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Abstracts

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Eberhard Karl's University in Tübingen/University of Perpignan/Brown University

Blowing the Democratic Whistle: The Representations and Frames of Whistleblowers in Modern Democracies

In recent years whistleblowers have made headlines around the world. The emergence of Wikileaks, Chelsea Manning and e.g. Edward Snowden blowing the whistle on NSA mass surveillance have marked a resurgence of whistleblowers, perhaps not seen since the 70's with among others Daniel Ellsberg, *Deep Throat* and *Serpico*. The many cases of whistleblowing have naturally also spawned their aesthetic and narrative representations. From the outset, whistleblowing can only exist when wrong-doing is committed within otherwise democratic, law-abiding states, corporations or organizations. Whistleblowing is therefore in some way a reaction to transgressions of democratic principles, and in many cases the whistleblower acts out of moral duty and in defense of values, which should be upheld in democracies: that we are all accountable for our wrong-doing, no matter how powerful we are. Even though whistleblowing has been suggested to be a modern phenomenon, it could nonetheless also be argued to extend back to Classical Greece, in particular through the figure of the *parrhesiastes*, who seeks to practice truth-telling out of moral duty, and not through any use of spin. But how is the whistleblower represented in modern culture, and what is the role of the whistleblower in relation to modern democracies?

This paper will discuss the whistleblower as a valuable figure within democracies, and discuss whether there is a democratic necessity of tolerating the whistleblower in order not only for a state or corporation to count as truly democratic, but also in order to ensure a correction of systematic errors of judgment or wrong-doing. Part of what a whistleblower fights for is transparency and accountability, and ultimately perhaps the corrections within a state or corporation that could lead to a more fair and just system. Yet, why are whistleblowers then continuously framed negatively, forced to e.g. live in exile, stigmatized as black sheep, snitches, traitors or rats, when what they do perhaps is more in line with democratic citizenship than the deeds committed by the wrong-doers they tend to expose? Can the whistleblower be regarded as a prism of the paradoxes within the democratic construct, which have perhaps always existed, but possibly become more evident when they are put into narrative forms? By looking at several case studies (film, literature) the different frames and narratives of the whistleblower in democratic societies will take form, and shed light on the tacit, ethical, political, epistemological and juridical paradoxes within democratic states.

Alhadeff, Cara Judea

The European Graduate School

Promiscuous Crossings: Improvising Democracy

While "critical thinking" is a current buzzword, internalized fascism is more intricately and intimately woven into our lives than ever previously imagined. In our petroleum-pharmaceutical-addicted cyber-world, the litany of our collusion with corporate and imperial forms of domination is infinite. *Promiscuous Crossings: Improvising Democracy* explores the arts across

disciplines (visual arts, architecture, dance, theatre, music, film, literature) to mobilize the layered possibilities for creativity as personal and cultural healing. Such promiscuous crossings underscore the interlocking mechanisms among multiple infrastructures that enable *both* collusion (perpetuating apathy and its concomitant loss of agency) *and* emancipation (allowing creativity and connectivity to flourish).

Because citizen-subjects are deeply rooted in hetero-normative patriarchal conventional concepts of the real—assimilationist consumerism, sanitized beauty, and psychological comfort (convenience-culture), we must be attentive to our own internalized fascism—the ways in which we unconsciously embody the very hegemonies we seek to dislodge. My essay examines the perils of replacing one hegemony for another. Such toxic mimicry reinforces dichotomous habitual behavior, while obliterating the potential for a participatory democracy. The arts can provide a communal release valve for our ingrained cultural somnambulism that continues to drain us of our humanity, our self-acceptance. I engage this complex web as a process of multi-layered storytelling in which the concept of ambiguity is not a lack of clarity, but instead offers a multiplicity of clarities. Similarly, the fluctuations of improvisation offer a shared commitment to a rhizomatic call-and-response as resistance to hegemonic forms of cultural production—setting the stage for an improvisational democracy.

I am proposing an investigation of cathartic cultural healing in the context of the ineffable, ir-rational, liminality, the phantasmagorical, and intuition. Art/performance's affect disrupts habitual classifications (such as pain=shame, intensity=humiliation, vulnerability=weakness, uncertainty=powerlessness, ambiguity=chaos). My essay offers the possibility of transforming reductive binaries into a conscious embrace of the labyrinthine interconnectedness of a collective healing process. For example, I will consider how vulnerability in the context of Freud's concept of the uncanny potentially invites profoundly personal social change. By recognizing how vulnerability can generate a humane global culture, I will offer a strategy for living our principles without self-censorship, holding ourselves accountable as the fear of perceived difference becomes more urgent in our media-saturated age. Fusion of theory and image revitalizes the social and earth body as a membrane that integrates the private and public—a visceral, socio-political connection with *the other*.

Almudarra, Sumaiah

King Saud University/University of Nice Sophia-Antipolis

Democracy and Cosmopolitanism: A Study of World Leaders' Discourses in the United Nations

Since the dawn of the third millennium discourses on democracy, especially on cosmopolitan democracy, are escalating. Democracy is one of the core values of the United Nations and therefore it is one of the pivotal principles on which the famous Millennium Development Goals are based. These goals are the result of the Millennium Summit in 2000, the largest gathering of world leaders in history. There are eight goals and they have a deadline of 2015. Heads of members' states committed their nations to a new global partnership to achieve these goals. The Summit was followed in 2005 by the World Summit and later it was followed by the High-Level Meeting on the Millennium Development Goals in 2010.

World leaders clearly reaffirmed that "Democracy is a universal value" in the Millennium Summit Declaration. Amartya Sen, Nobel Prize Economist, emphasizes the relationship between Democracy and Development. Other scholars such as : Karlberg, Lakehal

and Choue indicate the relationship between cosmopolitanism and achieving interests and goals. From a linguistic point of view, words are powerful and discourses shape our realities. The present paper intends to observe those relationships taking a discourse analysis approach and, generally speaking, a digital humanities approach.

A corpus constituted of discourses of the Heads of World States or their representatives in the three above-mentioned World Conferences under the auspices of the United Nations General Assembly will be the material to employ a computer-assisted discourse analysis, using a software of statistical analysis *Hyperbase* (developed by BCL laboratory from the French National Center of Scientific Research) on the one hand, and an open-access software *Gephi* on the other hand. The analysis will be based on word-frequency, concordance, context, co-occurrence and networks.

The study focuses mainly on the word democracy and its derivatives. However, other keywords that are closely related to democracy such as: human rights, equality, freedom, race, ethnicity, globalization and cosmopolitanism values, will be also analyzed.

Apostolou, Fotini

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Translation and Interpreting as Human Rights: The Case of Greece

In recent years, southern Europe has seen an unprecedented inflow of immigrants. As a result, the countries of the European South have been struggling to cope with unforeseen numbers of undocumented aliens. As Europe hails its democratic values and its respect for the rule of law, all European states have the obligation to provide these people with access to a number of services, such as health care, education, housing services, the judicial system, the asylum procedure. These services can only be provided through translation and interpreting, since the majority of immigrants do not speak the language of the host country. This paper explores the current state of affairs in Greece with immigrant populations, and the challenges posed to the state that needs to cater for the needs of large number of immigrants from many different linguistic and cultural backgrounds.

Apostolou-Hölscher, Stefan

Academy of Fine Arts, Munich

Democracy and Equality: Jacques Rancière and His Emancipatory Reading of Immanuel Kant's *Power of Judgment*

In various of his books and essays Jacques Rancière refers to Kant's *Critique of the Power of Judgment* to state a pre-condition not only for his so-called *aesthetic regime* but also for reconfigurations of a given distribution of the sensible. Therefore in my paper I would like to sketch in how far what he calls a "first aesthetics" – as that which can be seen, thought, and felt in and *as* a commonly given space and time – is thrown into a disagreement by indetermined

constellations of understanding and imagination in Kant's notion of beauty. In front of this backdrop both the "first" and the "second" aesthetics in Rancière have a lot to do with democracy as being based on a dissensual *common sense*: Whilst in *consensus* what is common is determined by already set limits and an unequal distribution of the sensible, in *dissensus* the inequality of every social *order* is *reflected* upon and thereby *opened* towards other and new possibilities.

What is at stake in the power of judgment are not only the limits of a given society but also the limits of the experience of the *democratic* subjects constituting that order. These limits are the very limits between the faculties of understanding and imagination: Whilst in *consensus* imagination is subsumed under understanding, in *dissensus* it emancipates itself from prejudices. It turns out then that a literal democracy can only be based on the judgment of everybody equally and in specific acts of disagreement.

