Our competitive, service-oriented societies are taking a toll on the late-modern individual. Rather than improving life, multitasking, "user-friendly" technology, and the culture of convenience are producing disorders that range from depression to attention deficit disorder to borderline personality disorder. Byung-Chul Han interprets the spreading malaise as an inability to manage negative experiences in an age characterized by excessive positivity and the universal availability of people and goods. Stress and exhaustion are not just personal experiences, but social and historical phenomena as well. Denouncing a world in which every against-the-grain response can lead to further disempowerment,
he draws on literature, philosophy, and the social and natural sciences to explore the stakes of sacrificing intermittent intellectual reflection for constant neural connection. Exploring how neoliberalism has discovered the productive force of the psyche Byung-Chul Han, a star of German philosophy, continues his passionate critique of neoliberalism, trenchantly describing a regime of technological domination that, in contrast to Foucault's biopower, has discovered the productive force of the psyche. In the course of discussing all the facets of neoliberal psychopolitics fueling our contemporary crisis of freedom, Han elaborates an analytical framework that provides an original theory of Big Data and a lucid phenomenology of emotion. But this provocative essay proposes counter models too, presenting a wealth of ideas and surprising alternatives at every turn. Our competitive, service-oriented societies are taking a toll on the late-modern individual. Rather than improving life, multitasking, "user-friendly" technology, and the culture of convenience are producing disorders that range from depression to attention deficit disorder to borderline personality disorder. Byung-Chul Han interprets the spreading malaise as an inability to manage negative experiences in an age characterized by excessive positivity and the universal availability of people and goods. Stress and exhaustion are not just personal experiences, but social and historical phenomena as well. Denouncing a world in which every against-the-grain response can lead to further disempowerment, he draws on literature, philosophy, and the social and natural sciences to explore the stakes of sacrificing intermittent intellectual reflection for constant neural connection. In the wake of
globalization, cultural forms of expression have become increasingly detached from their places of origin, circulating in a hyper-domain of culture where there is no real difference anymore between indigenous and foreign, near and far, the familiar and the exotic. Hyperculture is a state of the deep intertwining of cultures in which once formerly separate cultural spheres now overlap and interpenetrate. It is a profoundly rhizomatic culture of intense hybridization, fusion and co-appropriation. Today we have all become tourists, even in our ‘own’ culture, to which we do not even belong anymore. Examining the distinctive characteristics of our contemporary hyperculture and its costs, Han demonstrates why we need to renounce our status as perpetual sightseers in the realm of ‘cul-tour’ and devise a new way of orienting ourselves in the world. In his philosophical reflections on the art of lingering, acclaimed cultural theorist Byung-Chul Han argues that the value we attach today to the vita activa is producing a crisis in our sense of time. Our attachment to the vita activa creates an imperative to work which degrades the human being into a labouring animal, an animal laborans. At the same time, the hyperactivity which characterizes our daily routines robs human beings of the capacity to linger and the faculty of contemplation. It therefore becomes impossible to experience time as fulfilling. Drawing on a range of thinkers including Heidegger, Nietzsche and Arendt, Han argues that we can overcome this temporal crisis only by revitalizing the vita contemplativa and relearning the art of lingering. For what distinguishes humans from other animals is the capacity for reflection and contemplation, and
when life regains this capacity, this art of lingering, it
 gains in time and space, in duration and vastness. The
days of the Other are over in this age of excessive
communication, information and consumption. What
used to be the Other, be it as friend, as Eros or as
hell, is now indistinguishable from the self in our
narcissistic desire to assimilate everything and
everyone until there are no boundaries left. The result
is a 'terror of the Same', lives in which we no longer
pursue knowledge, insight and experience but are
instead reduced to the echo chambers and illusory
encounters offered by social media. In extreme cases,
this feeling of disorientation and senselessness is
compensated through self-harm, or even harming
others through acts of terrorism. Byung-Chul Han
argues that our times are characterized not by
external repression but by an internal depression,
whereby the destructive pressure comes not from the
Other but from the self. It is only by returning to a
society of listeners and lovers, by acknowledging and
desiring the Other, that we can seek to overcome the
isolation and suffering caused by this crushing
process of total assimilation. Years before his political
career took off, Othman Wok pioneered the writing of
ghost stories and horror fiction in Singapore and
Malaysia. Othman Wok left an indelible mark on
Singaporean politics and society: signing the
Independence of Singapore Agreement 1965,
overseeing the construction of Singapore's first large-
scale sporting arena, working to advance the quality
of social welfare services, developing the Mosque
Building Fund, and being (in the words of PM Lee
