are often referred to in the transgender community to which I belong). The Insurance Company would not however recommend coverage for what they called "a condition like mine" because those surgeries I need are considered cosmetic. It took me quite some time but I managed to save the six thousand dollars and, when I paid in full in cash, the situation felt clandestine. Nevertheless, I arrived on time the following morning, eager for The Surgeon's blade to re-arrange and mold a new chest that is parts plastic and parts flesh. I sat across from a lady who was having breast implants who said she did not require a letter from her psychiatrist. I was on the metal table at six and home by nine a.m. because I did not have enough money left over for a hospital stay. The scars run all the way across my chest now from one underarm to the other, deep old gashes that I wear like war wounds. In the following years and in similar ways, I have had lower genital surgeries that are far more complicated and expensive than that first one. There was never a question nor a hesitation. I was born to make this trek. I began to lift weights like I had seen the guys in The Army once did. Every day, I went to the gym and picked up iron and moved it around. Muscles formed in response. I pushed bars and lifted plates on stacks and stretched cables and pulleys. I gained 60 pounds. Still, the manners in which society respond to me are the heterotopic counterpart to the material changes my body was making (like growing a beard). Women who had readily met my eye before the transition often look away or drop their eyes when I pass them on the street as a male. If I'm

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[184] *This one goes out to the man I have become*. David Bowie and the Spiders from Mars made an art object: "Changes." It can be found via G-0-0gle or on *The Best of David Bowie 1969-1974* EMI Records, 1997. It contains the following metaphorical topoi: the streets; the rose; the strange; the cage; the sea; the eyes; the rose; the strange; the rock/ers.

passing them on the street, they often give me the right of way. They no longer trust me in parking lots after dark. I can see it in their hurried shuffles and backward glances. After three years, I was finally able to safely enter and exit a public restroom. Men meet my eyes more often but never in the bathroom urinals (that space is full of homo-erotic tension and any eye contact may send the wrong message). When I hold my wife's hand, I get loving smiles from old ladies where there was often disdain or disgust before transition-ing. Daily life is much easier now but I will always be Cyborg. I will always be parts of social response and pieces of altered flesh. That is the only way to occupy a subjective expression in a world such as this.

This Cyborg phenomenon reaches far beyond partial heterotopic composites such as plastic and natural. The Cyborg phenomenon also blends fact and fiction at once, nature and culture, the material and the written. The Real very quickly gave way to the plastic in the late 19th century when wireless technology was only just beginning. Nietzsche is the philosopher who declared the death of God; knowing was then only up to the ill-equipped humans who had killed the divine with the knives of science. All fact became fiction. Ethos was buried. Dasein was born. All knowledge had no foundation any longer and even [S]cience has not led us into anything more than more space and more gaps. The Real had given way. The Real wa[i]s now: "what is invented." Fact is fiction. The heterotopic counterparts move in both directions. All fiction is fact. Thus, invention is the manner by which we move forward. Invention and edification. After the presented evidence, it is ever more clear to me how the moniker of "science" or "scientific investigation" or laws of physics or motion or mathematics are in dire need of interlocution from fresh new fronts. Current Humanities have largely misjudged whatever "Science" is as overloaded and cock-sure, aimed straight at defining a Real or a [T]ruth but I do not think such investigation is over-privileged nor complete. It is true that the

poets who dream and the physicists who uncover the mysteries of the stuff in the [multi]versed cosmos are doing much the same job. The distinction lies only in the mastery of disparate tools and technologies common to types of disciplines. The hetero-topic oppositions I have been speaking of are blending. "Science" and its counterpart might also as well do the same for each disparate discipline shares a common goal: to exit the Daseinian condition. That is the Nietzschean will to knowledge. That is the will to the Cyborgs.

All of these confessional expressions are summed by the following. Like the ship of Theseus, the human has all along been parts tool and parts maker. *Homo sapiens* gradually learned not only how to have a body but has taken the initiative to treat it as a source of scientific investigation. We have also learned to *manipulate* the parts, changing them out as we move forward. I already shown that this task must be done at the individual level and at the collective level. The collective is an absolute necessity for the dissemination of knowledge. Knowledge making is done by the collective and immortalized by archiving. Future generations must preserve it and must pass it on; that is cooperation. In his 1871 *Descent of Man,* which followed his *Origin of Species,* Charles Darwin mentions the competitive ideology of natural selection only a few times. He writes of love between and among animals in over a hundred [s]places. He quotes Schopenhauer (who was also a very great influence on Nietzsche): "the final aim of all love intrigues, be they comic or tragic, is really of more importance than all other ends in human life. What it all turns upon is nothing less than the composition of the next generation.... It is not the weal or woe of any one individual, but that of the human race to come, which is here at stake" (434). Much earlier he had written that most of the more complex emotions are common to the higher animals and ourselves. Every one has seen how jealous a dog is of his master's affection, if lavished on any other creature; and I

have observed the same fact with monkeys. . . animals not only love, but have desire to be loved. Animals manifestly feel emulation" (55). I agree. Emulation simply means to strive to equal or to excel outward from one's own condition, rising higher and higher until an overcoming has been achieved. Based on the traditional OED definition of the term, to emulate also means to imitate, especially through an *emulator,* which is one who attempts to be other than what one already is[n't].

