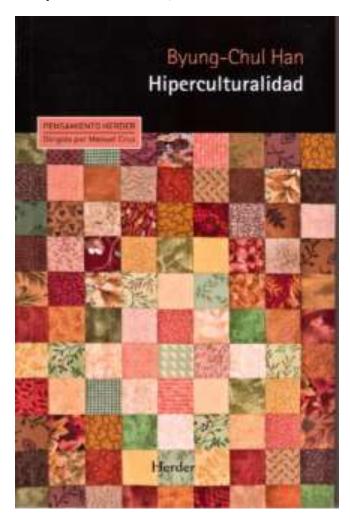# B-H. Han. Hiperculturalidad. Barcelona: Editorial Herder, 2018.
Harvey Gómez-Castillo[1], Oswaldo Jaramillo Villamizar[2]

Byung-Chul Han Author of books as: "The Burnout Society", "The Transparency Society", "In the Swarm", The Agony of Eros, "Topology of Violence", "Saving Beauty", "Philosophy of the Zen Buddhism", "What is Power", "Psychopolitics" among others. South Korean births, and initial academic training in the field of metallurgy, later he moved to Germany, where he learned the language while studying philosophy, literature and theology at the

[1] Bsc. In Social Sciences, Universidad Distrital Francisco José de Caldas, Bogotá Colombia. MSc. In Educational and social development, Pedagógica Nacional y CINDE, Bogotá Colombia. Titular Professor at Universidad Distrital Francisco José de Caldas, Facultad Tecnológica; Member of Telectecno research groupo. E-mail, hgomezc@udistrital.edu.co, ORCID: https://orcid.org/0000-0003-4474-3642.

[2] Bsc. In modern languages, Universidad Distrital Francisco José de Caldas, Bogotá Colombia. Specialist in "Edumatica". Universidad Autónoma de Colombia. Professor at Universidad Distrital Francisco José de Caldas, Facultad Tecnológica. Bogotá Colombia. Colombia. E-mail:leosjar@hotmail.com. ORCID:https://orcid.org/0000-0002-7505-3372

universities of Freiburg and Munich, today he teaches at the University of the Arts in Berlin. It assumes a position of individual political resistance to society that criticizes "does not have 'smartphone', does not do tourism – "the tourist travels

through the hell of the same, circulates as if they were merchandise"- at home he only listens to analog music, ("I have a 'jukebox' and two pianos", he confesses)" [1, parr.6]. Together with other intellectuals he has signed the "digital letter", an attempt to recover human dignity "against the abuses of 'big data'" and to promote the basic income before the threat of the death of hundreds of professions " [1, parr.7].

Although the book appears in Spanish in 2018, it belongs to the first part of Han's work, previous to books that have already given him world renown. Han's reflection on culture from hyperculture, and the individual who becomes it continues to have validity, to account for what's happening today with the subject on the web.

For Han, if the key to the future lies in the fact that fundamental concepts such as culture cease to exist, then the individual of today would be "a tourist in a Hawaiian shirt". and if so, "Is the new man called a tourist after the end of culture? Or do we finally live in a culture that gives us the freedom to scatter like joyful tourists throughout the world? How can it describes this new culture? These are the questions that will guide the author's reflection, in twenty apart that make up the book.

The rise of Greek culture pillar of Western European culture, It coincides with the arrival of the foreigner, without the presence of the foreigner you cannot build your own, says Han. However, when culture is installed within itself, it abandons the historical, what comes from outside, it becomes self-sufficient, thus it tends to absolutize its relative perspective, what is different is treated with contempt and disgust, a feeling characteristic of the formation of national identity, which for the South Korean author, "it provides happiness and at the same time blindness and deafness [...] the happiness of the soul is due to deafness", and makes us forget that all European culture arose from Roman, Greek and Arab influences, and in Han's words "European culture is anything but pure, it's a kind of bastard" [p.16]. However, for Han this is not the trait of the culture of the XXI century, what is presented is a hyperculture, the individual of this culture, born and grows disconnected from a place, situation that allows it, that the strange thing is not a disease is the new thing that should be appropriate.