Bermúdez de Castro, Juanjo

Universidad Autónoma de Madrid

Representing Media-Terrorism and Cyber-Democracies in Contemporary Fiction: British TV Series *Black Mirror* (2011)

Princess Susannah – not just a princess, but “the” princess, Princess “bloody Facebook bloody eco-conscience national sweetheart” – has been kidnapped. A video is uploaded to YouTube in which the princess herself pleads for her life and reads her kidnapper's only demand: “At 4pm this afternoon the Prime Minister must appear on live British television, on all networks terrestrial and satellite, and have full sexual unsimulated sexual intercourse with a pig. Otherwise, the princess will be executed.” In only nine minutes the princess' video is downloaded, duplicated, spread and seen by 50,000 viewers until it starts trending on Twitter. This bizarre beginning is the starting point of one of the most controversial and thrilling series that have been broadcast on British television in the last decade. Emmy-Award-winning British TV series *Black Mirror* (2011) approaches the dark side of technology in an early 21st century dominated by black screens on smartphones, monitors and TVs. This particular episode, “The National Anthem,” focuses on how new social media can have an enormous influence on tangible political decisions concerning so serious topics such as counter-terrorism policies and the procedure to be followed in a kidnapping. However, is this necessarily wrong? Consider, for instance, the benefits that the Arab Spring got from the use of social media and the Internet. What about the emergence of political parties such as *Syriza* in Greece and *Podemos* in Spain? Aren't they giving political voice to 2011's massive street protests in which the social media were a fundamental tool of dissent? If Chomsky warned us in the 1980s about how television was pivotal when manufacturing political consent, isn't the Internet opening the path for democratic dissidence? This paper will explore all these questions concerning the role of the Internet in contemporary democracies, and how this love/hate relationship has been represented in contemporary British TV Series *Black Mirror*.

Boukala, Salomi

Lancaster University

Democracy in Crisis: The Case of ERT's Closure - A Discourse Historical Approach

On 11th June 2013 the Greek coalition government, without warning, shut down the Hellenic Broadcasting Corporation (ERT). The government spokesman announced in an authoritative way that “*ERT will shut down at midnight*” and highlighted that the broadcaster suffered from a “*unique lack of transparency and incredible waste.*” He based his arguments on the polarising rhetoric of “*parasitic public sector*” and distinguished Greek employees between two oversimplified and arbitrary categories: the “*hardworking, victims of financial crisis*” and the “*unproductive, corrupted ERT employees,*” who were transformed to “*extremists*” that “*had occupied the ERT building and damaged the Greek state*” when the riot police proceeded to the evacuation of ERT premises on 7th November 2013. “*The building has been liberated*” announced the government spokesman who built his rhetoric on the basis of the theory of two extremes and attempted to display the commonalities of the extremism of both far-left and far-right politics and represent the government as guarantor of “*normality.*”

The Greek government's decision to pull the plug on the public broadcaster was characterised by the left wing opposition parties as “*a black page in the history of public television and democracy*” and many politicians, journalists and academics, in Greece and the EU, expressed their concern not only about the economic and humanitarian crisis in Greece, but also regarding the destruction of democracy and the fact that the country was ruled through governmental or ministerial decrees without parliamentary approval.

Using the Discourse Historical Approach of CDA I intend to analyse the statements of the Prime Minister and the government spokesman on the occasion of ERT's closure and illustrate the manifold ways in which the DHA can reveal silent strategies that lead to the discursive construction of “Us” the “democratic patriots” and “Them”- the “far-left enemies” of the Greek nation. Emphasising hegemonic discourses this presentation seeks to explore the discursive strategies employed in the construction of the “*far-left extremist*” by answering the following questions: 1) what kind of actors are referred to the statements of the government, which roles are ascribed to them, and who is blamed for being an “*extremist*” 2) what strategies of argumentation are applied in political discourse formation and how do they lead to the discursive legitimation of the “left” as a threat to democracy?

Chatzidimitriou, Pinelopi

Goldsmiths, University of London

Revealing the Trauma Underneath: Theodoros Terzopoulos's *Mauser, Alarme, Amor* and *Endgame* as a Political Tetralogy

The purpose of this paper is to discuss four of the latest productions by the internationally acclaimed Greek theatre director Theodoros Terzopoulos as a political tetralogy that represents the 20th century historic course of democracy in Europe as a chain of cultural traumas. More specifically, the performances of *Mauser, Alarme, Amor* and *Endgame* represent a diversity of historic and everyday (civil) wars in a theatre that becomes a critical vision machine which

challenges spectators to look from the perpetrator's point of view, on the one hand, and, on the other hand, lay equal criticism on both the perpetrator and the victim. The above political tetralogy coincides with the emergence and establishment of the Greek economic recession, which is but an aspect of the wider European crisis that unveils the deeper cultural crisis of a civilization once founded on the humanistic ideals of Enlightenment. It seems that Terzopoulos's performances not only exercise severe criticism against power, its techniques and practices, but against the citizens' attitude and stance in a democracy in crisis.

Chatzipapathodoridis, Constantine

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Aphrodite and Her Cupid Boys: The Dialectics of Euphoria and Homoerotic Love in the Performances of Lady Gaga and Kylie Minogue

As internationally acclaimed performers, Lady Gaga and Kylie Minogue have redefined the liveness of the music stage by exhibiting their artistic work in carefully constructed spectacles. Their power to alternate between personas on- and off- stage has instilled into their projects an essential multi-vocality that cares to appeal for audiences of various backgrounds. Depending on that, they make sure their performances transcend socio-political limitations mainly deriving from the discourses of sexual liberation and gender equality. Taking also into consideration not only that their audiences are largely comprised of LGBT individuals, but also that both performers acknowledge and embrace their status as "gay icons," Gaga and Kylie's shows celebrate sexuality and multiplicity. For that matter, Gaga's *ArtRave: The Artpop Ball Tour* (2014) and Kylie's *Aphrodite: Les Folies Tour* (2011) saw the artists borrowing from Ancient Greek mythology to evoke dialectics of unrestrictive, euphoric love. Both performers transformed into the Goddess of Love, Aphrodite, the quintessence of pleasure, beauty and infatuation. It thus becomes interesting to observe why and how both artists chose to stage Aphrodite and, significantly, how notions of femininity and masculinity are reappropriated. Furthermore, considering we are talking about world tours, cultural and ethnic diversity of the audience are two crucial factors that are added as variables. The power of Gaga and Kylie's spectacles indeed manage to emanate a communal essence, thus creating an all-accepting space where performers and audiences converge, censorship is lifted, and art becomes a medium of and for democracy. Revisiting though their gay-specified audiences, are the performers eventually presenting the archetypal love dictated in the Aphrodisiac discourse or rather opt for a homoeroticized version of it? Do the artists' democratic means of bringing the seemingly marginalized community into the visible forefront ultimately results into homogenizing ethnic, national, racial and sexual diversity towards a homonormative flattening?

Danilović Jeremić, Jelena

University of Kragujevac

Dimitrijević, Marta

University of Niš

Democratic Pedagogical Practices Revisited: Critical Thinking in the Serbian EFL Classroom

Serbia has been undergoing a post-Socialist transition since the year 2000, striving to adopt democratic practices in most public spheres of life, including education. The predominant view is that education should be “democracy-seeking in nature” (Hashemi and Zabihi 2012). It should allow for the student’s voice to be heard in the classroom, a place where learners are encouraged to question the information being conveyed to them. This aspect is considered very important, especially for the EFL classroom, where numerous historical, social, cultural, and political issues are involved in the learning and teaching process, which need to be understood properly. Certain authors (Ennis 1993; Facione et al. 1995; Moore and Parker 2009; Hashemi and Zabihi 2012; Yang and Gable 2013, inter alia) believe that developing critical thinking (CT) can lead to improvements in the (foreign language) classroom. Thus they have attempted to define CT by linking certain abilities and dispositions to performance in the (foreign language) classroom. Simply put, CT is the correct assessing of statements, aiming to develop the ability to explore, criticize, or advocate different ideas, and to make sound inferences from ambiguous statements. CT is crucial in helping one determine whether a fact/idea should be considered true/false or pertinent.

Accordingly, the purpose of this study is to shed light on a relatively underresearched issue of critical thinking in EFL learners by focusing on Serbian tertiary-level students, English language majors. Our goal is to investigate the applicability of the Test of Critical Thinking developed by the William and Mary School of Education for native speakers in measuring the development of critical thinking skills in non-native speakers. Although other research instruments have predominantly been used to assess CT in EFL learners (e.g. the Ennis-Weir critical thinking essay test, the Watson-Glaser critical thinking appraisal, the Critical thinking scale, to name but a few) most of them would have to undergo some form of transformation in order to become suitable for the EFL learning context. As a result, we have opted for the original William and Mary School of Education CT test which was developed for lower levels of education. Its suitability will be explored by means of quantitative methods aimed at comparing the results achieved by second and fourth-year students and exploring the relationship between the students’ proficiency in English and their results on the critical thinking test. The collected data will enable us to formulate pedagogical implications which will be presented and elaborated on.

