

Inbox Selves: The Posthuman Play from David Thorne to Social Media Feeds

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Abstract—This article focuses on David Thorne, the Australian blogger and his emails from a posthuman perspective. David R. Thorne, the Australian born writer, graphic designer and blogger shares his space in the literary world as a satirist and in the internet as the owner of a blog popularly known as 27b/6. His website often crashes down due to the users who blog in to read his pranks. He uses emails and articles to communicate his sense of belonging to his family and work associates. A seven legged spider is used as a logo in his emails to recognize the identity of his selfhood which becomes a dominant trope in his later communication. The possibility of the spider as a metaphor for 27b/6 is realized in other cultural representations—in television and radio. Many such signifiers like Missy, the cat which appeared in his blog at 11:47 on Monday 21 June 2010, where he brings virtual cats as an exciting investment opportunity, are introduced in his blog. Thorne has published his articles in the form of a book, *The Internet is a Playground: Irreverent Correspondences of an Evil Online Genius* which was included in the *New York Times* best sellers list. He has been publishing collections of his email articles, blogs and short stories since 2011. A study of this blog and the writer's identity may lead to comparing it with any of the social networking sites like Facebook where a user's identity will be negotiated.

Key words—Posthuman, Spoofs, BwO, assemblages

N. Katherine Hayles a postmodern American literary critic in e-literature attempts to define Posthuman through a deconstruction of the notions of liberal humanism and through an inclusion of cybernetic technology in the evolution of man. Her ideas on Posthuman culture continues in all her major works like *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature and Informatics* (1999), *Chaos Bound: Orderly Disorder in Contemporary Literature and Science* (1990), *Chaos and Order: Complex Dynamics in Literature* (1991), *My Mother was a Computer: Digital Subjects and Literary Texts* (2005), and *Unthought: The Power of the Cognitive Nonconscious* (2017). In her attempt to define Posthumanism, Hayles constructs a semiotic square

of presence-absence, and pattern-randomness as two dialectics that can create and problematize Posthumanism along its three kinds of assumptions. She formulates an interplay of these elements in the formation of a Posthuman paradigm in her book *How We Became Posthuman* (1999). A Posthuman subject becomes “an amalgam, a collection of heterogeneous components, a material-informational entity whose boundaries undergo continuous construction and reconstruction” (3).

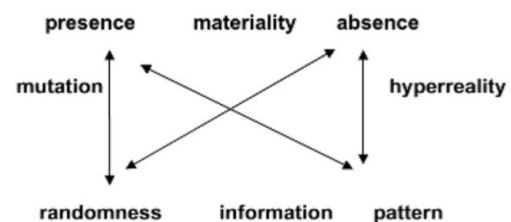


Fig. 1.1 Semiotic Square

Hayles offers an explanation of Posthuman in the coaction of elements provided in the primary and secondary axes of the semiotic square which opens up chances for more posthuman configurations in Science Fiction. She reconsiders Posthumanism with respect to its evolution from three basic assumptions.

1. A privileging of informational pattern and universal codes over materiality or embodiment in the first order and second order cybernetic theories, leading to the emergence of Posthuman as an informational-material entity.
2. Human consciousness is an epiphenomenon and body is the original prosthesis which we learn to manipulate as substantiated in the figurations of cyborgs.
3. An emergence of a technological Posthumanism that reconfigures the concept of human beings so that it can seamlessly articulate the human relation with intelligent machines.

In cybernetic perspectives there are no boundaries between computer, cybernetic mechanisms, robots,

human bodies, and living system. And for her the post in Posthumanism is a shift from the human will to a collective desire and to distributed cognition. So Posthumanism encompasses the construction of an embodied subjectivity rather than the function of technological counterparts.

In a Posthuman semiotics Hayles proposes that an entity's appearance as a pattern should take into consideration its ability of replication. A random absence can create chaos. 'Mutation' is the term which she suggests to consider as a stage in the interplay between randomness and presence in Posthumanism; the interplay between absence and pattern is hyperreality; 'materiality' is used to refer to the interspace of presence and absence; and 'information' is a synthesizing term between randomness and pattern. Hayles observes that "the prospect of humans working in partnership with intelligent machines is not so much a usurpation of human right and responsibility as it is a further development in the construction of distributed cognition environments . . . when the human is seen as part of a distributed system, the full expression of human capability can be seen precisely to depend on the splice rather than being periled by it" (290).

According to Hayles the term Posthuman "is so complex that it involves a range of cultural and technical sites including nanotechnology, microbiology, virtual reality, artificial life and cognitive science among others" (247). It is "the end of a certain conception that may have applied at best to that fraction of humanity who had the wealth, power, and leisure to conceptualize themselves as autonomous beings exercising their will through individual agency and choice" (286). And she argues that it is a purely technological perspective "Yet the Posthuman need not be recuperated back into liberal humanism, nor need it be construed as anti-human. Located within the dialectic of pattern/randomness and grounded in embodied actuality rather than disembodied information, the Posthuman offers resources for thinking the articulation of humans with intelligent machines" (287).