The effects of globalization and new technologies in culture are manifested according to Han, in the elimination and liberation of distances from cultural spaces, limitations imposed by the culture to be anchored to a de facto place, in such a way that allows diverse cultural expressions to converge, at a given time and in different spaces, the different is juxtaposed, so the culture is liberated from the biological codes of the earth is defacted, "without center and without God" [p.23]. Thus the future promises more freedom, if it is understood that the time of the bit is "destheologized without mythical or historical horizon" " [p.26], by not having ties to the linear past, in the individual there is a process of defacting their culture, converting it into a "homo liber", free to be anywhere even if it's not physically, but it's not a tourist, "is with himself in another place but does not leave the house "this is the individual that is configured in the hypercultural.

The hyperculturality, is more than the Internet culture, in terms of Han is the excessive confluence of many cultures, with globalization and new technologies, there is a juxtaposition of what is different, different places, different times, cultures implode towards a hyperculture. In the hyperculture different forms of life coexist, they are transformed and renewed taking off the weight of the history that each one brings, where globalization and diversity are not mutually exclusive " [p.30], "where globalization and diversity are not mutually exclusive" [p.30], for this purpose, it exemplifies from food, as a cultural feature, that in globalization, differences are made experiential, new forms are created, a "hypermarket of delocalized flavor [...] rebirth of the non-traditional local is consolidated"[p.31].

The Cultural hybridization, part of the culture in Han's reflection, in this direction will address Herder's approaches, Brofen, Heiddegger and Homi Bhabha (Theorist of postcolonialism), in which he finds in heterogeneity, the common feature of the conception of culture. With Herder when he states that the European culture "Brought of Greek and Arab Roman seeds" [p.33]; In Brofen, when he affirms that hybridity is the force that connects cultures "Hybrid is everything that takes place thanks to a mixture of traditions" [p.34]; In Bhabha, who considers that "there are no original cultures [...] no culture is a fixed and invariable entity [...] hybridity marks the interstitial passage that defines differences and identities" [p.34-35]. Heidegger and Bhabha will be criticized for the metaphors used to express cultural heterogeneity, to the German philosopher for the narrowness with the metaphor of the bridge (dialectic) and Bhabha with the ladder that only admits up and down [p.36-37], but the criticism of Bhabha goes further, considering that his conception of hybrid culture, is built in a power relationship where the hybridity is a "subversive force that is directed against the established dominant order" [p.38-39], start from "a racist and colonialist complex of power, domination or oppression and resistance [...] does not understand the playfulness of hybridization [p.39-40]

Continuing Han's philosophical approach to hybridization, he'll find in the Deleuzian rhizome, what It would call a model with theoretical potential, where "Any point of rhizome can be connected with any other" [p.44], it is an open model of heterogeneous elements "that play slipping within the context of the becoming. [p.45], and adds "it is not a space for negotiation but for transformation and mixing [...] it removes the interiority of culture, transforming it into a hyperculture. [p.45]. The hyperculture reflected from the rhizome, according to the Korean philosopher "It does not designate a localizable relationship that goes from one to the other [...] It is a stream without beginning or end undermines the two banks acquires speed in the middle" " [p.47], Thus, he arrives at the notion of Hifaculture to designate what is woven, "a mesh in the form of a network [...] is not rooted and has no center" [p.48] that makes it possible to connect the disconnected and the juxtaposition of what is different.

The globalization has an important effect on culture takes away the "aura of culture", by removing the air of specialization and belonging to a single place, by detaching it from the

original place, its unique culture character "recoils at relocated repetition" [p.54], cultural expressions "are drawn from their places of origin from their historical contexts

and juxtaposed to each other [p.55] they appear decontextualized, but when presented in different places by different actors, they are not repetitions lacking authenticity for Han is "hyperreality"; they are a new here and now, juxtaposed simultaneously, "that has its own radiance" [p.57], adds "globalization does not simply mean that there is connected with the here [...] produces a global here approaching and disspatial there" [p.63].

The individual who corresponds with hyperculturality, has distinct features of the pilgrim man proposed by Bauman, who travels the world as if he were deserted, who "gives form to the amorphous continuity to the episodic [who] makes the fragmented a totality" [p.59], for which everything has a project character, which must be orderly, predictable, safe, which considers that man must leave a mark and the prints must be engraved forever [p.59], the home is the place for which one feels nostalgic. For Han is a hypercultural tourist, he is not on his way to an alternate world or better, he inhabits a space the place where it is located is not a place it is a here, "moves from one here to a here" [p.61], does not aspire to reach a definitive place, does not know the difference between here and there, does not live in the future or in the perfect future, lives totally in the present in being-here "[p.63], does not feel nor longs nor feels fear, prone to cultural tourist attractions, which "perceives culture as a culture-tour" [p.63].