And where w[a]ere the spiders? They are on the new web. It is world-wide. Now at the dawn of the digital, an emulator is a term in computing by which an emulator is considered the hardware/software that duplicates (*emulates*) the functions of one computer system (the *guest*) in another computer system (the *host*), different from the first one, so that the emulated behavior closely resembles the behavior of the real system. We have materials now that are born-digital (they originated in a digital environment). Such materials that are ghosts. Websites, forums, and the clothes made in Second Life are all digital natives. The Real has shifted. Our flesh has shifted with it. It may only be a short matter of time before we harness the capacity to download and copy consciousness onto a digital platform. The future looks strange r than ever. All is Cyborg now and what that means for the future of my species, I will not live long enough to know. However, the ability to *tool our way forward* by utilizing the stuff at hand is the greatest development yet for moving about in the world. As for the ship of Theseus and the nature of the new human collective, the story of the human being is neither finished nor complete. It is a much longer story than it had at first appeared and the projects that unearth the secrets of the cosmos are enormous feats of philosophical endeavor. One thing that has eternally recurred time and again and throughout all of recorded human history is the will to probe the cosmos. *Every time* the human being had looked up into the sky and developed tools to understand the secret machinations operating in the

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world, giant leaps in knowledge have been made because the one thing we keep finding is *more stuff.* The "out there" never ends. The old Jedi figure of Master Yoda from the space epic *Star Wars* encapsulates these summations much better. He is a tiny green Socrates: "Size matters not. Look at me. Judge me by my size, do you? Hmm? Hmm. And well you should not. For my ally is the Force, and a powerful ally it is. Life creates it, makes it grow. Its energy surrounds us and binds us. Luminous beings are we, not this crude matter. You must feel the Force around you; here, between you, me, the tree, the rock, everywhere, yes. Even between the land and the ship."

In the end, all that is left is archive. All that remains are topics about which to speak, topics that lead to other s[p]laces. All that remains then is The Tool. I have come to believe that all of history is one long event of which it is impossible to see from the current microscopic vantage point but that may not always be the case. The Will/will drive us home. The *bricoleur,* the tool/maker and tool/user means to reach into the material world and build from it a method of moving forward (which, in an infinite loop is also backward). Today, we have much the same materials with which to work as had the ancient Greeks and Egyptians but one thing has changed: the edifications preserved through archive have been passed from one generation to the next. The wisdoms of the ages have been preserved to affect the outcome of future utterances. The wisdoms are the blueprints. The wisdoms are the experiences of the past; they are the findings of a certain age that signpost the next. From the first use of fire comes the harnessing of electric forces down the line. The same minerals, the same plants and animals, the same metals were all present before the digital age. It took a collective stacking to arrive at this time and place in this moment *right now.* It is The Tool that operates to overcome material constraint and this is a conception we have clearly *emulated* from natural machinations. Nature constructed for us The Tools to move in the world. We were born to

see the world with our eyes. I too know why the caged bird sings. As Maya Angelou more eloquently puts it in her major work, *I Know Why the Caged Bird Sings,* it is because the bird is too close to the wires. It does not see the greater meachanisms that interlock to restrict its movement. I will add that it is in the bird's nature to sing because that is the only thing to do. I say The Übermensch is creativity incarnated in the physical world, a figure that informs all creatures that make, that build, that break into their different songs. Nature has equipped creatures great and small with appendages and appurtenances and scales and spines and bones as well as the faculties of expression, the evolving intellect that caused us to learn to talk with our throats. All is environment. All is world. What is there but Nature? What is there but the Queen? Nature is everywhere and everything. Nature is the stage; the human is made from it. And still, there must be something in life that determines to free and that resists the condition of the ignorant and the caged. Constraint is no freedom; that is no free condition. It is from nature that the Tool/maker had first arisen and it is then to nature that we return to build on and on and, in doing so, may our Tooling continue. May we live long and prosper. May the force[s] be with us.

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