Das, Shruti

Berhampur University, India

Patnaik, Biseswar

Salipur Autonomous College

Problematized Democracy and Human Rights: Reading *The Good Muslim*

Democracy and human rights have become problematic in many countries in the world today. The world seems divided in lines of religion and fundamentalism. Bangladesh is one such nation that got its independence after a bloody battle in 1971. The constitution of the People's Republic of Bangladesh pledges that, "The Republic shall be a democracy in which fundamental human rights and freedoms and respect for the dignity and worth of the human person shall be guaranteed." This is in line with the UN Declaration of Human Rights but the reality as depicted in the literature of the country mirrors a different image. Tahmima Anam's first novel, *A Golden Age*, chronicled the Bangladesh liberation war through the life of a widow, Rehana Haque, who was drawn into the war because of her devotion to her children, Sohail and Maya. Anam wrote her second book *The Good Muslim*, a sequel to the first novel in which she continues with Sohail and Maya as the central characters in the now independent Bangladesh. The country is riddled with numerous problems threatening the very development of democracy for which it had strived. The society has an under developed political culture and is poverty ridden. Illiteracy, religious fundamentalism and incompetent masses lacking democratic political views and practices rock the foundations of democracy. In *The Good Muslim*, Maya critiques a society that is peopled with traumatized war heroes who eventually fall into a trap that they sought to escape. The novel showcases the conflict between a liberal Maya who believes in the values of democracy and human rights and a fundamentalist Sohail. There is no easy reconciliation between the two. Sohail has built a new life within the Tablighi Jamaat movement. His young son, Zaid, not permitted to attend school, runs around town thieving and lying while Sohail preaches to the faithful upstairs in Rehana's house. In this paper I propose to explore the malleable political system that rethinks and negotiates a compromising democracy as evidenced in Anam's *The Good Muslim*.

Deligianni, Maria

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From Democracy to Demonocracy: Neoliberalism and Fascism in the Digital Culture

Incarnating the original essence of Democracy, the Internet evangelizes the provision of the opportunity for direct initiatives and decisions, exterminating borders and discriminations. Through an electronic environment, supposedly without policing and limitations, the Worldwide Web is considered to be the breakthrough in technology and politics, offering an alternative form of government, E-Democracy, where individuals are entitled to their own opinions and contribute to the harmonic function of the legal system. Nevertheless, one may set the following

question: Is the content published on the Web really not filtered? It is observable, that the digitalization of culture has not spread democracy, but has actually led to spread of fascist ideas. The main issue of print culture was censorship and control, as well as the funding of media by political parties in order to manipulate the public opinion. The Web promised to exempt from this issue and it has partly achieved this goal. Explicit content is exposed, extreme point of views are being expressed, controversial art is visible and accessible, and criticism is discrimination-free. It is evident that everything, from blog posts to YouTube comments are subject to public criticism and may be dismissed or marked as spam if the public decides so.

Still, who can guarantee that what appears on our home page is not deliberately chosen by the ones who control the social media and websites? The Internet works based on the Free Market System. Therefore, the content sponsored and funded by the colossal companies is mainly exposed, theoretically just to advertise useful services, but actually to subconsciously control the audience's choices; and it goes further than advertisements. Works of art, music, and articles are subject to the rules of neoliberalism. The sub product of neoliberal thought is fascism, which is evident in the recent limitation of the anonymity in Facebook. Censorship, absence of the right to remain anonymous, sponsored and controlled content compile the image of conservancy in the World Wide Web.

In order to resist to the current of neo-liberalism and fascism taking over, we have to seek truth behind the obvious. But in order to dis sever truth from the illusion of a corrupt democracy, we need to detect the medium used to spread these ideas. Considering that the concept of ethnicity and nationalism use the language to sprawl, one can realize that the power of these ideas and their ability to dominate lie in the use of language in combination with the image. Thus, the only weapons against this plague are education and self-education, "decomposition" of the language, in order to comprehend its full and true meaning, and critical thinking.

Delikonstantinidou, Aikaterini

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Searching Insatiably for Democracy in the Land of Myth: The (D)evolution of a Chicana Democratic Vision through the Trope of the Mythical Space of *Aztlán*

In her seminal 1992 essay, "Queer *Aztlán*: The Re-formation of Chicano Tribe," Chicana writer Cherríe Moraga contends that the revival of the radical Chicano rhetoric and activist presence of the 1960s and 1970s may lead to a wider and wiser revolution; one that will, at last, endorse LGBT activism and the struggle against the wild exploitation of indigenous lands and peoples. In the course of her prose piece, the writer expresses her commitment to the liberation and democratization of multiple places/spaces and envisions Queer *Aztlán* as *the* Chicano/a democratic nation, which, however, does not represent a geographical space per se but rather a social utopia. Queer *Aztlán* constitutes, in fact, an extended metaphor, a rhetorical spatial trope that denotes a battle based on land borders, ethnicity, gender, and sexuality: "a call for direct political action towards a more democratic, environmentally conscious understanding of public and private spaces."¹ Only ten years after the publication of the said essay, in the early 2000s,

¹ See Maria Antònia Oliver-Rotger's *Battlegrounds and Crossroads: Social and Imaginary Space in Writings by Chicanas* (2003): 339.

the writer publishes and then stages her play *The Hungry Woman: A Mexican Medea*—a far from utopian futuristic fantasy. Here, Moraga revisits and revises *Aztlán* in the wake of a fictional revolution in which Chicano/a nationalists have won against U.S. colonialism. The ideal, imaginary motherland of the author has turned into a dystopia as it has been re-colonized by Chicano counter-revolutionaries, who restored by force a fascist, patriarchal, and homophobic regime as well as pre-revolutionary (ethnic) hierarchies between natives and non-natives; “*Aztlán liberado*” provides only the illusion of the restoration of democracy. According to some critics, this dramatic mythic(al) revision of the myth of Medea and of several indigenous myths constitutes a reflection on the failure of the project “Queer *Aztlán*.” Now, two decades after the publication of Moraga’s essay, the political vision of “Queer *Aztlán*” and the democratic expectations articulated by the artist in the early nineties remain unfulfilled (yet alive), causing us to wonder whether the search for this radical democracy has become irrelevant; whether the likes of Moraga’s Medea Chicana, those hungry for a democratic social space of equality and freedom, should or can anticipate satisfaction.

Delliou, Elena

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“It’s a Nightmare Really!”: Democratic Crisis in Charles Mee’s *Trojan Women: A Love Story*

This presentation discusses the mode in which the modern American playwright Charles Mee uses an ancient Greek tragedy as the framework for his own play – *Trojan Women: a Love Story* (1994) –, in order to comment on the contemporary political situation, show the ramifications of man’s oppression by his fellow man, record the aftermath of and rage against war.

Inspired by Euripides’s *Troades*, the contemporary creator weaves his own dramatic universe; one where battered, imprisoned women and their captors recount nightmarish tales of the violence and oppression they have suffered in the name of democracy and democratization. As he always does, Charles Mee appropriates material from the culture at large, taking the victims’ and perpetrators’ speeches from a variety of sources; narratives of modern massacres in places like Iraq and Palestine, monologues from conversations with Holocaust victims and survivors of Hiroshima – among others.

This paper aims to show how Mee’s “collage” technique – the fusion of old and modern material – pertains to the play’s thematic concerns. The characters’ words revive the past, relate to the present and caution about a future where ideological imposition is justified and presented as necessary for the enforcement of democratic principles. One wonders in which era and nations this prisoner refers to when she states that “a world has been destroyed by the hands of those who believed themselves the creators of civilization.”

According to the Charles Mee, however, there is always hope; in the second act we move away from Euripides’s play and into Berlioz’s *Les Troyens*, to follow Aeneas to Carthage, in an atmosphere of serenity that is dramatically different from that of the first part. The love story between Aeneas and Dido is the basic axis through which the playwright presents us the potentially redemptive power of love. The possibility of salvation, however, is not realized; a peaceful coexistence is discarded in the name of revenge and the reinstatement of “law.” Once again, we return to a perpetual cycle of violence and hatred.

Despotopoulou, Anna

National and Kapodistrian University of Athens

(Un)Equal Access: Women and the Democratization of Travel in the Nineteenth Century

“No political institutions ever devised by the ingenuity of man, have been so democratic in their tendency as the steam-engine with all its manifold appliances.” As expressed in this 1849 article in *Frazer’s Magazine*, the development of the railway in the nineteenth century offered Victorians equal access to mobility and geographical expansion that produced wealth both within Britain and in the colonies. But even though the railway, as a seemingly neutral technological space, appeared to initiate social progress and individual liberty, promising to introduce people to a more democratic era where passengers from all walks of life could partake of the technological advances which ameliorated the conditions of travel within a fast-moving, industrial society, in reality the railway naturalized even further social divisions by embedding the new practices within old hierarchical systems that took such social distinctions for granted. The railway, rather than levelling out differences, became responsible for the further segregation of the classes (and the sexes) through their literal compartmentalization in separate spaces (first it was separate trains and next it was separate—first-, second-, and third-class—carriages), which mirrored segregating policies in urban space. This paper aims to interrogate the role of the railway in the process of the democratization of British society, showing that in the case of women especially, “equal access” is a truism that obscures rather than elucidates the issue of women’s access to public space. On the one hand easy travel—by offering women the opportunity to participate in the wide, freely visitable world, a world that normally men were entitled to—challenged the nineteenth-century division between public and private gendered spheres, helping to question the association of woman with domestic spatial restriction, immobility, and passivity. On the other hand, “democratic” means of travel led to more rigid policing of boundaries, as women who took up the public function of active passenger were perceived as posing a threat to Victorian gender ideology. So the geography of the railway combined two clashing discourses: the democratic impulse of equal access to mobility, speed, and technology and, conversely, the spatial compartmentalization of the subject aimed at by the rational technological minds who had designed and constructed the railway as a means of charting and dividing space. As it will be argued in this paper, it is women’s response to the railway that most poignantly exposes this instability that the railway exemplifies. By showing the train as a space that favours the circulation of bodies that resist their compartmentalization, women’s texts oppose social and spatial practices, stereotypes, and ideology, ultimately presenting a more democratic perception of this new technology.