Hayles' concept of Posthuman is different in that she does not consider it as a futuristic possibility but as a perspective that already existed along with man as originary and that which encompasses the real life and the illusion of virtual reality at the same time. In taking such a stance she wants to bring human bodies

as part of Posthuman discussions along with the Cartesian intellect. In the same way 'Becoming' is used as an ontological definition against the substantial 'being' and its identity of sameness by Gilles Deleuze the French philosopher and Felix Guattari, the semiotician and psychotherapist in their works *A Thousand Plateaus*, *Logic of Sense* and *Difference and Repetition*. It is a thinking pattern that advocates looking for difference that is immanent within every change (events) that happens in every interaction between human-non-human or living-non-living. Such a thought pattern advocates the basic oneness of all matter as a relational, nomadic, collaborative subject. Thus becoming is the explanation of an immanent multiplicity, the power to form new entities whose identities are in their dynamics of change "...each multiplicity is already composed of heterogeneous terms in symbiosis, and that a multiplicity is continually transforming itself into a string of other multiplicities, according to its thresholds and doors...all these heterogeneous elements compose the multiplicity of symbiosis and becoming" (Deleuze 249).

Ego is borne as a conjunction of the body's connection with the outer world and its images inside in the form of passive synthesis of mind that he calls as perception. Perception begins as a desiring machine that he calls Body without Organs (BwO). BwO acts as an imaginative body that helps in the actualisation of events through instantaneous productions or incorporeal transformations like a thought or idea as in art, literature and Cinema. The BwO subject is thus a schizoid becoming other than a being structured as in the paranoid form of oedipal complex.

This kind of Posthumanisation is definitive of a - revision of humanist's thoughts through a new way of configuring body and thoughts. Deleuze accepts desire as the basic force of becoming as it can emerge as a positive process forming "connections and enhance the power of bodies in their connection" which he calls as assemblage or machinic (Ross 65). His concept of becoming is always associated with a plane of immanence of relation between movements, flows, speed, intensities, deterritorialization and rupture.

BwO or Body without Organs is an imagined and disorganised body schema that does not form any subjects but embrace its virtual capabilities like movements, speed and change to form connections

(Deleuze 261). Hence it is anti-structural also. In *A Thousand Plateaus* Deleuze names this process of movements, events and feelings as Rhizomes (Deleuze 239). What Deleuze means is an imaginative and creative reconceptualisation of life through a networked thought pattern. Deleuze uses it as a transversal thought pattern that interrogates analogy and dichotomies and brings together a broken ecology of processes where different points join to form what he terms as 'assemblages'. This assemblage works as an abstract machine and the concept can be applied to all "structures from the behaviour patterns of an individual, the organisation of institutions, an arrangement of spaces, to the functioning of ecologies" (Livesey 18).

The Rhizome conceives how everything and everybody—all aspects of concrete abstract and virtual entities and activities—can be seen as multiple in their interrelational movements with other things and bodies. The nature of rhizome is that of a moving matrix, composed of organic and non-organic parts forming symbiotic and a parallel connection, according to transitory and as yet un-determined routes (qtd in Parr 233).

This has become a groundbreaking explanation for a new kind of ontology today called fractal ontology where several such networks of things or affects are bonded together intensely and becoming functions like an assemblage machine that creates new body, thoughts and epistemology. The motivating force for assemblage is the desire that remains as a force within every body. These relations exist as a map and hence they are about flows and movements. This process has a significant role in determining the technology of Posthumanism. Rhizome can serve as a tool to describe various heterogeneous assemblages, inter species relations and multiple becomings within the Posthuman dialogues.

David Thorne's blog changes blogging into an affect by unsettling our sense in the very act of perceiving it. *The Internet is a Playground* is the graphic representation of these spatial perspectives he shares in the digital space. Thorne changes his blog 24/b6 to a persuasive space through his repeated ludic blog entries in the form of bizarre graphics of human bodies, events, pastiche and decontextualized text markers like mashupping and entextualisation. The power is exercised not by physical presence but through various linguistic performances. Thorne

reworks the context of email messages to critically analyse his work life, family and religion. The blog's spatiality is experienced when the participants are changed to embodied visual assemblages. Their blog entries form a nexus of representative practices of an everyday life through various enactments of their reactionary responses, nonsensical replies, irrational arguments, threats and their use of abusive language against him. Through their instant replies and interface comments blogging releases them from their ideal professional activity through expressions of emotions, anger and frustrations against the one who makes them targets for his satirical spoofs. This gives a new sense of the cyberspace—a remake of technological artefact to a set of problematic relations. A tension is developed between the unpredictability of humans and the systematic rationality of the computer systems. The blog becomes a space of humour, satire, jokes, graphics and even nonsense.

