Non-Conceptual Negativity: Damaged Reflections on Turkey
Zafer Aracagök, Franco Berardi

Published by Punctum Books

Aracagök, Zafer and Franco Berardi.
Non-Conceptual Negativity: Damaged Reflections on Turkey.

For additional information about this book
https://muse.jhu.edu/book/84176

For content related to this chapter
https://muse.jhu.edu/related_content?type=book&id=2921835
When I read (is reading the right action to do in a case like this?), when I browsed (is browsing the action?), when I smelled, touched and perused Zafer's book entitled *I Want to be a Suicide Bomber*, I got the feeling of a malicious sympathy.

The would be suicidal bomber is a semiotic transformer: no more fear, no more hatred, no more humiliation or subjection. Just lines of escape from the terrorist forms of life that we are obliged to witness in the normal streets of the normal world every normal day. Just lines of escape from the daily suicide that is called salaried labor, family life, and accumulation of something.

The suicide bomber is back, now, and is trying to understand how many layers of Fascism have been laid down on our skin, on our city, on the air that we breathe.

Fascism in fact comes in layers, in sheets, in blankets covering every pore of our skin up to the point of transforming our body (and our soul) into a stiffened armor, simultaneously protective and suffocating.

The word Fascism comes from the Italian word *fascio*, which means a bundle, a stack: the unified and narrow identification of different units: human beings uniformed and assimilated: populist identification of singularities into uniformity.

Salaried labor and normalized sexuality, the abolition of sensibility.
But Zafer speaks of nano-fascism. What does it mean?

Nano-fascism is the result of a process of inoculation of the semiotic code of discourtesy (the inmost feature of Fascism) into the fabric of daily life.

Courtesy is the cultural elaboration of the sexual instinct (which obviously does not exist). This culturalization enabled modern civilization. Courtesy is the enticement, and refinement (but simultaneously imbrication and bridling) of sexual desire and also of the other dimensions of social intercourse (they usually say: inter-action).

Certainly we live in a time of the eclipsing of courtesy, almost a time of disappearance of the pleasure of talking and touching and smiling.

So people run into fascism and they do not even know that this is the source of their coarseness and of their unhappiness.

Metropolitan dwellers are in a rush, in a race, in a permanent competition to survive.

Discourtesy is the defining trait of contemporary citizenship. Nano-fascism is the viral device that promotes and inoculates discourtesy.

Modern civilization was based on the humanization of the animal instinct.

The domestication of sex by language, the transformation of urge into desire, is linguistic effect. From the Arab world, from the poetry of Ibn Hazm and the thought of Ibn Arabi, a flow of courtesy streams all along the Mediterranean coast. From Northern Africa to Sicily, from Spain to Catalonia, to Provence, to Tuscany, a number of poets and minstrels calling themselves troubadours are roaming and visiting the castles and the mansions of the late Middle Age’s seigneurs. Courtesy does not mitigate desire, but translates attraction into words, images, and spiritual suggestions.

* Dolce stil novo (Dante, Cavalcanti, Guinizzelli) is the poetical movement that changes the perception of the erotic other. Beatrice (the woman who gives beatitude) is a sign of the infinite magnificence of the creation of god and the source of the intellectual pleasure which is the condition of erotic joy.
But courtesy was only a stream of the huge river of modernity. Modern history has been a long fight between two tendencies: the erotic play of bodies searching for pleasure and harmony, and the violent uniformity of bodies in the domain of labor, war, and patriarchal submission.

A few decades ago, courtesy was dismissed and almost ridiculed for the sake of unrelenting competition. The neoliberal cult of competition obliterates the space of sensuousness from the social sphere, then connectivity cancels the space of ambiguity, and irony. Cynicism is the formatted language of the economic exchange that implies the end of courtesy, while advertising is the manipulation of courtesy and the cynical replacement of courtesy with permanent hypocrisy.

Pleasure replaced by commodity, courtesy replaced by manipulation: this is the effect of neoliberal capitalism, and the obfuscation of courtesy, and the oblivion of the erotic dimension of language.

Cynical humans know that things are free, and that man is unfree. Man has to subordinate himself to the needs of the thing, to the disposition of technology. When this does not occur and man acts freely, this is a failure from the point of view of the general economy, of effectiveness.

From the point of view of the effective economy men fail when they behave in an intrinsically human manner.

Queer is the ineffective side of energy, the ineffective dissipation of energy.

“Queer is the now of the past unfulfilled promises of the future.” (Zafer).

The disappearing of courtesy is the beginning of micro-Fascism. The language of discourtesy is the production of nanofascist memes.

Did I read the Zafer’s book in a proper way?

— January 2018