Detsi, Zoe

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Securing the Revolution: Early American Theatre and the Performance of Democracy

The first years of the United States as independent nation witnessed an intense political struggle to determine whose social vision of America would prevail: the people’s who now forcefully

demanded that the democratic promises of the Revolution be fulfilled, or the elite's who vehemently sought to retain a class-based social and political hierarchy. Though ostensibly a democracy, the new nation had to cope with a number of ideological contradictions stemming from the essential discrepancy between the rhetorical conviction that "all men are created equal" and the reality of class divisions and economic insecurity. The general social tension, which led to the emergence of political factionalism in the United States, soon found its way into the theatre making every aspect of the performance – from script play, to musical interludes, to seating arrangements – a political statement expressed either by a "rational" and detached elite or a more passionate and unruly people. It is the aim of this paper to explore how the theatre of the time transcended its role as "school for republican virtues" and functioned as a platform where different interpretations of democracy were enacted in close connection to emerging political expediencies and shifting concepts of American cultural nationalism.

Deyab, Mohammad

Minia University, Egypt

Democracy vs. Dictatorship in William Golding's *Lord of the Flies* (1954)

The fact that Democracy can lead any society to its prosperity, whereas Dictatorship can lead to its destruction is very clear in William Golding's *Lord of the Flies*. The purpose of this paper is to show how democracy rather than dictatorship is the ideal form of government. The novel is a story about some boys marooned on an island who are divided into two groups; each having a leader with his own view on how to lead. The paper will show who the conflict between Jack, a typical dictator, who seeks to have total control over the boys and Ralph, a typical democratic leader, who follows the ideals of democracy by giving every boy an equal chance to be heard and by giving everyone of them a responsibility in running their own new society. The destruction of the boys' island proves at the end that Democracy is more ideal than dictatorship when it comes to the way the children rule themselves in *Lord of the Flies*. However, the paper will explain how democracy alone is not enough. In order to have a successful democratic society, you need to have a strong leader. Because of the leniency of Ralph as a democratic leader and his inability to stand up to Jack's dictatorship, the boys' experience with democracy has been a complete failure.

Emmanouilidou, Maria

Aristotle University of Thessaloniki

Papademetriou, Efi

Aristotle University of Thessaloniki

Democratizing the Classroom: Exploring the Notion of Alienation and Exclusion in the Classroom Learning Context

What does it take to be considered “democratic”? At what age do we begin to sense the idea of democracy? Can the classroom be seen as a community of democracy or are the stereotypes cultivated by society perpetuated within the classroom walls as well? What is the role of the teacher in the creation of a democratic classroom where democracy is not only seen as an ideal consolidating the rapport among students and teachers, but also as solid principles defining student to student relationships?

The present paper is going to present an approach into the issue of exclusion and alienation through the educational program “Together We Stand, Divided We Fall” which is materialized with the students of the 6th Grade at the 2nd Primary School of Diavata. The aim of the program is to delve into the ways in which “difference” is portrayed in literature and art, employing a variety of material, such as videoclips, paintings, online stories and children’s books in order to help the students realize that tyranny and disempowerment of the individual can be manifested in multiple ways. The rationale for engaging in this program was P., a new Roma student aged 14, who had never been to school before and by his presence in the classroom he upset the equilibrium of the class status. The other students’ tyrannical behavior on P. is exhibited multifariously and his Roma identity becomes a negative trait since most of the students do not even call him by his own name, but address him as the “gypsy” (ο γύφτος). Our paper will focus on the various phases towards the approach of the problem area and also present some of the multimodal compositions produced by the students after thorough examination of the presented material in class. Concerning the analysis of the students’ compositions, we are going to apply the social semiotic approach by Kress and van Leeuwen (1996/2006) to probe into the ways in which students depict the suppression of democracy or suggest ways in order to restore democracy through the use of intermodal synergies.

Emmanouilidou, Sophia

Center of Life Long Learning for the Environment and Sustainability, Zakynthos

Incarceration and the Creation of Social Imaginary: Prisoner Literature and the Quest for Democracy

This paper aims to explore the social imaginary that arises in incarceration and the self-identity broodings that transpire in dehumanizing contexts of existence. The primary intention is to delve into the liminal parameters of citizenship and personhood in (un)lawful institutions of normalization, where power is exercised in extreme ways. Along the lines of this paper, self-identity is approached as a constant rite of being in the heterotopic locale of a jailhouse (*la pinta*). Moreover, what is attempted is first the subversion of the standardized definition of a prison as a site of exclusion from mainstream society, and second the redefinition of a jailhouse as an alternative space for the reconsideration of social values and for the formation of political alliances among peripheral groupings. The work of the *pinto* (prisoner) poet *raúlsalinas* situates social engagement, pedagogy and self-realization in the acute condition of imprisonment and approaches the issue of human rights as a contested terrain of political agendas. *raúlsalinas* was a poet-militant, an advocate of the prison-rights movement and a social justice activist for minority groupings across the USA. His seminal collection of poems, *Un Trip Through the Mind Jail y Otras Excursions* (1999), is a wholehearted *testimonio* of the Mexican American strife and a militant poetic address to the injustices practiced in the USA. An engaged poet of the Chicano/a literary canon, *raúlsalinas* conceived his unique poetic voice in four different institutions of imprisonment on drug-related charges and for a span of fifteen years. His work

incorporates the individual and communal negotiations that define self-identities and highlights the intricate political powers that impinge social standing. *raúlrsalinas*'s work challenges the potency of the ivory tower in the poetic reproduction of linear thinking, monolingual speech and rhythmic consistency, thus heightening the gruesome and congruent plateau of marginal/ethnic experience in the so-called western democratic nation of the USA. *Un Trip Through the Mind Jail y Otras Excursions* (1999) is a poetic cry that largely incorporates elements of the Beat movement, and situates democratic conduct and sensibility in parallel to personal and communal encroachment. Finally, *raúlrsalinas*' award winning poetic voice claims that the democratization of social norms can be achieved once the "cockroach" poet resumes the role of a public figure who lays bare the violation of human rights in Western societies.

Enders, Nikolai

Western Kentucky University

Athens and Apartheid: Rethinking Democracy in Mary Renault's Historical Fiction

Mary Renault was a lesbian British writer who emigrated to South Africa and subsequently published historical fiction, notably on Socrates and Alexander the Great. Incidentally, Renault arrived in South Africa on the day of the momentous election of 26 May 1948, when the National Party began its grip on power and inaugurated apartheid as the country's government ideology. Renault soon joined the opposition: the Women's Defence of the Constitution League or Black Sash and the Progressive Party. Throughout her life, she opposed apartheid, a courageous trait for a white woman, but the extent of her resistance remains controversial. In 1960, for example, she was at the height of her career when British Prime Minister Harold Macmillan spread his message of "wind of change" throughout the former colonies, followed by the Sharpeville Massacre, when the police opened fire on a peaceful crowd, killing 69 and wounding many more. That year also saw the attack on racist Prime Minister Hendrik Verwoerd's life, which he survived and interpreted as a messianic call to action, and the country's departure from the Commonwealth. In the Seventies, Angola, Mozambique, and Rhodesia/Zimbabwe became independent. In 1976, matters came to a head with the Soweto riots and death of Black Consciousness Movement leader Steve Biko. Yet none of this appears explicitly in Renault's oeuvre. Her refusal – failure, to others – to address the volatile political situation of her time at the expense of "escapist" classical fiction thus became a bone of contention. Similarly, when Renault was elected a Fellow of the Royal Society of Literature and served as the president of the South African chapter of PEN (1964), she came in conflict with Nadine Gordimer in Johannesburg over whether standards for admitting black members should be lowered. (Apartheid publishing made the requirement of two books a virtual impossibility for black writers.) Renault believed in a meritocracy, which is why she has Alexander the Great bequeath his kingdom *hoti to kratisto*, to the best man. For Renault's attitude toward democracy, we therefore have to turn to her novels. Especially in her presentation of Alexander, Renault stresses a democratic *eros*. Alexander, unaffected by racial prejudice, accepts, to use a modern term, a multicultural society, where even a Persian eunuch features as an erotic subject. Moreover, while sexual relationships in ancient Greece were normally hierarchical, Renault presents Alexander and Hephaestion as equals, an erotic reciprocity that could flourish only in Athens, not in Africa. Finally, with remarkable foresight, Renault emphasizes post-tyrannical turmoil, be it Syracuse or Soweto. The small miracle of establishing democracy is no easy feat – as any present-day, post-Mandela South African can testify to – for unlike apartheid,

democracy is indeed a malleable ideological construct open to constant interpretation and renegotiation.