The ideological beurocratic world in which he lives is reproduced as a decentred funny personal space through various explicit and implicit techniques. He creates an affective space through dialogic relations by inviting comments and provoking the bloggers. The off line professional world influences him and Thorne invents stories that involve his co-workers, their comments and replies to his emails. In doing so he uses blog as a space that transgresses identities from their assemblages or fixed territories. The way Thorne tries to pay his chiropractic bill through the drawing of a spider can give a glimpse of how powerful spatial practices emerge in cyberspaces by abstracting the real. Through various email exchanges between 8 October and 14 October, 2008 Jane Gilles, a chiropractor asks Thorne to clear his overdue account. But Thorne changes the dialogues by sending the drawing of a seven legged spider instead of his payment that is due. Through continuous mails he speaks about the spider initiating Gilles' surprise and anger so that his demand of the payment is temporarily forgotten. When the email ends, Jane Gilles accepts the drawing of the seven legged spider as a logo for their digital communication (3-7). Gilles accepts the mistake of expecting sensible replies in emails where spaces are created through invisible boundaries and he gives up his decisions to send mails to Thorne.

The replies of his victims and their participation in the email exchanges constantly rework his dialogues

thus creating a discursive space that changes continuously. Their responses evidently state their possible lack of control on the viral nature of the post, its resistive possibilities and the experiences they encounter create a functional rhizomatic space. When Simon Edhouse his co-worker requests Thorne to design some pie charts for the website of his company Thorne criticises Simon's reluctance of paying for his previous work by sending pie charts that shows his responses and reactions to Simon's mails. As the email continues the pie charts become his metaphoric answers for "no enthusiasm" "improbable," and "no" (10-18).

"Missing Missy" is his famous email dialogue with his colleague Shannon Walkley from 9.15 am to 11.32 am on 21 June 2010. Shannon wants to have a lookout poster for her cat Missy. For this she sends a photo of the real cat which Thorne uses to create pictographic email exchanges. This inspires Thorne to invent a cat story in which he discusses his hatred for cat, his experiences with his friend's cat and changes Missy to a digital hero. He uses the cat to represent a movie poster with the tagline of Shannon's emotional response to her lost cat, then entextualises it by removing it from its background and pasting it in a new frame with the effect of a wilderness behind. When Shannon repeats her disagreement at Thorne's pranks, the white cat is replaced by an orange cat. Shannon's queries like "That's not my cat", and "Where did you get that picture from?" is retorted by Thorne inventing a treasure hunt where orange cat can lead you to the real cat by chances. Towards the end, finding the missing cat changes to a quest for an imaginative reward thus changing Missy the cat to a microcelebrity in the internet world (116-28). Blog becomes a spatiality that expresses its potential to differ through varied becomings of Missy. Missy in blog forms differential relations with Shannon, Thorne, digital technology and the bloggers who were engaged in circulating them. Photos, logos, posters and use of various colours, font size, light and captions transformed the affect to multiple forms of expressions.

Massanutten is a blog entry that becomes very persuasive through Thorne's use of photographs. His email correspondences with Patricia Jennings, the government official of a tourist village in Virginia on 8 October 2010 ends in an authoritative act of withdrawing certain decisions by the local officials.

The government officials by accepting his preposterous discursive actions involuntarily agree to overlook their act of imposing rules on the inhabitants. Thorne complains of being charged with seventy five dollars as he had put the trash out without covering it in a bear-proof container. When the official replies about the possible frequenting of bears in that area Thorne sends photographs of a bear he claims to have spotted in his premises. The blog entries then follow his humorous requests like "unfortunately, possibly due to an unsecured snickers bar on the dashboard the bear is now in my vehicle . . . please send assistance immediately as I have also run out of cigarettes and need to drive to the shop"(Thorne 161). The photographs were actually those of his dog covered with a bear coat in his car and in his living room. The official finally agrees to give away the money with an agreement that Thorne should not send the remaining eighty six photos (157- 65). The spatium becomes an affect of contradictory interests and multiple perspectives within the network of a social fear of insecurity of an imaginary bear.

The blogging between Lesley Moron and David Thorne from 15 January 2009 to 17 January 2009 evolves into Thorne's use of photoshops to ridicule the hypocrisy of ascribing racial and cultural identity in digital spaces. The email exchange begins with Thorne posting a photo of his own face smeared with black colour with the caption 'sponsor a poor black boy'. Lesley Moron reacts to his racial insults by reminding him of the starving black children around him. This invites Thorne's sarcastic remark on Lesslie's philanthropism by sending him a picture of a rat on a toad's back with a text wrapped with certain keywords in Lesslie's email. The story continues with Thorne describing himself as a homeless person who visits the doors of the local parliament member Kate Ellis to get an approval of green belt land to build a house. He uses digital artefacts to describe Kate Ellis as a sexy space girl with her face morphed in a space suit avatar thus merging such identity markers as highly political.

