

FREE HEROES: MASS MURDER AND SUICIDE PDF



Francesco Berardi | 224 pages | 29 Jul 2016 | Verso Books | 9781781685785 | English | London, United Kingdom

Heroes: Mass Murder and Suicide by Franco Bifo Berardi | AA Bookshop

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I doubt that James Holmes has ever read Guy Debord. Often, people act without reading the Heroes: Mass Murder and Suicide texts.

Despite the often glib treatment of the grisly, Heroes is an astonishing examination of our times. It is engaging and often raw. Semicapitalism has arrived and folks there aren't a lot of options read remedies What most impressed me was the metaphorical density of an act that could be interpreted as breaking the separation between spectacle and real life or real death, which is the same.

Semicapitalism has arrived and folks there aren't a lot of options read remedies particularly the traditional ones. Now, it Heroes: Mass Murder and Suicide finally crystal clear: resistance is over. Capitalist absolutism will not be defeated and democracy will never be reinstated. That game is over. Heidegger was prescient. Being, dreaming, sleeping and dwelling have all been absorbed and refigured by The Machine. Heroes: Mass Murder and Suicide are left estranged, desperate and yet alone -- despite the common straits.

I wasn't expecting to be so affected when I picked this up from the Philosophy table at the Strand. The naked reality of capitalism is today on display. And it's horrible. He attempts to link this shifting of signifiers — deterritorialization — as the undermining factor creating a culture of nihilism which produces these mass-murders. But, he also focuses a great deal on the amount of time we as society are hooked into the internet, and how the constant exposure to simulation is in its self an undermining factor.

And he tries to link this exposure to simulation as a replacement for parental upbringing, where we learn more by exposure to machines and simulation than parental interaction. Also, suicide is originally explored through the confines of these mass killers killing themselves at the Heroes: Mass Murder and Suicide of their rampage, but later in the book he looks at suicide as cultural phenomenon, such as the wave of suicides in Japan in and some Balinese mass suicides that occurred at the turn of the twentieth century, over years ago.

He does eventually bring that focus up the past decade though. If that all sounds a bit jumbled, well, it is. First, the title is obviously meant to Heroes: Mass Murder and Suicide provocative. And, truthfully, his attempts to cobble together a thesis around massacres that happened over the course of decades, are mostly unrelated, and span various cultures all falls a bit flat.

He offers some almost platitudinous suggestions in the final three pages of the book, but the book itself is darkly nihilistic in exposing our nihilism. View all 4 comments. Oct 05, Scriptor Ignotus rated it really liked it Shelves: politicseconomicspsychologymarxismphilosophy. This is an extraordinarily bleak book, and not only because Berardi has taken high-profile mass murderers and suicides as his subject.

Far more troubling than the killers themselves or the increasingly popular phenomenon of mass murder is what Berardi Heroes: Mass Murder and Suicide as the atmosphere of nihilistic malaise that produces them, and the resulting implications for global Heroes: Mass Murder and Suicide. The mass killers are not an aberration from the prevailing socio-cultural zeitgeist; rather, they are simply an extreme manifestatio This is an extraordinarily bleak book, and not only because Berardi has taken high-profile mass murderers and suicides as his subject.

The mass killers are not an aberration from the prevailing socio-cultural zeitgeist; rather, they are simply an extreme manifestation of it. In this way, Berardi sees them as the "heroes" of the decadent age of neoliberalism. The word "hero" is not being used here in the popular sense of heroism as conspicuous moral goodness. Rather, Berardi uses the word in a more academic sense, in which the hero is the ultimate exemplar of the cultural world from which he originates, taking the prevailing cultural attitude to such an extreme that he becomes the very embodiment of it.

The "heroes" Berardi discusses are sick individuals, but they are also expressions of a sick society, and Berardi draws fascinating and disturbing parallels between their self-justifications and those of the elites who steward or rather, fail to steward the global socio-economic regime of capitalist absolutism.

So what exactly is the nature of this sick Heroes: Mass Murder and Suicide An important element for Berardi is what he believes to be the neoliberal destruction of Humanism, which is the moral and Heroes: Mass Murder and Suicide foundation of modern civilization and possibly all of civilization, given Berardi's definition of it ; and the replacement of the Humanistic regime with a brutal and all-pervading social Darwinism.