Hsien Loong) “steadfast and unwavering in believing
in a multiracial, multi-religious, meritocratic
Read Free Byung Chul Han

Singapore”, among many other accomplishments. In addition, he pioneered the writing of ghost stories and horror fiction in Malay while working as a young reporter for Utusan Melayu and Mustika magazine between 1952 and 1956. These stories were fantastically popular, making him a household name in the Malay-speaking world, years before his political career took off. In fact, these tales may have been the first examples of horror fiction in either Singapore or Malaysia, in any language. A Mosque in the Jungle assembles two dozen of the best stories from his three fiction collections in English: Malayan Horror (1991), The Disused Well (1995) and Unseen Occupants (2006). Curated by award-winning poet and fictionist Ng Yi-Sheng, this book provides an entry point into Othman’s fiction, and a window into the work of a “literary genius” (Farouk A. Peru, Malay Mail Online)One of today’s most widely read philosophers considers the shift in violence from visible to invisible, from negativity to excess of positivity. Some things never disappear—violence, for example. Violence is ubiquitous and incessant but protean, varying its outward form according to the social constellation at hand. In Topology of Violence, the philosopher Byung-Chul Han considers the shift in violence from the visible to the invisible, from the frontal to the viral to the self-inflicted, from brute force to mediated force, from the real to the virtual. Violence, Han tells us, has gone from the negative—explosive, massive, and martial—to the positive, wielded without enmity or domination. This, he says, creates the false impression that violence has disappeared. Anonymized, desubjectified, systemic, violence conceals itself because it has become one with
society. Han first investigates the macro-physical manifestations of violence, which take the form of negativity—developing from the tension between self and other, interior and exterior, friend and enemy. These manifestations include the archaic violence of sacrifice and blood, the mythical violence of jealous and vengeful gods, the deadly violence of the sovereign, the merciless violence of torture, the bloodless violence of the gas chamber, the viral violence of terrorism, and the verbal violence of hurtful language. He then examines the violence of positivity—the expression of an excess of positivity—which manifests itself as over-achievement, over-production, over-communication, hyper-attention, and hyperactivity. The violence of positivity, Han warns, could be even more disastrous than that of negativity. Infection, invasion, and infiltration have given way to infarction.

Theory and Practice is a series of nine lectures that Jacques Derrida delivered at the École Normale Supérieure in 1976 and 1977. The topic of “theory and practice” was associated above all with Marxist discourse and particularly the influential interpretation of Marx by Louis Althusser. Derrida’s many questions to Althusser and other thinkers aim at unsettling the distinction between thinking and acting. Derrida’s investigations set out from Marx’s “Theses on Feuerbach,” in particular the eleventh thesis, which has often been taken as a mantra for the “end of philosophy,” to be brought about by Marxist practice. Derrida argues, however, that Althusser has no such end in view and that his discourse remains resolutely philosophical, even as it promotes the theory/practice pair as primary values. This seminar also draws
Read Free Byung Chul Han

fascinating connections between Marxist thought and Heidegger and features Derrida’s signature reconsideration of the dichotomy between doing and thinking. This text, available for the first time in English, shows that Derrida was doing important work on Marx long before Specters of Marx. As with the other volumes in this series, it gives readers an unparalleled glimpse into Derrida's thinking at its best—spontaneous, unpredictable, and groundbreaking. One of today's most widely read philosophers considers the shift in violence from visible to invisible, from negativity to excess of positivity. Some things never disappear—violence, for example. Violence is ubiquitous and incessant but protean, varying its outward form according to the social constellation at hand. In Topology of Violence, the philosopher Byung-Chul Han considers the shift in violence from the visible to the invisible, from the frontal to the viral to the self-inflicted, from brute force to mediated force, from the real to the virtual. Violence, Han tells us, has gone from the negative—explosive, massive, and martial—to the positive, wielded without enmity or domination. This, he says, creates the false impression that violence has disappeared. Anonymized, desubjectified, systemic, violence conceals itself because it has become one with society. Han first investigates the macro-physical manifestations of violence, which take the form of negativity—developing from the tension between self and other, interior and exterior, friend and enemy. These manifestations include the archaic violence of sacrifice and blood, the mythical violence of jealous and vengeful gods, the deadly violence of the sovereign, the merciless violence of torture, the
bloodless violence of the gas chamber, the viral violence of terrorism, and the verbal violence of hurtful language. He then examines the violence of positivity—the expression of an excess of positivity—which manifests itself as over-achievement, over-production, over-communication, hyper-attention, and hyperactivity. The violence of positivity, Han warns, could be even more disastrous than that of negativity. Infection, invasion, and infiltration have given way to infarction.