The cyberspace becomes an existential territory when the bloggers make instant retorts to his humour and resist their misrepresentations. But ultimately they forget their actual emails and engage in the affect of Thorne's incessant blogging. Various legal suits were filed against him. The correspondences between a police man and Thorne are evidences of

the spatiality of hyperreal spaces becoming affective and real. Scott is one such participant who tries to expose the fraudulence of Thorne's blog space. But his email exchanges lead to a vehement discussion on Time machine. It brings out Thorne's use of photoshop to draw a closet as a time machine. Thorne's blatant replies confuse Scott who ultimately believes that he himself has made a time travel and sends an email to his own inbox with the subject 'scott from past' to 'Scott of present'.

Unlike the cyberspaces explored in SF novels here the internet space is firmly grounded in the real world. The seven legged spider image won a massive global online exposure in 2008 creating a Posthuman system of feedbacks and connections. The blog is presented as a digital narrative space of the real world making stories about daily events, familiar persons and animals with pictographic representation. The subtlety and nuances of the virtual world is erased by the whims of the narrator in selecting real faces and names as his wife Holly and son Seb become part of his narration. But that space functions as media ecology by forming pseudo- events of the real world through the decontextualisation brought in by photos and graphics.

Photos are appropriated in several ways by Thorne. All blog entries begin with a photo of the presumed speaker that is, in fact, the face of his own colleague. Cartoons and graphics are used to continue the textual dialogues. His blogspace also contains discussions on animals like cats, dogs, rats, monkeys and fishes and drawings of inanimate objects like time machine, sculptors, bicycles etc. He indexes the style of a Posthuman critic through establishing digital identity that is in discord with the corporate real world. As a crafted performing artist he does this through an evaluation of his real experiences by providing occasional self-disclosures through real names and identity of his family. His events lack authenticity owing to their misappropriation, impersonation and misrepresentations. In describing the Monarto Zoo of South Australia he conceals the fact that it is a real safari park with a wide variety of species when he presents it as a desolate land with only stuffed animals and empty sheds. Thorne impersonates various names and faces to present different views. His impersonation includes appropriating others' name, face, body, identity or their behaviours. There he functions more like a ventriloquist by imitating another person's emotions

and events. He takes over other's attitude and acts as an authentic voice. Characters like Josh, John, Thomas, Lucius, and Shannon are the common personae he imitates. The blog uses real details of the person's profile and invents stories with that. The characters include bloggers from other countries, his superiors and his colleagues. John for instance is a bicycle lover through whom Thorne makes the bicycle the agent of a machinic reality. Lucius is the most imitated personae whose body is dismantled to a BwO. His face and tattoo are photographed and misrepresented to bring in various social and political issues like gay marriage, body shaming, and drug deals. Lucius's photos with his friend evidently present him as a gay though he repeatedly states that he is straight. His head is clipped and mashupped as cut-out figures to make a doll, a sticker and a cartoon figure. Thomas is the name he assumes to perform various roles like a professor, photographer, and a patient with an abnormal growth of his head. His face iterates in several blog entries but as a different person each time. Thorne distorts Thomas' face and ensembles it with planets, car and a lady's goitre to clarify the varying growth of tumour in his head.

In this way Thorne attempts to retell the normative perspectives of the real world by foregrounding various semiotic and stylistic devices through certain situated norms like cartoons, photos, etc. He tries to bring in the inappropriateness of the external world that tries to establish an authentic identity in digital platforms. For him blogging is an exploration of the virtual potential of a user's profile, photo, and name. New identities are created and changed without any reverence for ethical considerations. As blogs are multivocal the unified selves are changed to several subjective perspectives. Human trying to anthropomorphize the space through the blogger's power over the participants and technology contesting it by exposing it in a global world of unseen audience through spatial and temporal dislocations initiate a new way of being in the world. Original experiences are alienated and made unfamiliar thus forming a subjectless subject of a hyperreal existence. The users in blogs become more flexible for assuming any kind of subjectivity unlike the fixed identity of the external world.

The identity of human is continuously constructed by postponing real spaces and real body representations and hence the legitimacy of the real is given away for simulation. Interactions with the

new spaces differentiate subjectivity based on bits of information or data. There is a continuous reconfiguration of spaces through collective activities. The virtual space makes possible man's interaction with the machine, the non-living, the human and the non-human and, that is a Posthuman turn. In Karen Barad's view the intra-action between them results in a Posthumanist notion of performativity-one that incorporates important material and discursive, social and scientific, human and non-human, and natural and cultural factors. "A Posthumanist account calls into question the givenness of the differential categories of "human" and "non-human" examining the practices through which these differential boundaries are stabilized and destabilized (808)." The illusory escape from the actual body representations through their telematic reconfigurations set platform for other variant ways of materialisation. From the digital agents spatiality become a flow of decisions and expressions that are determined and redefined by human and non-human agents.