Francoy, Ada

Universidad Autónoma de Madrid

Teachers' and University Students' Perceptions of the Uses of Children's Narrative Fiction

This paper explores the perceptions of university students as well as trainee and working teachers in relation to the uses of narrative fiction as a tool for transmitting sociocultural values and to develop children's empathy (Oatley, 2008), two factors that directly affect the achievement and sustainability of a democracy (Nussbaum, 2010). A questionnaire was completed by 300 students from Autónoma University (120 trainee teachers and 120 students of other courses) as well as 60 working primary school teachers. Results show that both trainee and working teachers are more aware of the uses of fiction than students of other courses; 30% of students of other courses think that children's books are not a useful tool for transmitting sociocultural values and around 15% of this same group think that children's books do not encourage the development of empathy. The results are explored in terms of their implications for the use of fiction as a tool for understanding the others and develop skills that are essential for training students that must be able to live in a diverse world, as well as in a democratic society.

Ghent, Bryan

Winthrop University

“This Record Should be Destroyed”: Teaching a Critical Interdisciplinary Approach to and Experiential Understanding of the Assassination of President John F. Kennedy and Its Aftermath

Teaching critical thinking classes at Winthrop University has allowed me to develop a course in which students extensively explore the two major fields of thought on the assassination of President Kennedy; lone gunman and conspiracy. The experience of travel to the relevant sites in Dallas, Texas, is an essential part of that research. My 20 or 60 minute multimedia presentation will demonstrate how educators can teach the critical practice of understanding the Kennedy assassination in their own classrooms; including why US citizens settled for an unsatisfactory answer to the question of who shot JFK. Students are asked; if democracy has been undermined and citizenry made cynical as a result of this event, then how can we reinvigorate our own participation in our communities? This content demands a truly interdisciplinary study: understanding the history we are not taught in American schools, from organized crime to covert action, examining the psychological and economic motivations of individuals involved, the physics and forensics of a crime scene, rhetorical argumentation of guilt, the culture of disinformation, representation of this event in the arts, and its effects upon our democratic process.

My experience has shown that students welcome the invitation to question the official record because they are not often asked to do so. Through examination of the logic of opposing arguments regarding the assassination; from the official government explanation to the implications of a coup d'état and neo-fascist takeover in the United States, students will be able to evaluate how logical fallacies, inconsistent standards, and intellectual arrogance compromise complex evidence, and be able to synthesize their new understandings into direct action. Using archival news footage from those historic days when modern media was in its infancy, we can see how the public was manipulated into believing a false narrative that persists to this day. This event has been misinterpreted for over 50 years, and those who question the official story handed down by Kennedy's enemies are openly ridiculed as "conspiracy nuts" as the narrative of one crazed lone gunman is retold year after year. My paper and presentation are for those of us who resist that narrative and are compelled to dig deeper and reestablish our roles as citizens in a democratic society while it is still possible.

Gkotosopoulou, Dimitra

Aristotle University of Thessaloniki

Re-Membering Democracy in Marvel's Superhero Films

The notion of democracy holds a special place in the American nation as it constitutes one of the main elements of its ideological basis. Its importance and presence are certified with the commitment of the Founding Fathers to offer the American citizens the freedom and rights advocated by the core of democracy. Nevertheless, the validity of democracy as a term and as a political system in general have been questioned as widely as its specific application to the American nation. In a period of crisis this controversy comes to light even more forcefully. The flaws of the political and ideological system, which form the foundation of the American nation, become evident, and American citizens find themselves in an atmosphere of doubt as to the values which their nation claims to support. This paper focuses on the representation of the current debate on democracy in the American nation in Marvel's superhero films. These films, released in the midst of this controversy, manage to give an insight to the struggle to deconstruct and, on the other hand, to reconstruct the notion of democracy. More specifically, they present the sociopolitical state of the American nation by discussing issues of (anti)democratic governmental policies, leadership, and (in)equality. In the films, just like in the American society, myth and reality intermingle in order to give us some grains of truth on what American democracy means today.

Glavanakova, Alexandra

Sofia University "St. Kliment Ohridski"

The Phantom of Liberty: Literary Representations of Terrorism

The paper aims to examine the various interpretations of terrorism across cultures as a commentary on the conceptualization of liberal democracy and liberty in America and Europe. It

illustrates and brings together two important cultural developments: the common obsession with terrorism, the way it has rearranged our perception of reality and its reinterpretation in fiction. The varied range of texts included in the analysis explore the prevailing sense of communal dread, of betrayal, violence, surveillance, political crimes, war and terrorism against the original myth of America in the collective imagination. Among the texts to be included in the analysis are: Paul Auster's *Leviathan* (1992), Philip Roth's *American Pastoral* (1997), the experimental play *P.O. Box: Unabomber* (2011) by the Bulgarians Zdrava Kamenova and Gergana Dimitrova, as well the fictional commentary on 9/11 in texts by American writers- John Updike's *Terrorist* (2006), Don DeLillo's *Falling Man* (2007), Amiri Baraka's poem *Somebody Blew Up America* (2003). These texts explore the prevailing sense of communal dread of betrayal, violence, surveillance, political crimes, war and terrorism against the original myth of America in the collective imagination. Despite the many differences between these texts – in form, genre, style and language of expression – they are united by a common thematic concern in exploring the frightening creativity of a terrorist mind.

The paper presents an innovative analysis of the interrelation between central aspects of the present-day conceptualization of America: liberty and terror. It aims to do so by focusing on how these concepts are explored in several texts by authors from different nationalities from a comparative perspective against the background of the recent major social, political and cultural debates in the US on the war on terror. Despite the many differences between the texts included in the analysis – in form, genre, style and language of expression – the goal is to reveal their individual interpretations of a common thematic concern: the motivation and the frightening creativity of a terrorist mind with a special focus on homegrown, lone-wolf or jihadist terrorism.

Gratale, Joseph Michael

The American College of Thessaloniki

From Manzanar to Guantánamo: Chay Yew's "Question 27, Question 28" and the Normalization of War

Since its birth as a nation-state less than 250 years, the USA has experienced an interesting historical trajectory. From British colony to national independence, and postcolonial status to global superpower by the middle of the twentieth century, today, the USA continues to play a dynamic role in a world characterized in many respects by the effects of accelerated globalization. Even prior to becoming a nation-state, its European inhabitants, and later on, Americans, constructed an array of discourses and myths to create solidarities and facilitate national identification among the various ethnic groups comprising the body politic. Embracing the notion that the USA is an exceptional country (due to the unique nature of its democracy, its historical development, its social patterns, and its complex culture and way of life), remains a potent set of myths for many Americans in spite of the numerous chapters in U.S. history which seem to challenge such discursive constructions in exposing narratives of oppression, injustice, and ignobility. A recent chapter, for example, is how the USA conducted its self-declared "war on terror" in both domestic and foreign domains. Was the execution of the "war on terror" during the Bush administration just another example of what Giorgio Agamben has termed the "state of exception," in which democratic governments suspend the rule of law and undermine democratic processes and principles in the name of defending democracy? The collapse of juridical order opens the way for the imposition of an array of biopolitical controls, which, in the

case of the “war on terror” is the detention camp at Guantánamo for suspected terrorists and the Patriot Act for American citizens. These measures represent only the latest illustration of the “state of exception” in the American context.

In this paper I will consider Chay Yew’s play, “Question 27, Question 28,” which focuses on the US government’s internment of Japanese-Americans during the Second World War. This intermingling of war and the imposition of exceptional forms of governmentality represents a troubling dynamic within a democratic society. Yew’s work was written after 9-11 with the intent of linking past and present, creating a bridge between Japanese-American internment and the creation of Guantánamo, the legal framework of the Patriot Act, and the strengthening of the national security state in the American “homeland.” This underside of US democratic practice requires attention not simply because it signifies the weakening of American democracy, but also in conjunction with the concepts of “preemptive war” and “permanent war” moves in the direction of what William V. Spanos has identified as the creation of a “global homeland.”

Hionidis, Pandeimon

Pilot High School of Agioi Anargyroi

Pitropou, Katerina

Pilot High School of Agioi Anargyroi

Tserpes, Giorgos

Pilot High School of Agioi Anargyroi

**Studying Democracy and Totalitarianism through Cooperative Teaching: A
Paradigm for Secondary Education**

In an era of intense questioning even of the most commonly accepted values and the most solid institutions, democracy is certainly an issue of utmost importance, since it is often questionable. The role of school and education in general may be decisive in such a time. School as a preventive institution mainly can be a democracy assistance organization by helping students develop democratic ethos. In such proceedings several disciplines can have such a role and even in a cross-curricular approach, through cooperative teaching, which is a model that emphasizes collaboration and communication among all members of a teachers’ team to meet the needs of students more effectively. Founded on the notion that cooperation enhances learning in several ways, this model promotes sharing responsibility for planning and teaching bringing to the teachers’ level the central idea that students learn more and better by doing something together. This paper attempts a student’s navigation through the path of democracy as well as through the processes which govern it in the courses of ancient Greek literature, European literature and modern Greek language.