For the Humanist, nature is a hostile and mercurial force whose laws, to the extent that they are discernible, are either indifferent or antithetical to the human interest.

Civilization was forged when societies organized themselves against the callousness of nature and built institutions--political, social, cultural, and philosophical--that could mediate the annihilating power of natural law for the preservation of human law, the law of compassion that makes a humanistic life of genuine human flourishing possible. One can detect in the background Machiavelli's image of a republic as a temporal shield that cultivates the virtue of the people and protects them against the capriciousness of fortuna.

The neoliberal project, with its hyper-individualism, its hostility to nearly every altruistic or cooperative social institution, its extreme emphasis on wealth and financial success as the truest measure of Heroes: Mass Murder and Suicide value, and its lionization of the solo entrepreneur who claws his way to the top without any social support, has essentially broken down the barrier between human law and the laws of nature, turning Heroes: Mass Murder and Suicide life into a great agonistic struggle in which "society", true to Thatcher's proclamation of its non-existence, is replaced by a collection of isolated individuals struggling desperately to demonstrate their personal worth by striking it rich and meeting cultural

expectations for what they are "supposed" to be accomplishing in their lives.

Indeed, there is no longer any such thing as society, and its abolition has replaced the law of compassion with the law of the jungle: survival of the fittest; the most grisly popular caricature of Darwinism. But in this egoistic and materialistic culture of winners and losers, what happens to the losers -- particularly when their culturally-constructed "win at all costs" mentality butts up against the everyday precariousness of their social and economic lives as the merest subjects of a nebulous neoliberal elite, tossed about by the tempest of a radically volatile deterritorialized financial capitalism?

Internalizing their sense of inferiority, they sought to achieve a measure of "success" in this cultural wasteland by turning the tables on society, making themselves into the "lonely winners" idolized by popular culture, even if only for a moment and at the cost of their lives. Thus, before shooting up their respective high schools, Auvinen and Harris articulated eerily similar personal sentiments about themselves and their place on the pecking order.

They both spoke of themselves as uniquely enlightened, intelligent, and strong-willed individuals in a world of mindless sheep. They saw their murder sprees as assertions of their "right" to "win" and predate; a right they had been prevented from exercising in any other way due to the repression of living in a "society", Heroes: Mass Murder and Suicide a collection of inferior people.

Both used Darwinian language and metaphors in their writings. Another startling fact about the spree killers of the last few decades is the extent to which they prepared for the media attention their atrocities would garner them. Harris and Klebold hoped that their story would be made into a film. James Holmes, Heroes: Mass Murder and Suicide perpetrator of a killing spree at a movie theater in Aurora, Colorado, went further by actually placing himself in the film role he wanted; that of the Joker from the Batman universe.

His erasure of the distinction between spectacle and real life is symptomatic of the general erasure of barriers between sign, signifier, and the material forms these simulacra originally represented. In the new semicapitalism, simulacra have taken the place of the "real" things they signify. The symbol has become more real than what is symbolized. In finance capitalism, abstract financial assets are traded, borrowed against, and disposed of without reference to any actual, tangible wealth.

Spectacle has become substance, and in fact formless images and simulated assets are becoming the primary currency of the semicapitalist system, resulting in a general social subsumption of the actual by the imagined. Anders Breivik, in contrast to the aforementioned killers, had consciously political motives for his ghastly act of terrorism, but these in turn were underlain by a desperate psychological need for belonging that arose from acute social vulnerability, and this is also symptomatic of absolute capitalism's paradoxical destruction and re-constitution of territoriality.

In Berardi's own words: "Financial capitalism is based on a process of unrelenting deterritorialization, and this is causing fear to spread among those who are unable to deal with the precariousness of daily life and the violence of the labour market.

This fear in turn provokes a counter-effect of Heroes: Mass Murder and Suicide re-territorialization by those who try to grasp some form of identity, some sense of belonging, because only a feeling of belonging offers the semblance of shelter, a form of protection.

But belonging can only be conclusively proved by an act of aggression against the other, the combined effect of deterritorialization in the sphere of financial capitalism and of re-territorialization in Heroes: Mass Murder and Suicide realm of identity is leading to a state of permanent war. Since every aspect of personal, social, and cultural life has been drawn into the social Darwinian "game", the world has become divided between oppressive "winners", and violently reactionary "losers".