In *The Internet Is a Playground* David Thorne also explains how he uses his blog *27bslash6.com* to spoof identities through fragments of texts, digital images, and graphs that later repeat in his email discussions like a cultural meme. "Just as genes propagate themselves in the gene pool by leaping from body to body via sperms or eggs, so memes propagate themselves in the meme pool by leaping from brain to brain via a process which, in the broad sense, can be called imitation" (Dawkins 2006). As responses to emails, he sends his answers as photo shopped images of the sender, annotated images of the questions sought or graphic designs of his perspectives on it. Many such photos are scattered either in series or in still photos throughout his blogs. His blogs are playgrounds for what others might consider as madness that treat user's bodies as assemblages of intensities. As a blogger and graphic designer, Thorne initiates textual comments and processes replies through satirical images, cartoons, pencil sketches, and graphics. Spoofing is a system of imitation and duplications and when the same photos are repeatedly remixed, the bodies become an event of a simulacra machine and loses their connection with the original. As the effect of this simulacrum actuates by problematizing the embodied self, they always connect the reader

images of real bodies with their digital counter part. By presenting them in blogs the fragmented photos are left to be appropriated or reterritorialised through subsequent editions. In digital spoofing any attempt to locate an agency is distributed between the user's capacity to appropriate or re-appropriate them and the digital potential to replicate them. This participatory embodiment is realised when bloggers resist their representations through instant replies, threaten him with legal suits, and provoke him with foul language. Yet the blogs become famous for his playful use of the internet. By incorporating a fake identity to actual persons, Thorne's spoofing tends to interrogate the logic of expecting a fixed identity in a cyborg's world.

Many of those photos emerge from puns and jokes of the corporate life like partying, managerial skills, business targets, and designs. By changing them to artistic products Thorne tries to incorporate all those heterogeneous elements that were rejected by the dominant society on account of neurosis or eroticism. The junk elements that the modern corporate life refuses to assimilate are reused through recycling of old photos, emails, and blog comments that are left out. His deviant practices like posting fragmented parts of actual photos and forming their discontinuous links with the email replies bring imperceptible changes in the viewer's senses. A few of the selected photos are taken for discussion.

Shannon Walkley is Thorne's co-worker and the office manager of the company. She is described as the custodian of the petty cash tin of the company that keeps money for unexpected purchases. By digitally augmenting the petty cash tin and Shannon's 'mouth of praise' for her secretive disposition of cash management, he exposes her artifice of dissipating the company's money for her lunch. His pun on her "big mouth" is translated with "the extendable jaws and highly acidic saliva levels of snakes" through the incongruity of the photo assemblage. Shannon's keeping an eye of vigilance on money is ridiculed by designing her as a war machine with the face of a Nazi woman in a self defence armoured carrier connected with optical fibres, nodes, wires, and hardwares. Through the derangement of Shannon's photo by a violence of technological imbrications Thorne attempts to bring out the duplicity of her real nature (Thorne 84-87).

Shannon

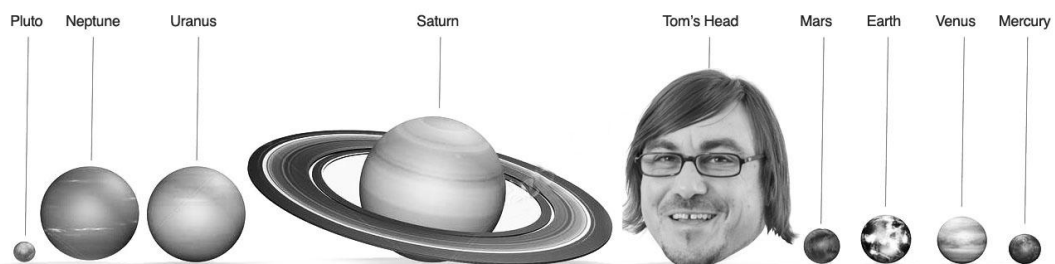


Fig. 3.4



Fig 3.4

Thorne's use of Thomas' photo is a digital performance on 'big headed' Thomas. A visual clue of a fascist self that projects an inside to the outside is performed with his head removed from body and stalked with planets (108-10).