A sweeping account of imprisonment—in time, in language, and in a divided country—from Korea's most acclaimed novelist In 1993, writer and democracy activist Hwang Sok-yong was sentenced to five years in the Seoul Detention Center upon his return to South Korea from North Korea, the country he had fled with his family as a child at the start of the Korean War. Already a dissident writer well-known for his part in the democracy movement of the 1980s, Hwang's imprisonment forced him to consider the many prisons to which he was subject—of thought, of writing, of Cold War nations, of the heart. In this capacious memoir, Hwang moves between his imprisonment and his life—as a boy in Pyongyang, as a young activist protesting South Korea's military dictatorships, as a soldier in the Vietnam War, as a dissident writer first traveling abroad—and in so doing, narrates the dramatic revolutions and transformations of one life and of Korean society during the twentieth century.

Contingency is not just a feature of modern politics, finance, and culture—but thinking contingently, nineteenth-century Britons rewrote familiar narratives and upended forgone conclusions. Victorian Contingencies shows how scientists,
Read Free Byung Chul Han

novelists, and consumers engaged in new formal and material experiments with cause and effect, past and present, that actively undermined routine certainties. Tina Young Choi traces contingency across a wide range of materials and media, from newspaper advertisements and children's stories to well-known novels, scientific discoveries, technological innovations. She shows how Charles Lyell and Charles Darwin reinvented geological and natural histories as spaces for temporal and causal experimentation, while the nascent insurance industry influenced Charles Babbage's computational designs for a machine capable of responding to a contingent future. Choi pairs novelists George Eliot and Lewis Carroll with physicist James Clerk Maxwell, demonstrating how they introduced possibility and probability into once-assured literary and scientific narratives. And she explores the popular board games and pre-cinematic visual entertainments that encouraged Victorians to navigate a world made newly uncertain. By locating contingency within these cultural contexts, this book invites a deep and multidisciplinary reassessment of the longer histories of causality, closure, and chance.

Tracing the thread of “decreation” in Chinese thought, from constantly changing classical masterpieces to fake cell phones that are better than the original. Shanzhai is a Chinese neologism that means “fake,” originally coined to describe knock-off cell phones marketed under such names as Nokir and Samsing. These cell phones were not crude forgeries but multifunctional, stylish, and as good as or better than the originals. Shanzhai has since spread into other parts of Chinese life, with shanzhai books, shanzhai politicians,
shanzhai stars. There is a shanzhai Harry Potter: Harry Potter and the Porcelain Doll, in which Harry takes on his nemesis Yandomort. In the West, this would be seen as piracy, or even desecration, but in Chinese culture, originals are continually transformed—deconstructed. In this volume in the Untimely Meditations series, Byung-Chul Han traces the thread of deconstruction, or “decreation,” in Chinese thought, from ancient masterpieces that invite inscription and transcription to Maoism—“a kind of shanzhai Marxism,” Han writes. Han discusses the Chinese concepts of quan, or law, which literally means the weight that slides back and forth on a scale, radically different from Western notions of absoluteness; zhen ji, or original, determined not by an act of creation but by unending process; xian zhan, or seals of leisure, affixed by collectors and part of the picture's composition; fuzhi, or copy, a replica of equal value to the original; and shanzhai. The Far East, Han writes, is not familiar with such “pre-deconstructive” factors as original or identity. Far Eastern thought begins with deconstruction. A prominent German thinker argues that—contrary to “Twitter Revolution” cheerleading—digital communication is destroying political discourse and political action. The shitstorm represents an authentic phenomenon of digital communication. —from In the Swarm Digital communication and social media have taken over our lives. In this contrarian reflection on digitized life, Byung-Chul Han counters the cheerleaders for Twitter revolutions and Facebook activism by arguing that digital communication is in fact responsible for the disintegration of community and public space and is slowly eroding any possibility