For the identities that are formed in hyperculture, Han resorts to the approaches of Ted Nelson and the explanation of the "*windowing*" world, hypertext space, where windows are access to the hypertextual universe the experience of the world is given from the passage through the window, there "there is no subject, in this universe there is no isolated unit for itself, they all reflect each other or let them reflect among themselves " [p.67], and compares it to the Monadic universe of Leibniz, to identify that unlike Monads, it is not closed, there is no subject, "the inhabitant of the hypertextual universe would be a kind of "being-window, consisting of windows through which he would conceive the world. However windowing can produce according to Han monads, this time monads with windows those that are shown as "being-front-to-the-window" [p.68], continuous, these in their isolation resemble the old monads devoid of windows, simple substances, unique, changing, have clear or confused perceptions, lacking in figure. In his reflection he compares the individual of hyperculturality, with a fantastic being the Odradek, being in essence Hybrid, made of pieces of thread "of the most diverse types and colors has a colored self" [p.73], no theology governs his identity, with a meaningless appearance has his identity [90].

The individual who constitutes Han's words has multicolored identities, "enough freedom for an individual narrative [p.73].

Three notions Han approaches to differentiate hyperculturality and these are interculturality, multiculturalism and transculturality. From his point of view interculturality, part of a

conception of essential culture, where nationalization and ethnization "plug in a soul" [p.79], thus, a dialogical relationship between essentialized cultures is established, where men are presented as subjects or people "intersubjective model" [p.79]; Multiculturalism, has memories about the origin, the

descent ethnic groups or places, where the problems have been resolved through integration or tolerance; with regard to transculturality, it assigns a transgressive aspect, violation of laws, norms or customs, which allows "Overcoming the classic cultural borders passing through them. [...] cross borders [p.82-83]. In this apart from the book it is important to highlight the considerations raised with respect to the oriental culture, as part of a construct built by the West, Han says that the word culture does not have a standardized translation (like multiculturalism), perhaps it was translated by Japanese of the European term, in the culture of the Far East [p.80], neither is there a culture of interiority as is raised in the West, nor of remembrance, nor of memory [p.80], emphasizes that the important thing is the relationship not the substance, contrary to what is thought in the West there is a very natural relationship with the technique [p.81], the interiority of the soul is not recognized "It does not recognize any interior that must be conserved in front of an outside [...] The interior would be a particular effect of the outside [p.89].

The Cultural appropriation as a characteristic feature of hyperculturality will be claimed by Han. Appropriation is a dynamic act that leads with it the transformation of one's own, in fact a transformation of the subjects "the one of appropriation and the other appropriate" [p.88], in this way the different the strange yields to the new, "Phobia is replaced by curiosity" [p.88], seen from this point of view, what is proper is not something given is something acquired in the words of the Korean philosopher "The things that one appropriates, of those around constitute the content of the self [p.88].

Han will claim for hyperculturality, kindness as a way to assume the proposed variety. He considers that positions such as tact, courtesy and tolerance are merely conservative notions. The first, has a guiding effect "to hit with the right thing and to give the application of the moral law" [p.101]; Courtesy, defines it as a communicative technique "that prevents one from talking more or vilifying another " [p.102] and is used to keep away the "others with their otherness" [p.102]; For its part, tolerance has profound implications for assuming the variety proposed by hyperculture, and this is because the attitude that is assumed with tolerance is that of "supporting the other", ", everything that enters into divergence with a normative system imposed by the majority," "what diverges from normality is the minority" [p.102], that minority is tolerated because it is "of little value, so tolerance in Han's words "solidifies the dominant system [...] Beyond tolerating, there is no contact with the other" [p.103], In this argumentative order both tolerance and courtesy are intended to preserve the proper of culture. Thus, kindness becomes the appropriate way to assume the difference posed by the cultural diversity that comes with hyperculturality, it has no rules, "it has a maximum of cohesion with a minimum of relationship" [p.103], it has a reconciling effect, making "habitable the coexistence of the different [p.103].