Thoma Fig. 3.5

In the subsequent photos Thomas' head is morphed with his car, with his swimming pool, and with the goitre of a woman's body to show how affects like pride can change bodies to BwO of desires. The head that defines his body is bigger than the earth for its overbearance. In the second photo (Fig 3.6) the head

reduces to his 'cheek' on his professional life, in the third photo (Fig. 3.7) it is the heart of gall he conceals in his social life and the fourth one (Fig. 3.8) shows how his pride becomes a universal cancerous node irrespective of gender and age.



Fig. 3.6

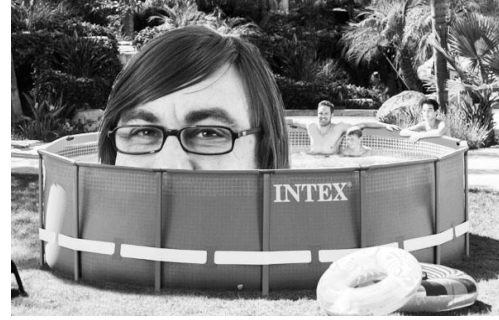


Fig. 3.7



Fig. 3.8

Thorne's photos invite bloggers' overreactions, on the stupidity and criminality he endorses and these nonsensical interventions change the blog to an art piece where ontological unities and our fantasies regarding them are dispersed through certain flow of intensities such as shock, pleasure, and hatred like a schizoid BwO. "Every BwO functions through processes of synthesis and analysis between a given type of BwO and what happens on it" (Deleuze *Thousand* 152). It synthesises something new and produces only that which is part of its body and is included in the body, and is already on it.

In Shannon Walkley's emails from 9.15 am to 1.03 pm on 21 June 2010, a more extreme way of semiotic performance is evidenced when body is tricked to a pure affect in the photo of Missy, the cat as referred earlier. David Thorne was asked to make a poster for Shannon's missing cat and he retorted by making the cat a macro image with texts and false taglines. The representation of a cat is shifted from its pet animal to pure faciality, affect of colour, and signifiers in a mail between Shannon and Thorne.

The face constructs the wall that the signifier needs in order to bounce off of; it constitutes the wall of the signifier, the frame or screen. The face digs the whole that subjectification needs in order to break through; it constitutes the black hole of subjectivity as consciousness or passion, the camera, the third eye. (Deleuze *Thousand* 168)

By changing the photos and recasting the name of the owner, Missy is moved from the master-cat dialectics to lines of emotions, numbers, love, and hyperreal (Thorne 117-22). An artifice of scales and framing is used to erode the boundaries between the cat's body and the affects it produces. Through zoom out and zoom in, the body is mixed with digital designs, fonts and colours bringing in a possible strangeness to human perception of the event. Then the cat lost in its gloomy context adds poignancy to the event. Finally, the cat is realised as a logo for designing a film poster that explores the scope of an artificiality in the whole emotions.