for real political action and meaningful political discourse. In the predigital, analog era, by the time an angry letter to the editor had been composed, mailed, and received, the immediate agitation had passed. Today, digital communication enables instantaneous, impulsive reaction, meant to express and stir up outrage on the spot. “The shitstorm,” writes Han, “represents an authentic phenomenon of digital communication.” Meanwhile, the public, the senders and receivers of these communications have become a digital swarm—not a mass, or a crowd, or Negri and Hardt’s antiquated notion of a “multitude,” but a set of isolated individuals incapable of forming a “we,” incapable of calling dominant power relations into question, incapable of formulating a future because of an obsession with the present. The digital swarm is a fragmented entity that can focus on individual persons only in order to make them an object of scandal. Han, one of the most widely read philosophers in Europe today, describes a society in which information has overrun thought, in which the same algorithms are employed by Facebook, the stock market, and the intelligence services. Democracy is under threat because digital communication has made freedom and control indistinguishable. Big Brother has been succeeded by Big Data. Anarcho-Blackness seeks to define the shape of a Black anarchism. Classical anarchism tended to avoid questions of race—specifically Blackness—as well as the intersections of race and gender. Bey addresses this lack, not by constructing a new cannon of Black anarchists but by outlining how anarchism and Blackness already share a certain subjective relationship to power, a way of understanding and
inhabiting the world. Through the lens of Black feminist and transgender theory, he explores what we can learn by making this kinship explicit, including how anarchism itself is transformed by the encounter. If the state is predicated on a racialized and gendered capitalism, its undoing can only be imagined and undertaken by a political theory that takes race and gender seriously. A philosopher considers entertainment, in all its totalizing variety—infotainment, edutainment, servotainment—and traces the notion through Kant, Zen Buddhism, Heidegger, Kafka, and Rauschenberg. In Good Entertainment, Byung-Chul Han examines the notion of entertainment—its contemporary ubiquity, and its philosophical genealogy. Entertainment today, in all its totalizing variety, has an apparently infinite capacity for incorporation: infotainment, edutainment, servotainment, confrontainment. Entertainment is held up as a new paradigm, even a new credo for being—and yet, in the West, it has had inescapably negative connotations. Han traces Western ideas of entertainment, considering, among other things, the scandal that arose from the first performance of Bach's Saint Matthew's Passion (deemed too beautiful, not serious enough); Kant's idea of morality as duty and the entertainment value of moralistic literature; Heidegger's idea of the thinker as a man of pain; Kafka's hunger artist and the art of negativity, which takes pleasure in annihilation; and Robert Rauschenberg's refusal of the transcendent. The history of the West, Han tells us, is a passion narrative, and passion appears as a killjoy. Achievement is the new formula for passion, and play is subordinated to production, gamified. And yet, he
argues, at their core, passion and entertainment are not entirely different. The pure meaninglessness of entertainment is adjacent to the pure meaning of passion. The fool's smile resembles the pain-racked visage of Homo doloris. In Good Entertainment, Han explores this paradox. Engaging with the work of M. Jacqui Alexander and Black feminist thought more generally, Alexis Pauline Gumbs's M Archive is a series of prose poems that speculatively documents the survival of Black people following a worldwide cataclysm while examining the possibilities of being that exceed the human. This major study develops a new account of modernity and its relation to the self. Building upon the ideas set out in The Consequences of Modernity, Giddens argues that 'high' or 'late' modernity is a post traditional order characterised by a developed institutional reflexivity. In the current period, the globalising tendencies of modern institutions are accompanied by a transformation of day-to-day social life having profound implications for personal activities. The self becomes a 'reflexive project', sustained through a revisable narrative of self identity. The reflexive project of the self, the author seeks to show, is a form of control or mastery which parallels the overall orientation of modern institutions towards 'colonising the future'. Yet it also helps promote tendencies which place that orientation radically in question - and which provide the substance of a new political agenda for late modernity. In this book Giddens concerns himself with themes he has often been accused of unduly neglecting, including especially the psychology of self and self-identity. The volumes are a decisive step in the development of his thinking, and will be essential