In modern Greek literature the poem *Bolivar*, written by Nikos Eggonopoulos, becomes the starting point for searching the roots of liberty. In fact, its surrealistic images facilitate the transition from the specific hero of Latin America to the revolutionary and liberating forces all over the world. Writings by Brecht and Lorca are also cited, as parallel texts, present the serious political, social, and economic challenges to democratic principles and parliamentary institutions. In modern Greek language emphasis is given in vocabulary related to democracy

and speech (oral and written) production activities. This way students conquer the suitable linguistic “equipment” in order to express their opinions about democracy and related topics. Finally, ancient Greek drama, by presenting controversial aspects of the Athenian political life, offers students the opportunity to interpret the present and form the future in the traces of the past. As a result, proper didactic activities that highlight the power of myth, speech and their performance, can help students see, understand and relate data, in order to conclude on the timeless allies and enemies of democracy. The conclusions driven from the three separate projects will be combined in a final hour of co-teaching, with an eye to help students overlap the borders of specific space and time and develop a critical, diachronic scope through which form, structure and textual meaning will reveal the function and the limitations of democracy.

Howard, John

King’s College, University of London

Photo Exhibition: Galaxidi/Karos

This exhibition revisits, rearticulates, and reimages one real and one fictive space: Galaxidi, the Greek fishing village where a landmark film was shot in 1967, and Karos, the film’s utopian future world, annihilated by nuclear catastrophe. The project is a mash-up, bringing together on the one hand, my own documentary photographs of Galaxidi and, on the other, screen grabs from *The Day the Fish Came Out* illustrating the varied pleasures of Karos.

After *Dr. Strangelove* depicted ominous Cold War threats of global proportions, late sixties film charted the risks of American nuclear contamination for particular imperial outposts. *Finders Keepers* re-enacted Spain’s Palomares disaster as a slapstick rock-n-roll musical rom-com, whereas black comedy *The Day the Fish Came Out* predicted “another Palomares” in the colonels’ US-allied Greece. Mediterranean totalitarianism was the off-screen context; American cultural influences from modern dance to sexual liberation moved to the fore on-camera.

After his multiple-Oscar-winning *Zorba the Greek* of 1964, Twentieth Century-Fox gave Michael Cacoyannis artistic license on a budget-busting full-colour farce widely deemed “a bomb.” But critics of *The Day the Fish Came Out* ignored its ancient Greek references (symposia, Plato’s cave, Socratic method), thereby overlooking its central theme, the traditions of reason and democracy stymied by nuclear proliferation. Second, reviewers lambasted the freak-dancing athleticism and indiscriminate eroticism of what *Time* magazine mocked as “the homosexiest movie” of 1967. These two critical impulses were related.

Viewed through feminist, queer, and postcolonial lenses, Cacoyannis’s extraordinary crowd scenes, dance sequences, and close-ups suggest that his failed feature stirred anxieties about sixties-era social advances and military perils. While wayward nukes threatened humanity’s very existence, a multicultural assortment crafted a brave new world at Karos, where female empowerment, extramarital sex, intergenerational sex, interracial sex, multi-partnered sex, transgenderism, lesbianism, and male homosexuality all peacefully co-existed. Envisioning an egalitarian polyglot polysexual utopia – a vast improvement on Plato’s proposal – *The Day the Fish Came Out* also foretold unimaginable chemical-biological weaponry: the device in “Container Q,” the ultimate Pandora’s box. When the two collided in this antinuclear philosophical treatise, Cacoyannis exposed rationalism’s greatest potentialities and gravest dangers.

Prophet of postmodernity, Michael Cacoyannis likely anticipated the technological advances in spectatorship that allow us to see the suggestive imagery once obscured by split-

second editing, a tool to circumvent sixties censorship. Beyond studio-approved film stills, screen grabs now clearly show a cougar with her toy boy, an elder gentleman with his young lady, cross-dressed men, countless pairs of women, innumerable threesomes, and at film's end, at world's end, a gay couple swimming toward the local lovers' lane: the seaside site of "sex on the rocks." Interspersed with my own sea-, town-, and landscape photos of Galaxidi, these images compel present-day viewers to never lose sight of the great utopian promise of *The Day the Fish Came Out*. And in the lead-up to the Palomares disaster 50th anniversary, 17 January 2016, they urge spectators to organize against nuclear contamination and in support of egalitarian queer space.

Exhibition Format

Comprised of 50 full-frame digital photographs and screen grabs—all sized A4, printed, and framed—the exhibition requires only three standard gallery walls (two at minimum). I recommend Mikis Theodorakis's soundtrack album to *The Day the Fish Came Out* as audio for the exhibition.

As my photographic practice interrogates notions of democratic art, I give away all my exhibited artwork. Each conference attendee would be encouraged to select a single work, take it from the wall, and take it home.

Ioannidou, Elisavet

Aristotle University of Thessaloniki

Neo-Victorianism, Democratic Ideals, and Metafiction in John Fowles's *The French Lieutenant's Woman*

John Fowles's *The French Lieutenant's Woman* (1969), a novel often regarded as a starting point and frame of reference for the genre of neo-Victorian fiction, confirms the genre's investment in the revisionary retelling of the Victorian era in a way that attempts to give voice to what was silent or kept deliberately so during the nineteenth century. Sarah, the novel's protagonist, is given the chance to tell her story, to present her motives and beliefs, justify her choices, and thus unravel her personality in front of the reader, defying in the process the pronouncements of the Victorian society, and the assumptions the other characters make about her. In this respect, the novel, and by extension any similar instance of neo-Victorian fiction can be read as upholding and promoting the democratic ideals of freedom and selfhood in its attempt to vindicate—even in retrospect—the sufferers of the Victorian era. Nevertheless, the novel's narrator, who actually identifies himself with the author, admits—in line with metafictional conventions—towards the end that he does not have complete knowledge of Sarah's wishes and desires, and can therefore only speculate about the outcome of her story with Charles; hence, the novel's double ending. Though in this way the novel's democratic treatment of its protagonists is enhanced, because both Charles's and Sarah's decisions and choices are taken into consideration, metafiction complicates the democratic character of the reading process. There arises, in other words, the question as to whether the individuality of the reader and his/her active participation in the consumption of the novel can keep pace with reading pleasure, or whether the latter can only be achieved through the maintenance of realistic literary conventions that situate and eventually restrict characters and stories within a closed and definite imitation of reality.

Jelfs, Tim

University of Groningen

**Reading Marilynne Robinson, Reading Raymond Carver: Democracy and Literary Style
in the 1970s and 1980s**

The question of what a “democratic” literary style might look like has long been a concern of U.S. literature. This paper examines that question in the context of a pivotal period in the history of the United States, global capitalism, and literary fiction. It argues that the crisis-beset 1970s, the rise of neoliberalism and a literary scene in which the innovations of postmodernism seemed to have run their course all contributed to that question reasserting itself with a renewed urgency in the 1980s.

The two quite distinct literary aesthetics of Raymond Carver and Marilynne Robinson, I show, demonstrate just how urgently. In Carver’s work, published from the mid-1970s onwards in collections such as *Will You Please Be Quiet, Please?* (1976), a pared-back prose style unfolded narratives of precarity and dispossession that both anticipated the depredations of neoliberalism and re-established a school of American prose writing that had long been defined by its austere approach to the management of linguistic resources. By contrast, Robinson’s first novel, *Housekeeping* (1980), represented in its lyricism and its elaborate and extensive use of metaphor an obvious departure away from many of the prevailing literary trends of the day. I show in my paper how Robinson made that departure in the name of Democracy itself. For Robinson’s own explanations of why she writes the way she writes suggest a literary intelligence committed to separating the question of Democracy from the question of capitalism—the relationship between which Peter Wagner has called a “constitutive problem of modernity”—and addressing the former as if neither modernity nor postmodernity had ever, in fact, occurred. Democracy, for Robinson, is what it was for Whitman and the other great nineteenth-century American writers she so admires: the identification of “sacred mystery with every individual experience, every life.”

In 1988, Robinson wrote about Carver’s writing in a little-discussed review essay, finding in his work not the “arid” (post)modernist minimalism that many others had, but something akin to her own democratic literary aesthetic, despite the marked differences in their literary styles. That she should have done so, I argue, suggests not only that these two apparently distinctive American writers were merely exploring two different routes to the same democratic end in the 1970s and 1980s, but also that Democracy as Robinson conceives it remained just as radical and problematic an impulse then as it always has been and is today.

