

## **Remnants of the “real”: Residual capitalism**

The notion that in the late capitalism residues of the real has become the means of existence will be the subject of this text. Since the notion of the real itself is not fixed, there is on-going research undermining the definition of the existence itself as rapidly changing by mixing styles, manners, by erasing differences between the past and the present, by the modern and the archaic. The main difference is that all these take place by correcting or perhaps better to say by editing what has happened already. The existence no longer depends on the awareness of the present for the future, but endless adaptation of the past and the projects of the future. The adaptation is an instrument of careful consideration of the database, created historically, it is the space of memory, or better still, of the ‘recorded memory’ or what Derrida called the ‘technical memory’. It opens-up the perspective for the better future, but the only stipulation is that any knowledge received should not be fetishized but realised for programming the future. Accordingly the 21st century needs the realisation of the new enlightenment through the correction and adoption of new forms. It is inevitable in order to create a program, different from the established programming industry which turns everything into instant messages. It is because by using algorithmic features of what is usually known as the fiction taken for the real; capitalism is becoming more and more fictitious, whereas the

demand to the subject is that one should make only realistic work that “ties” the subject and surroundings.

It has a lot to do also with the rapid destruction of the ‘industrial model’ that was formed since the early industrial revolutions and used as a base for the latest stage of capitalism that gives the way to the new ‘digital model’ and at the same time reminiscences of the old model are partly integrated into a new one.<sup>1</sup> It promises to create new forms of business that is based on for instance, recreation, which was optional until now-in order to keep healthy and fit workers spending hours in front of the computer will need to go to recreation centres as an obligatory part of their lives. Alongside this and other novelties a new form of culture and above all a new cultural theory needs to come to the existence, which may be called ‘the culture of applications’.<sup>2</sup>

Two forms; the destructive creation, which seems to leave the scene and the second form ‘recreational creativity’ that comes to existence are considered here.

Capitalism was described by Shumpeter as a creative destruction, providing that capitalism has turned all the innovations into its repertoire.<sup>3</sup> It also includes culture, for example, in order to expand the possibilities of the music industry of ‘recording’ new forms needed to support technological innovations. As such, the late capitalism as remnants of the past emerged recently, first in the ‘enterprise culture’ and now in the social media.

This new paradigm includes the return of the real as the simulacrum and there is an impression that the true is simulacrum or simulacrum is true, which often has connections to a social inequality. An example brought by Slavoy Zizek: Mexican slums are decorated by the fake gold: the simulacrum is taken for the real since there is no hope that inhabitants of these slums will ever be able to buy the real gold.<sup>4</sup>

In most of the instances the simulation works and on the level of ideology culture is fostered to stimulate the simulacrum. This ends up creating residues and the further use of them blurs the relationship between the ‘image –copy’ and ‘image-simulacrum’. To look for the ‘real’ makes sense only in the excessive space or in the overabundance that is created by the sense and non-sense of the proliferation of images.

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<sup>1</sup> Auge, Mark, *The Future*, Verso, 2017

<sup>2</sup> On the one hand taking notions of Schumpeter’s ‘creative destruction’ as the capitalist mode of production, and Adorno’s notion of the culture industry (culture as a negative dialectics) and the positive turn in industry by Stuart Hall, who in the ‘encoding-decoding’ model envisaged the development of culture within, but not outside of the capitalist development, Derrida’s notion of deconstruction understood in a similar way to Stiegler’s notion of the pharmacy, provides a possibility to create a new discourse on how on the remnants of the past a constantly renewed culture is possible.

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<sup>3</sup> Schumpeter, Joseph A., *Capitalism, Socialism and Democracy*, Routledge, London(1994) [1942 pp. 82–83

<sup>4</sup> Zizek, Slavoy, <https://www.youtube.com/watch?v=Igr6uaVqWsQ>