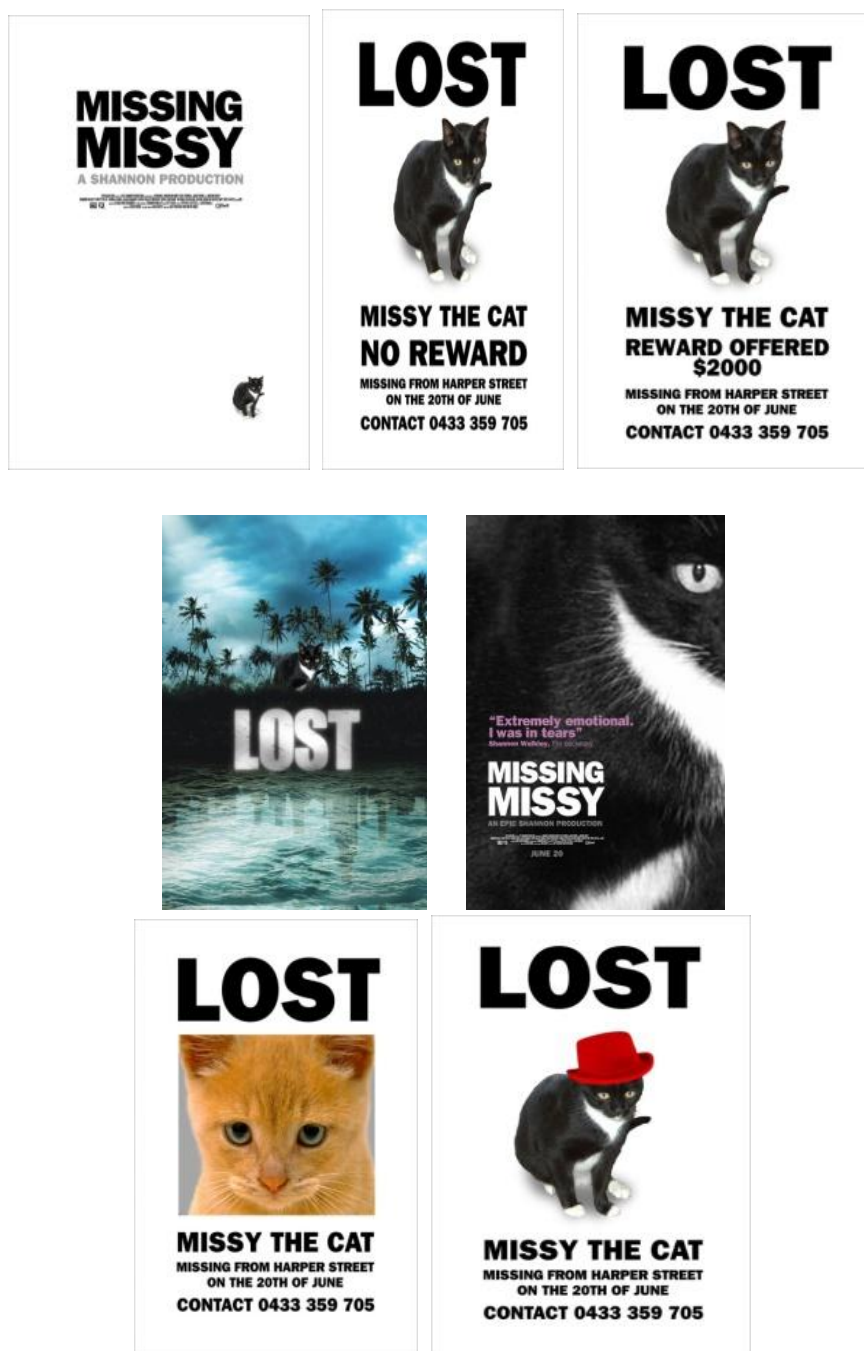


Fig. 3.9
Missy, The Cat

Shannon's irritation at her photo's indeterminacy in locating her cat's identity with the meaning of the image is dialogically transferred to the innumerable others who live with morphed bodies in the internets. The morphing of Tom's face to a ball, a goitre, and a car equally shifts the usual representational indexing of the male body to both the inhuman and the infected others. So spoofs become a strategic shift from the unified logic of humanism to openness towards multiple identities when bodies are represented in digital texts. Anything considered

natural can be unnatural and material when expressed in a different way. Their realities can be accepted only through a re-alignment of the viewer's self from the human logic in a post-anthropocentric context. By actuating other's identities spoofs take new discursive roles that project a multiple outside self of an inside that is in itself hyperreal. Such digital performances express their materiality through affective becomings that "botches" our concepts of realities. By taking away all our fantasies, significations, and subjectifications as a whole they

continue to express perceptions that are beyond the linguistic connections. When Thorne uses blogs to express such bodies, they connect with all kinds of discursive practices of the internet and form transversal relations for all kinds of intensities. Thus spoofing diverts the attention from the traditional function of blogs to unusual possibilities of bodies—a blog that is a BwO. Through the authorial subject's expression of humiliations, fear, happiness, satire, and love in the e-mails, the bodies expressed along with them can be reconfigured as affects gaining materiality. On actualising as affective bodies the whole process becomes events in themselves as the heterogeneous body parts mix differently depending on the intensity of emotions they carry. These 'fleshly emoticons' make new evaluations of everyday incidents and events like house rent payments, share markets, personal hobbies, nature conservation, gay marriages, biopolitics, educational systems etc. By remixing familiar faces and the author voicing through them, the spoofs mark a significant departure from the normal concepts of body to fluidities. As they are in a digital space, such rearrangements articulate new perspectives that can intrinsically connect every element together. The differences are discursively constructed so that the photos are changed to a thought model voicing the affects expressed through it.

An art of a seven-legged spider interacts through an act of expressing the shock of a maimed body within the corporate system of profits and losses in Thorne's emails to Jane Gilles from 8 October 2008 to 14 October 2008. When chiropractor Jane Gilles mailed him about his overdue account Thorne sent a seven-legged spider image "to settle the matter" which was

returned with the comment of the company's inability to accept drawings instead of the amount (Thorne 4-9).



Fig. 3.10
Seven-Legged Spider

The spider affects the entire emails through its maimed body, drawing lines of association with the author's own inability to enhance himself through the payments. For Deleuze a body is defined by its capabilities, its becomings or what it can do other than its species characteristics. Deleuzian bodies when formed either destroy the other body or get itself destroyed of its organic structure by exchanging emotions and passions with it or joining with it to form powerful bodies (257).

In emails from David Thorne to Peter Williams, dated 30 September 2000 to 02 October 2009, a shark's image is connected with Peter, the rental manager whose anger attack is related to the animal through the speed of the shark's attacks and the pain of its piercing the flesh. Peter's masochist body of pleasure and pain through a continuous suspension of desires can be deterritorialized by such viral attacks (44-51).