reading for students and professionals in the areas of social and political theory, sociology, human geography and social psychology. A comprehensive philosophy of contemporary life and politics, by one of the sharpest critics of the present We live in an age of impotence. Stuck between global war and global finance, between identity and capital, we seem incapable of producing the radical change that is so desperately needed. Meanwhile the struggle for dominance over the world is a battlefield with only two protagonists: the forces of neoliberalism on one side, and the new order led by the likes of Trump and Putin on the other. How can we imagine a new emancipatory vision, capable of challenging the deadlock of the present? Is there still a way to disentangle ourselves from a global order that shapes our politics as well as our imagination? In this inspired work, renowned Italian theorist Franco Berardi tackles this question through a grounded yet visionary analysis of three concepts fundamental to his understanding of the present: possibility, potency, and power. Characterizing possibility as content, potency as energy, and power as form, Berardi suggests that the road to emancipation unspools from an awareness that the field of the possible is only limited, and not created, by the power structures behind it. Other futures and other worlds are always already inscribed within the present, despite power’s attempt to keep them invisible. Overcoming the temptation to give in to despair or nostalgia, Berardi proposes the notion of “futurability” as a way to remind us that even within the darkness of our current crisis a better world lies dormant. In this volume, Berardi presents the most systematic
account to date of his philosophy, making a crucial theoretical contribution to the present and future struggle. What we call growth today is in fact a tumorous growth, a cancerous proliferation which is disrupting the social organism. These tumours endlessly metastasize and grow with an inexplicable, deadly vitality. At a certain point this growth is no longer productive, but rather destructive. Capitalism passed this point long ago. Its destructive forces cause not only ecological and social catastrophes but also mental collapse. The destructive compulsion to perform combines self-affirmation and self-destruction in one. We optimize ourselves to death. Brutal competition ends in destruction. It produces an emotional coldness and indifference towards others as well as towards one’s own self. The devastating consequences of capitalism suggest that a death drive is at work. Freud initially introduced the death drive hesitantly, but later admitted that he ‘couldn’t think beyond it’ as the idea of the death drive became increasingly central to his thought. Today, it is impossible to think about capitalism without considering the death drive. This volume, covering entries from "Determinables and determinates" to "Fuzzy logic," presents articles on Eastern and Western philosophies, medical and scientific ethics, the Holocaust, terrorism, censorship, biographical entries, and much more. Untrammelled neoliberalism and the inexorable force of production have produced a 21st century crisis of community: a narcissistic cult of authenticity and mass turning-inward are among the pathologies engendered by it. We are individuals afloat in an atomised society, where the loss of the symbolic structures inherent in ritual behaviour has
led to overdependence on the contingent to steer identity. Avoiding saccharine nostalgia for the rituals of the past, Han provides a genealogy of their disappearance as a means of diagnosing the pathologies of the present. He juxtaposes a community without communication – where the intensity of togetherness in silent recognition provides structure and meaning – to today’s communication without community, which does away with collective feelings and leaves individuals exposed to exploitation and manipulation by neoliberal psychopolitics. The community that is invoked everywhere today is an atrophied and commoditized community that lacks the symbolic power to bind people together. For Han, it is only the mutual praxis of recognition borne by the ritualistic sharing of the symbolic between members of a community which creates the footholds of objectivity allowing us to make sense of time. This new book by one of the most creative cultural theorists writing today will be of interest to a wide readership.