Kalaitzidou, Despina

Aristotle University of Thessaloniki

Bleak Liberty: The Carceral Universe of *Bleak House*

In most of his writings, Dickens portrays a network of power among the state and private business, a network which works towards the political and social subjection of people. The workhouse, schools, factories, the government and its agencies, prisons and court houses, all work in Dickens's universe against liberty, and are all related in their goal: to create webs of authority in order to assume extreme power over the life of citizens. This paper will deal with Dickens's novel *Bleak House* and its portrayal of the bond between the State and the Individual in their effort on the one hand to confine liberty, and on the other to gain it. It will also show Dickens's depiction of the shift to a more democratic society, which, however, is also turning into a surveillance state to compensate for the new balance of power. As the political power slowly shifts from the old aristocracy to the rising industrial middle class, new types of authority spring, such as the new detective police, the herald of the modern police state.

Kalerante, Evaggelia

University of Western Macedonia

The Greek Educational Policy Model towards the Reinforcement of Democracy: From the Marginalized Citizen to the Active Political Individual

The economic crisis in Greece is coupled with a political crisis which is expressed through the enfeebled relations between the citizen and the carriers responsible for the policy formulation. Within these difficult conditions of disdain, education is invited to play a determinative role in the formulation of citizens responsible to develop actions conducive to the monitoring of authority and restoring politics exercise to citizens. The worrying phenomenon of democracy deregulation of the Greek society forms the basis of observing the citizens' choices such as: a) non participation in the national elections, b) voting political parties that lack political discourse and organized policy program and c) choosing extreme right political parties. Besides, it should necessarily be pinpointed that, more generally, citizens do not participate in instruments and carriers related to the electoral function of political instruments and carriers. In other words, even if they vote in elections, their role is still typical and marginalized without having the feeling of being participants in the political procedures.

In the present paper special emphasis is placed on a structured model of educational policy about democracy which, in terms of cross –curricular and interdisciplinary, will combine within the curriculum history and political culture as cognitive fields so that the value of democracy towards the reinforcement of equality as well as the development of the individuals' personality is elevated. It is about a concurrent paradigm towards the projected model of education conducive to market with special concentration on the awareness of democracy.

Kalogiros, Nikos

Aristotle University of Thessaloniki

Towards a Counter-Cultural Approach of Translation: Rebetika Songs and Dub Poetry

This proposal examines the dialectic relationships between minor literatures, languages and subcultures, while modulating the “mainstream” and the “underground” discourse within the shaping of collective consciousness, and undertakes an experimenting translating project in order to provide hints towards a counter-cultural approach of translation. It examines the dynamics of the act of translating within the process of cultural identity construction and focuses on the role and positioning of the translator within the continual contest between dominant and minor literatures, languages and (sub)cultures which engenders patterns of cultural hegemony. To bestow meaning upon a militant dimension of translation as an act of democratic resistance, the proposal attempts to unfold a network of active cultural solidarity between minor languages, literatures and cultures in order to explore international working-class creativity in the way to expand the democratic filters where texts and subsequent translations circulate. Venuti’s (1998) notion of minoritizing translation provides the rationale behind the choice of the source material: Greek rebetika songs. The ideological aspects of the act of translation thus become intertwined with the attempt to provide a theoretically adequate definition of a minor literature and language. Presenting and analyzing the rebetiko subculture, its cultural practices and the features of the rebetika texts cannot overlook an overview on the structure, format and linguistic aspects of the rebetiko lyric and its linguistic variety. In terms of a cultural studies and translation studies point of view, the proposal aims to build a comparative analysis of the striking parallels between rebetika lyrics and Dub poems as well as the two subcultures that have both flourished in the minor zones of Greek and Anglophone culture respectively. Either from the hashish dens of Piraeus and Troumba, the ghettos of Kingston or the slums of London, these two genres get down to describe the attitudes and tropes of the poor, underprivileged social groups and constitute a genuine expression of a working-class, radical type of urban song. An analysis of the linguistic and orthographic features of British-Jamaican Creole and the translation of three rebetika songs borrowing the characteristics of dub poetry and reggae versification constitutes the “experimenting” part of the proposal. Implications of further research on the translation of rebetika songs and the cultural bonding with Dub poetry will be underlined.

Kanarakis, Yannis

Aristotle University of Thessaloniki

Towards an Egalitarian Theory of Autonomous Art: Rancière, Flaubert and the Democracy of Literary Contradiction

My objective in this paper is to elaborate on Rancière’s conception of literature as contradiction. I will address the literary and political implications of the democratic coexistence of contradictory elements that such a conception entails by focusing on Rancière’s reading of Flaubert, and more specifically on the ways in which he resolves the tension established, on the one hand, by Flaubert’s association with egalitarian realism, and his affiliation, on the other,

with *l'art pour l'art*. How does Rancière work out the conflict created by the cohabitation of a democratic political agenda and a set of concepts with strong aestheticist overtones (his aversion for the ethical turn in the arts, his emphasis on aesthetic autonomy as the highway to freedom, his indebtedness to Kantian disinterestedness, his eulogies of Flaubert's "absolute style" and "pure art," to name but a few)? Could Rancière's theorization of this paradox provide a "new vista," a new framework within which we could at last account for the innumerable contradictions that obstruct our full understanding of the literary movement of aestheticism, where, for instance, Wilde's socialism is at odds with his religion of art, Swinburne's and Pater's politics of sexual dissidence contradict their social detachment, where the historical interest in the Renaissance is in contrast with its impressionistic exposition, where auras clash with commodities, and disinterestedness with moral and liberal causes? Could this theory provide a new perspective of the politics of aesthetic autonomy?

In order to explore the full scope of Rancière's egalitarian theorization of the contradiction that inheres in literature I will also draw on his disagreement with Bourdieu about Kantian aesthetics and I will consider the ways in which Rancière's reading differs from Jonathan Culler's recent reading of *Madame Bovary*.

Karampela, Elli

Aristotle University of Thessaloniki

The Politics of the Sexual Subject: Orwell's *1984*

1984 stands as a landmark of Orwell's critique against totalitarianism; within the nexus of the novel's narrative, the reader confronts a whole network of relations that are fundamentally based on the exercise of power and the loss of identity. What the novel contains is a latent fluctuation among power relations that betrays its inherently multi-dimensional soul; this involves not only the domination dynamics of Airstrip One but also Winston's small acts of transgression, at the centre of which lies his primarily sexual relationship with Julia. Why does Orwell place sex and the body at the centre of his narrative? How can a primarily private sexual expression be transformed into a public political transgression? Within the suffocating atmosphere of a panoptical society, two people seek, each in their own, individual way, a breath of fresh air that will restore their beautifully sinful humanity. Sex, in this case, functions both as the locus of disciplinary practices and as site of resistance. My purpose in this paper is to delve into exactly this entanglement of sex within power relations with the help of the Foucauldian theory about power and sexuality; also, I aim to account for representations of sex both as a reproductive force *and* as a source of enjoyment. What is pleasurable, in this respect, inevitably means transgression that creates fractions in the face of adamant sexual discipline. It is the sexual body that is reclaimed to ascertain the subjectivity that is politically regulated to the point of elimination. In the novel, sex becomes discourse, namely a discursive space that allows the dialectical interdependence between power and resistance; my analysis, therefore, is to be built upon and probe into the Foucauldian contention that these two (power, resistance) are interlinked and enmeshed with each other, but also contradictory, and it is exactly this interaction that works to form subject positions. Resistance is itself part of the novel's interplay, and, however small in scale, manages to unravel the elaborate web of power itself.

Karastathi, Sylvia

University of Bern/New York College

The Work of Description in Rose Tremain's *The Road Home*: Invisible Labour in Post-Millennial Fiction

In her 2007 novel *The Road Home* British novelist Rose Tremain engages in what can be designated as “surplus description” – description which does not observe the rules of the “reality effect,” but rather seeks to cognitively jar the reader and simulate the disoriented migrant reality. Tremain’s protagonist, Lev, arrives in London’s Victoria Station, having travelled across the continent from an unnamed Eastern European country that has recently joined the EU. Issues of new forms of citizenship, access, participation and belonging are raised in this “state of the nation” novel, which won the Orange Prize for fiction in 2008, and which debates integration and boundaries between cultures in contact. Tremain has persistently focused on subjects in labour in her fiction, and often criticises contemporary British society for treating labour as something degrading and better left to the immigrant population or to assistants. Her critique on the devaluation of labouring, articulated through reference to contemporary art-production, is in line with her previous work, where her protagonists emerge as “bad workers” in *Restoration* (1989) and *The Colour* (2003).

This emphasis on the value of labour enables a parallel reading that reveals what is significant about the descriptive mode in Tremain’s fiction. It is a place that indicates not only an aesthetic but also an ethical stance in her fiction. Hamon designates description in rhetorical tradition “as often being the place in the text where the ‘work’ of the author is most visibly manifest.” As I shall demonstrate by pursuing Tremain’s comments on labour, it is the labour, the “work,” in the artwork that is ascribed value. Tremain’s good and bad artists are judged as good and bad workers. In *The Road Home* Tremain’s surplus descriptions will be designated as her own place of “labour,” accentuating this persistent focus of subjects in labour in her fiction. The talk will focus on the representational choices that establish the migrant sensibility, and read these surplus descriptions, as the location in the text that articulates a discourse on an ethics of labour. The description of the cosmopolitan metropolis, in particular, first gestures to the known and the familiar, and thus “cues readers to activate the appropriate real-world contextual frames,” only to challenge them by over-describing, and thus disrupting the readers’ tendency to naturalise. Tremain’s descriptions “know” their place in the narrative order, and do not call attention to themselves like experiments in description, yet treating them as invisible ignores their significant work in de-familiarising the readers’ established contextual frames and values. Next to the themes of desire and belonging, identified as major themes in Tremain’s *oeuvre*, my analysis will propose an ethics of labour as a recurring concern in her fiction.