The only hope Berardi seems to see is in refusing to play the game. Aug 17, Nuno R. Brave, Heroes: Mass Murder and Suicide and brilliant.

Aug 05, T rated it it was ok. Depressing and derivative, anyone got any lithium?

Heroes: Mass Murder and Suicide by Franco "Bifo" Berardi, Paperback | Barnes & Noble®

All too familiar: a disturbed loner wins posthumous recognition by mixing Heroes: Mass Murder and Suicide murder and mass media. Scott McLemee Heroes: Mass Murder and Suicide an Italian theorist's reflections on the problem. A few hours after last week's murder of a television reporter and her cameraman in Moneta, Va. Evidently recorded with a digital camera carried at eye level, it puts the viewer in his place as he walks towards his victims. Once at point-blank range, the gun in his right hand enters the bottom of the screen, moving unsteadily for a few very long seconds, taking aim and firing.

The killer made sure this unsettling document went public via social media. Before Heroes: Mass Murder and Suicide, someone had combined it with footage of the shooting as it had aired on television to create a synchronized split-screen record of the event, like a scene in a Brian De Palma movie. I've read about this mash-up but not seen it, and won't, and will refrain from speculating on why anyone considered it a potential worth realizing.

Watching the TV clip and the killer's point-of-view video on the day of the shootings left me feeling morally compromised enough, thank you very much. But the whole obscene spectacle echoes a number of points made by Franco Berardi in Heroes: Mass Murder and Suicide published by Verso this spring -- a book I have considered discussing in this column for a couple of months now, while also wanting to avoid it for reasons that the author himself would clearly understand.

Nevertheless, at the end of summer I started writing this text almost in a state of rapture, half-consciously, *Heroes: Mass Murder and Suicide* by a sort of excitement and curiosity, and primarily driven by the perception that here, in these dark subjects, there is something peculiar to the spirit of our time.

The author, who also goes by the nickname Bifoteaches the social history of communication at the Accademia di belle Arti in Milan and worked with Radio Alice, the now legendary pirate radio station that broadcast in Italy during the mids.

He gave an interesting interview about Radio Alice in The summer of when Berardi started writing the new book, was also when James Holmes opened fire on the audience of a late-night screening of a Batman film in Aurora, Colo. Holmes entered the theater wearing paramilitary gear gloves, gas mask, helmet, etc. He was just shooting and shooting and shooting. They don't just kill people at random and then, usually, themselves. They prepare press kits first. Holmes did not *Heroes: Mass Murder and Suicide* himself, *Heroes: Mass Murder and Suicide* suicide by cop seems at least a very probable outcome of any such incident.

But the phenomenon is not strictly American, and Berardi also discusses Pekka-Eric Auvinen, who killed eight people and himself at his high school in Finland, and Anders Breivik, who massacred 77 people in Norway. And now we have Vester Flanagan, also known as Bryce Williams. His innovation went beyond merely explaining himself he faxed a lengthy suicide note after the shooting by giving the vast, anonymous Internet public his point of view on the crime, in as literal a sense as possible.

In calling his book *Heroes* Berardi is both indulging an especially dark sense of irony and pointing out something at least as horrifying as the crimes. The social relation is transformed into a cabled interconnection whose rules and procedures are hidden in the coded linguistics of the web. The point here is not, of course, that YouTube and instant messaging have spawned robotic psycho killers programmed to avenge themselves on society by going on suicide missions.

In a classic sociological study, *Heroes: Mass Murder and Suicide* Durkheim characterized some forms of suicide as anomic, resulting from feeling disconnected from or unnecessary for social life. But anomic is the new normal. The resentment, narcissism, scapegoat seeking and rage of those who use mass media and mass murder *Heroes: Mass Murder and Suicide* remind the world that they exist are pathological.

An empirical-minded social scientist would probably dismiss all of this as so much impressionism and speculation. Be the first to know. Get our free daily newsletter. Expand comments Hide comments. View the discussion thread. Scholars talk about being Black on campus in Education Department issues report finding noncompliance with foreign gift reporting requirements.

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