In his philosophical reflections on the art of lingering, acclaimed cultural theorist Byung-Chul Han argues that the value we attach today to the vita activa is producing a crisis in our sense of time. Our attachment to the vita activa creates an imperative to work which degrades the human being into a labouring animal, an animal laborans. At the same time, the hyperactivity which characterizes our daily routines robs human beings of the capacity to linger and the faculty of contemplation. It therefore becomes impossible to experience time as fulfilling. Drawing on a range of thinkers including Heidegger, Nietzsche and Arendt, Han argues that we can overcome this temporal crisis
only by revitalizing the vita contemplativa and relearning the art of lingering. For what distinguishes humans from other animals is the capacity for reflection and contemplation, and when life regains this capacity, this art of lingering, it gains in time and space, in duration and vastness. Our societies today are characterized by a universal algophobia: a generalized fear of pain. We strive to avoid all painful conditions – even the pain of love is treated as suspect. This algophobia extends into society: less and less space is given to conflicts and controversies that might prompt painful discussions. It takes hold of politics too: politics becomes a palliative politics that is incapable of implementing radical reforms that might be painful, so all we get is more of the same. Faced with the coronavirus pandemic, the palliative society is transformed into a society of survival. The virus enters the palliative zone of well-being and turns it into a quarantine zone in which life is increasingly focused on survival. And the more life becomes survival, the greater the fear of death: the pandemic makes death, which we had carefully repressed and set aside, visible again. Everywhere, the prolongation of life at any cost is the preeminent value, and we are prepared to sacrifice everything that makes life worth living for the sake of survival. This trenchant analysis of our contemporary societies by one of the most original cultural critics of our time will appeal to a wide readership. An argument that love requires the courage to accept self-negation for the sake of discovering the Other. Byung-Chul Han is one of the most widely read philosophers in Europe today, a member of the new generation of German thinkers that includes Markus Gabriel and Armen Avanessian.
In The Agony of Eros, a bestseller in Germany, Han considers the threat to love and desire in today's society. For Han, love requires the courage to accept self-negation for the sake of discovering the Other. In a world of fetishized individualism and technologically mediated social interaction, it is the Other that is eradicated, not the self. In today's increasingly narcissistic society, we have come to look for love and desire within the "inferno of the same." Han offers a survey of the threats to Eros, drawing on a wide range of sources—Lars von Trier's film Melancholia, Wagner's Tristan und Isolde, Fifty Shades of Grey, Michel Foucault (providing a scathing critique of Foucault's valorization of power), Martin Buber, Hegel, Baudrillard, Flaubert, Barthes, Plato, and others. Han considers the "pornographication" of society, and shows how pornography profanes eros; addresses capitalism's leveling of essential differences; and discusses the politics of eros in today's "burnout society." To be dead to love, Han argues, is to be dead to thought itself. Concise in its expression but unsparring in its insight, The Agony of Eros is an important and provocative entry in Han's ongoing analysis of contemporary society. This remarkable essay, an intellectual experience of the first order, affords one of the best ways to gain full awareness of and join in one of the most pressing struggles of the day: the defense, that is to say—as Rimbaud desired it—the "reinvention" of love. —from the foreword by Alain Badiou
invisible, the audible and the inaudible, his analyses span the centuries, from ancient civilizations to contemporary Hollywood. With great verve and insight he considers the key issues that have faced thinkers from Aristotle to Adorno, looking at art in its relation to ethics, metaphysics, society, politics, anthropology and the subject. Sloterdijk explores a variety of topics, from the Greco-Roman invention of postcards to the rise of the capitalist art market, from the black boxes and white cubes of modernism to the growth of museums and memorial culture. In doing so, he extends his characteristic method of defamiliarization to transform the way we look at works of art and artistic movements. His bold and original approach leads us away from the well-trodden paths of conventional art history to develop a theory of aesthetics which rejects strict categorization, emphasizing instead the crucial importance of individual subjectivity as a counter to the latent dangers of collective culture. This sustained reflection, at once playful, serious and provocative, goes to the very heart of Sloterdijk’s enduring philosophical preoccupation with the aesthetic. It will be essential reading for students and scholars of philosophy and aesthetics and will appeal to anyone interested in culture and the arts more generally.