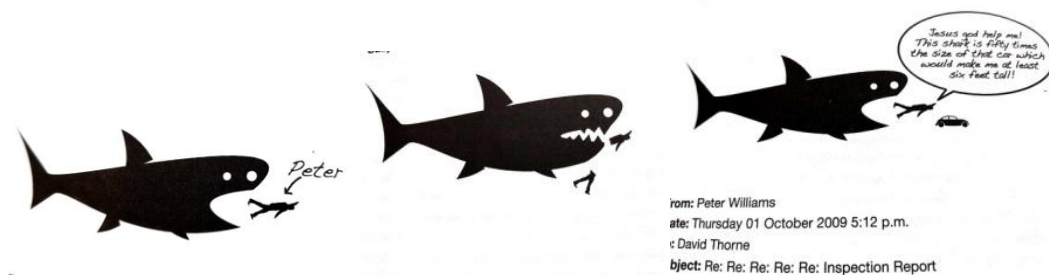


Fig. 3.11
Peter and Shark

David Thorne's blog is thus a molecular space that helps in the becoming minoritarian where all kinds of geeky, marginalised, and the inhuman produce a "shared deterritorialization" of the bodies and

become rhizomatic by freeing themselves from all their signifiers (Deleuze 294). Lucius, the doll is a photo of his colleague's body fragmented in the designed and branded machinic of capitalism.

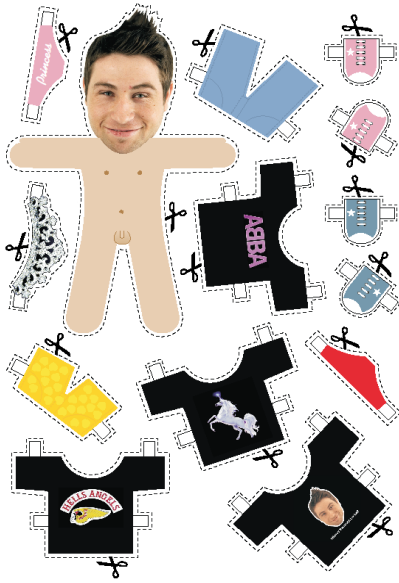


Fig. 3.12
Lucius

Narratives regarding multiplicity and assemblages of things can create new thoughts through rhizomatic connections like intertextual or intersemiotic expressions that celebrate the difference which the bodies are already engaged in. Schizo bodies are becomings that make productive use of desires by constantly deterritorialising any unified subjectivity by their inherent fragmented nature. By exploring them in Posthuman discussions it is possible to view bodies from the crisis of a situated perception so that only by connecting them as partial objects one can at least initiate an engagement with one's inside and outside. So Thorne's ludicrous use of photos proposes what Edward King argues, a semiotic thinking that can destratify our thought by accepting that there are forms and patterns that can exist outside the human way of signification. This kind of thought can make us accept the fact that "our attempts to understand and represent the world around us are always already embedded in its own webs of semiosis" and the duality between sense and nonsense or human and inhuman is fictitious and relative (King 173). By refusing to serve as metaphors of actual objects their perception is possible only through a conceptual shift to the nonsense. But as they represent objects of an actual world they also foreground their semiotic significance. While at a representational level they can signify violence, criminality, and deception by morphing others' photos, they can also reveal a universality, hybridity, and mobility of signification. They show how our cognition of the outside world is

completely decided upon by the social, psychological, and biological milieu. The defamiliarization also leaves a question on what is left beyond our perception of reality framed within the space-time logic of our body and its position. It is logical to accept such semiotics for the plasticity they exhibit in a digital interface where a network of texts and images can express more multiple and inclusive pluralities in our perception of nature and its dynamics.

David Thorne's emails anticipate what the contemporary social media platforms like Instagram, snapchat or Facebook project as identity. The self is curated through posts, captions, filters and customised algorithms. The Posthuman ludic that Thorne initiates is the self branding technology of social media. Performance as text, bodies or visuals can be considered as posthuman representations constitutive of dynamic becomings which happen through a mutually acceptable way of configurations between human and technology. While digital bodies like AI, avatars, computer viruses, and artificial intelligence create disembodied realities, posthuman theorists like Katherine Hayles and Donna Haraway prefer to fix the embodied human body with that technological self as a "companion species" coexisting with the human. Through a technological confrontation a refusal to be regulated or defined in the dualities of normativity can reach a consensual domain for redesigning subjectivity.

The boundary between artificial and real keeps on changing and as a result the identity of the characters are elusive in their becomings with the technologised environment. Sometimes technology adapts to the human body by becoming more interactive and in some other cases it makes us redesign and reconsider our relations to everything other than us. From a Posthuman viewpoint body enhancements and virtual attenuations should be treated as the potential for becoming machine—the becoming inhuman of humanism.

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