Now, the interesting thing about a book like "Hyperculturality", is that reflection is done within German philosophical thought, by a non-German author, and not from the periphery, because from this part of the world, since the 1980s

of the last century a series of Argentine, Mexican authors have approached the cultural relations in hybrid cultures, perhaps that is why the reflection is not novel, but what is really relevant is the act of courage expressed by the author in considering Western European culture, as a "bastard culture", Hybrid questioned in the depths of its pure essence, in nationalisms.

Another aspect that can be highlighted from the text has to do with some analogies, which account for the individual of hyperculture as that of the hypertextual world through windows (windowing), and the monads of Leibniz, constitutes an interesting contribution to generate some characteristics of the individual that is on the other side of the screen being in the world is like a being-in-the-window […] in their isolation they resemble the old monads devoid of windows " [p.68].

Another aspect that can be highlighted from the text has to do with some analogies, which account for the individual of hyperculture as that of the hypertextual world through windows (windowing), and the monads of Leibniz, constitutes an interesting contribution to generate some characteristics of the individual that is on the other side of the screen being in the world is like a being-in-the-window […] in their isolation they resemble the old monads devoid of windows " [p.68].

The figure of the Odradek Kafkaesque character, used by Han to account for the identities constructed by virtuality, is another analogy that could be rescued, a being with a Hybrid essence "proper to hypercultural identities [...] made of pieces of the most diverse types and colors knotted together " " [p.73]. Continuing with the description of this singular fantastic being, Jorge Luis Borges attributes a series of characteristics, among which the one to be treated like a child, who is asked simple questions, what's your name? Where do you live? and usually the dialogue ends there, it's extraordinarily shaky and doesn't let yourself be captured [2], very similar to the way of communicating a good number of cybernauts dedicated full-time to the web, they manifest a certain inability to communicate face to face, they are rarely for the physical world, always absent, always absent, because they are in countless places on the web, without physically moving.

However with some postures developed throughout the book by Han, it is necessary to establish divergence, for example, the notions proposed by Han of rhizomatic culture and *hifaculture*, which are raised as two key notions to understand certain aspects of hyperculture, and in passing to understand web-mediated culture, as much as trying to justify the importance of these notions, when one is, so impregnated with theories of power and constitution of subjects and processes of subjectivation, it sounds contradictory, that an individual freely opts for these cultural rhizomatic processes, that have no antagonistic relationship it is suspicious that these relationships are so fluid, so "friendly."

Think hyperculturality from Han's perspective (many cultures hybridizing), outside of a power strategy, it sounds naive, because in these processes of cultural hybridization the strongest strategy breaks the others and permeates them, for certain purposes. It is possible

that hybridization may be a game, but a game of power, that is playful, has an intentionality. The important thing within this proposal is the question by the subject and its possibility of being constituted outside the folds established by cultural globalization, breaking the traits that lead to "efficiency, predictability, predictability

that govern many areas of life ", that every day contrary to Han's suggestions, they allow less possibility of freedom for individuals.

Also, The critique of Homi Bhabha on hybridization as a "subversive force directed against the established dominant order" " [p.38-39], and qualifies it as "a racist and colonialist complex of power, domination or oppression and resistance, doesn't understand the playfulness of hybridization [p.39-40], perhaps there is nothing playful about it, the British colonial imposition in India. Pretend that every initiative should end in the light, friendly, free, playful correlate, ignoring the history of peoples, and intellectuals who have used their academic positions to claim what is left of their traditional cultures and perceive in the cultural hybridization a feature that allows to fight against the colonial domination, It really is a mistake.

Han perceived only one side of the coin on culture and hyperculture "when he affirms that hyperculture is the realm of the game and of the different appearance of the realm of power […] promises more freedom through freedom " [p.41] leaving out the dark side of the story, Perhaps the metaphor of the black mirror, is the way to understand the beginning of the work of the most critical philosopher of technologies and contemporary society. What's clear is that after the years and the way that society was transformed, the reflections address other nuances in the author of "The Burnout Society"

REFERENCIAS

[1] N. Navarro. "Menos darle al "like" y más coger el azadón". El periódico, Febrero 2018. https://www.elperiodico.com/es/ocio-y-cultura/20180206/byung-chul-han-filosfia-cccb-capitalismo-digital-6604688

[2] J.L. Borges. El libro de los seres fantásticos. Barcelona: Editorial Bruguera, 1982