Some call it "seeing," some call it "knowing," and some describe it in religious terms. Whatever the name, it is our reach for a new level of consciousness. Of the many forms this search has taken, perhaps the most intriguing is Zen. Growing out of the wisdom of China, India, and Japan, Zen became a powerful movement to explore the lesser-known reaches of the human mind. Today Zen has
come westward, where we are rediscovering modern significance in its ancient insights. This book is an attempt to encounter Zen in its purest form, by returning to the greatest Zen masters. Franco Nasi has created a character, an Italian naïf, who reflects movingly and humorously on the oddity of what he finds as he visits America and travels round his home country, disclosing as he does so the fundamental strangeness of the world when it is viewed with fresh eyes. If there is melancholy, then this stems from the fact that however successful the description of the world, it is bound to go awry when it is required to pass into another language. At once story and reflection, essay and narrative, this cahier by one of Italy's most celebrated authors on translation is a celebration of what it is in the space between languages that both unites and divides us. Tracing the thread of “decreation” in Chinese thought, from constantly changing classical masterpieces to fake cell phones that are better than the original. Shanzhai is a Chinese neologism that means “fake,” originally coined to describe knock-off cell phones marketed under such names as Nokir and Samsing. These cell phones were not crude forgeries but multifunctional, stylish, and as good as or better than the originals. Shanzhai has since spread into other parts of Chinese life, with shanzhai books, shanzhai politicians, shanzhai stars. There is a shanzhai Harry Potter: Harry Potter and the Porcelain Doll, in which Harry takes on his nemesis Yandomort. In the West, this would be seen as piracy, or even desecration, but in Chinese culture, originals are continually transformed—deconstructed. In this volume in the Untimely Meditations series, Byung-Chul Han traces
the thread of deconstruction, or “decreation,” in Chinese thought, from ancient masterpieces that invite inscription and transcription to Maoism—“a kind a shanzhai Marxism,” Han writes. Han discusses the Chinese concepts of quan, or law, which literally means the weight that slides back and forth on a scale, radically different from Western notions of absoluteness; zhen ji, or original, determined not by an act of creation but by unending process; xian zhan, or seals of leisure, affixed by collectors and part of the picture's composition; fuzhi, or copy, a replica of equal value to the original; and shanzhai. The Far East, Han writes, is not familiar with such “pre-deconstructive” factors as original or identity. Far Eastern thought begins with deconstruction.
y nos dirigimos a la era de la Psicopolítica. El psicopoder es más eficiente que el biopoder ya que, con ayuda de la vigilancia digital, controla y mueve a las personas desde dentro, incidiendo en los procesos psicológicos inconscientes. This book challenges the common belief that race and racisms are phenomena that began only in the modern era. Beauty today is a paradox. The cult of beauty is ubiquitous but it has lost its transcendence and become little more than an aspect of consumerism, the aesthetic dimension of capitalism. The sublime and unsettling aspects of beauty have given way to corporeal pleasures and 'likes', resulting in a kind of 'pornography' of beauty. In this book, cultural theorist Byung-Chul Han reinvigorates aesthetic theory for our digital age. He interrogates our preoccupation with all things slick and smooth, from Jeff Koon's sculptures and the iPhone to Brazilian waxing. Reaching far deeper than our superficial reactions to viral videos and memes, Han reclaims beauty, showing how it manifests itself as truth, temptation and even disaster. This wide-ranging and profound exploration of beauty, encompassing ethical and political considerations as well as aesthetic, will appeal to all those interested in cultural and aesthetic theory, philosophy and digital media. Transparency is the order of the day. It is a term, a slogan, that dominates public discourse about corruption and freedom of information. Considered crucial to democracy, it touches our political and economic lives as well as our private lives. Anyone can obtain information about anything. Everything—and everyone—has become transparent: unveiled or exposed by the apparatuses that exert a kind of collective control over the post-capitalist
world. Yet, transparency has a dark side that, ironically, has everything to do with a lack of mystery, shadow, and nuance. Behind the apparent accessibility of knowledge lies the disappearance of privacy, homogenization, and the collapse of trust. The anxiety to accumulate ever more information does not necessarily produce more knowledge or faith. Technology creates the illusion of total containment and the constant monitoring of information, but what we lack is adequate interpretation of the information. In this manifesto, Byung-Chul Han denounces transparency as a false ideal, the strongest and most pernicious of our contemporary mythologies. This book by Roberto Esposito - a leading Italian political philosopher - is a highly original exploration of the relationship between human bodies and societies. The original function of law, even before it was codified, was to preserve peaceful cohabitation between people who were exposed to the risk of destructive conflict. Just as the human body's immune system protects the organism from deadly incursions by viruses and other threats, law also ensures the survival of the community in a life-threatening situation. It protects and prolongs life. But the function of law as a form of immunization points to a more disturbing consideration. Like the individual body, the collective body can be immunized from the perceived danger only by allowing a little of what threatens it to enter its protective boundaries. This means that in order to escape the clutches of death, life is forced to incorporate within itself the lethal principle. Starting from this reflection on the nature of immunization, Esposito offers a wide-ranging analysis of contemporary biopolitics. Never
more than at present has the demand for immunization come to characterize all aspects of our existence. The more we feel at risk of being infiltrated and infected by foreign elements, the more the life of the individual and society closes off within its protective boundaries, forcing us to choose between a self-destructive outcome and a more radical alternative based on a new conception of community. Our societies today are characterized by a universal algophobia: a generalized fear of pain. We strive to avoid all painful conditions – even the pain of love is treated as suspect. This algophobia extends into society: less and less space is given to conflicts and controversies that might prompt painful discussions. It takes hold of politics too: politics becomes a palliative politics that is incapable of implementing radical reforms that might be painful, so all we get is more of the same. Faced with the coronavirus pandemic, the palliative society is transformed into a society of survival. The virus enters the palliative zone of well-being and turns it into a quarantine zone in which life is increasingly focused on survival. And the more life becomes survival, the greater the fear of death, which has become increasingly visible again. Everywhere, the prolongation of life at any cost is the preeminent value, and we are prepared to sacrifice everything that makes life worth living for the sake of survival. This trenchant analysis of our contemporary societies by one of the most original cultural critics of our time will be of interest to a wide readership. An argument that love requires the courage to accept self-negation for the sake of discovering the Other. Byung-Chul Han is one of the most widely read philosophers in Europe.
today, a member of the new generation of German thinkers that includes Markus Gabriel and Armen Avanessian. In The Agony of Eros, a bestseller in Germany, Han considers the threat to love and desire in today's society. For Han, love requires the courage to accept self-negation for the sake of discovering the Other. In a world of fetishized individualism and technologically mediated social interaction, it is the Other that is eradicated, not the self. In today's increasingly narcissistic society, we have come to look for love and desire within the "inferno of the same." Han offers a survey of the threats to Eros, drawing on a wide range of sources—Lars von Trier's film Melancholia, Wagner's Tristan und Isolde, Fifty Shades of Grey, Michel Foucault (providing a scathing critique of Foucault's valorization of power), Martin Buber, Hegel, Baudrillard, Flaubert, Barthes, Plato, and others. Han considers the "pornographication" of society, and shows how pornography profanes eros; addresses capitalism's leveling of essential differences; and discusses the politics of eros in today's "burnout society." To be dead to love, Han argues, is to be dead to thought itself. Concise in its expression but unsparing in its insight, The Agony of Eros is an important and provocative entry in Han's ongoing analysis of contemporary society. This remarkable essay, an intellectual experience of the first order, affords one of the best ways to gain full awareness of and join in one of the most pressing struggles of the day: the defense, that is to say—as Rimbaud desired it—the "reinvention" of love. —from the foreword by Alain Badiou
cultural theorist Byung-Chul Han develops a fresh and original perspective on the nature of power, shedding new light on this key feature of social and political life. Power is commonly defined as a causal relation: an individual’s power is the cause that produces a change of behaviour in someone else against the latter’s will. Han rejects this view, arguing that power is better understood as a mediation between ego and alter which creates a complex array of reciprocal interdependencies. Power can also be exercised not only against the other but also within and through the other, and this involves a much higher degree of mediation. This perspective enables us to see that power and freedom are not opposed to one another but are manifestations of the same power, differing only in the degree of mediation. This highly original account of power will be of great interest to students and scholars of philosophy and of social, political and cultural theory, as well as to anyone seeking to understand the many ways in which power shapes our lives today.

An introduction to the nature of modernity as envisioned by Germany's leading social theorist of the late-20th century, Niklas Luhmann. The book injects concepts derived from Luhmann's influential systems theory into debates about modernity and postmodernity, constructivist and foundationalist epistemologies, the relationship between politics and ethics, and the possibilities of interdisciplinary work that spans the great divide between science and the humanities. The book stages challenging engagements with such thinkers as Jurgen Habermas, Jacques Derrida, Jean-Francois Lyotard, Drucilla Cornell, Judith Butler, Michel Serres, N. Katherine Hayles, and such political theorists as Chantal Mouffe.
and Carl Schmitt. The book closes with two interviews: one a discussion with Luhmann and Hayles on epistemology, the other with Luhmann on the functional differentiation of modern society.

Copyright code:

c582cd7a30b00ff8d6be016554a05933