Karavanta, Mina

National and Kapodistrian University of Athens

Impossible Comparisons: Democratic Criticism and/in Real Lives

This paper pursues a contrapuntal reading of Edward Said's practice of democratic criticism in *After the Last Sky: Palestinian Lives* (photographs by Jean Mohr) and Michel Khleifi & Eyal Sivan's *Route 181: Fragments of a Journey in Palestine-Israel*. By drawing on Said and Mohr's text and Khleifi & Sivan's documentary, I would like to examine how their texts deconstruct the following binaries: democratic states and rogue states; democracy as sovereignty and democracy as unconditionality; democracy as presence (temporality as the property of the sovereign subject) and democracy as an unevenly shared condition of constituencies whose oppositional political conditions can generate ruptures and open the present order or politics to transformation and change. Documenting the precarious lives of the Palestinians across fragile and tentative borders, both Said's text accompanied by Jean Mohr's photographs, and Khleifi & Sivan's documentary of testimonies of Palestinian and Israeli peoples and their lives interrogate the onto-politics of the nation-state and the citizen as the proper subject of democracy by examining the lives of those who are forced to live as and thus represent the constitutive outside of sovereign politics. This essay also examines how their texts take democratic criticism beyond the comfort zone of academic form and engage the challenges of a kind of intellectual work that invites dangerous affiliations and impossible comparisons.

Khalil, Adrianos

National and Kapodistrian University of Athens

“Anti-Questioning”: “Messianic without Messianism” in Salman Rushdie’s *The Satanic Verses* and J.M. Coetzee’s *The Childhood of Jesus*

There are no animals on earth, or birds flying by their wings that do not share a community similar to the human. Nothing is left out of this Register. All creatures will be one on Judgment day.
Quran (6, 38)

The darkness drops again; but now I know
That twenty centuries of stony sleep
Were vexed to nightmare by a rocking cradle,
And what *rough beast*, its hour come round at last,
Slouches towards Bethlehem to be born?

William Butler Yeats, *The Second Coming* (18-22 my emphasis)

Dislocation, biopolitical violence and dispossession are gradually affecting every community that refuses to align with what Jacques Derrida calls the “unifying power of [Western] reason” (*Rogues: Two Essays on Reason* 120). As a result, uprootedness and exile are becoming the only refuge, memory and identity that the immigrant world is allowed to lay claim to.

This paper will argue that Salman Rushdie and J.M. Coetzee envision this orphan, exiled community as the inaugural moment of an “a-human” polis (an unidentifiable polis) capable of reversing the disincarnating wave of modernity (*Sovereign and The Beast* vol 1, 126). Through the figure of the exiled prophet Mahound, in Rushdie’s *The Satanic Verses*, and orphan David, in Coetzee’s *The Childhood of Jesus*, both authors herald the advent of a heterogeneous community which is gradually congregating in all the previously unimagined and uninhabited territories sovereign order failed to appropriate, waiting to emerge in the form of a socio-apocalyptic event that will render the politics of late-capitalism and nation-State inoperative. By rewriting the history of Jesus and the Quran, Coetzee and Rushdie respectively, relocate the negotiation of ethics and politics from the teleological imperatives of Western metaphysics and the elitist Islamist theocracy to the exilic, unrecognizable and the, often represented as, bestial terrain of the immigrant. Hence, I intend to explore the ways these literary figures through the process of “anti-questioning” (*The Satanic Verses* 96) gesture towards a polis that will be aporetic in its structure and emancipated by the essentialist dictates of Western reason.

Koenis, Sjaak

Maastricht University

Democracy and Resentment

In my paper I want to focus on the resentment that modern (capitalistic) democracies produce. Not because we should see resentment (as cultivated by populists) as one of the greatest threats of democracy. Those who fear populism associate resentment with the undermining of democracy. I think resentment (in most cases) plays a more productive role. Resentment is not the opposite of justice, as leftwing critics feel who think that what they see as their justified criticism has nothing to do with resentment. Resentment is also not merely the powerless rancorous expression of a slave-ideology, as rightwing Nietzsche adepts believe. I think resentment is the raw material from which both justice-claims and frustrated rancor can be molded. It can be turned into constructive efforts to change the world, but also in pure “Ressentimentskritik” as Scheler called it. So what we need is a categorization of these different forms and uses of resentment.

Before the Second World War many conservative (and progressive) scholars thought that democracy was the source of resentment. After the war, democracy changed from source of resentment into its highest good. This almost universal recognition and appreciation of democracy has made us blind for the resentment that is produced by democracy itself. I see three sources of resentment. *First* in a democracy there always is a tension between the elite and the people. The people can only be governed by an elite, which is chosen by the people. But in a democratic society this elite can never permanently appeal to some claim to superiority, also not that of merit in a meritocracy, because time and again the people can (and will) send away “the best.” *Second* there is always a tension between what democracy promises and what it delivers, can deliver. Freedom and equality (of conditions as Tocqueville called it) will always be in tension with the existing inequalities, because people have different talents etc. So equality remains a yielding horizon, which produces resentment and discontent. The *third* form of resentment has to do with the fact that democracies sooner or later undermine the communities in which citizens have organized themselves, from religious or other identity-communities to the national state perceived as a cultural community. In my paper I will discuss these three

forms of resentment, examine how they interact and discuss their consequences for contemporary democratic societies.

Kontopoulou, Constantina

Aristotle University of Thessaloniki

From Democratization to Terrorcratization: The Failure of a Polity

“The decline of democracy begins when the domain of government expands beyond the borders of its public’s knowledge.” With these few words, Snowden summarizes the foundations upon which our Western reality is based. Drawing on the issue of democracy in a post-capitalist world, this paper attempts to question the inextricable bond between democratic idealism, globalization and terrorism while simultaneously identify the reasons behind their constant interdependence. McEwan’s *Saturday* provides a challenging literary basis for the understanding of this interrelation. This paper attempts to question the perception of democracy in a post-terrorist world where trauma still lingers on where constant surveillance practices supposedly disperse a dominant sense of threat and fear. Adopting a Marxist-semiotic perspective, I will examine McEwan’s description of the post 9/11th (and before the 7/7th attack in London) traumatic reality in the British socio-political landscape while drawing attention to the current revelations about the NSA program, *Prism* and the suspicions that there might be a large-scale surveillance of telecommunication systems and electronic messages. Through the eyes of the conservative Henry Perowne, *Saturday*’s main protagonist, whose feelings of superiority (as a successful neurosurgeon, loyal husband and affectionate father) are crushed by the recognition that he is not in charge of his life, we see the reflection of our fears and traumas experiencing two different levels of insecurity: one of a constant terrorist threat and one of a constant threat from our own governments, the threat of the inability to own a personal life. This paper tries to demonstrate the failed patterns of democracy, the ways in which these patterns have come to the surface and explore the reasoning behind the global carelessness for the collapse of democracy.

Lazaris, Evangelia

Columbia University

Building One’s Role through Narrative

“The term [subaltern] is applied to the marginalized and underprivileged class of people who are devoid of power and struggle to find an equal place in society” (Kumari 2014). In the face of this struggle, their role in society, their rights, their voice are often found through the use of narrative. The introduction of Narrative Medicine, which is defined as “medicine practiced with these narrative skills of recognizing, absorbing, interpreting, and being moved by the stories of illness” (Charon, 2006), to marginalized populations such as underprivileged children, can present extensive benefits in both their immediate present and distant future. This term “illness” can include anything from the physical manifestation of a disease to the oppression of

individuals by society. Narrative Medicine can be practiced either through a one-on-one encounter or a peer group workshop setting, and can include the close reading of visual art, literature, and music. The workshops' goals of developing the participants' close-reading skills of aspects such as frame, form, time, plot, and desire may aid the individuals in the group bridge "some of the relentless divides—arising from the conflicting understandings of mortality, contextualization, causality, and emotional suffering" (Charon 2006) that may be present between each other, as well as between them and society. The introduction of close reading the arts, as well as the presence of someone willing to listen to the other's account, foster the desire to share one's story. The unique opportunity of discussion for these young individuals who are typically unseen by society can aid them in vocalizing their hopes and dreams, and perhaps realizing their future aspirations as a result. Given this, the use of Narrative Medicine as a model for empathy, reflection, and trust can be seen as a method of providing these children with a sense of autonomy—with the tools to uncover their voices and build their own roles in society.

Lee, Kun Jong

Korea University

Towards a Multicultural, Democratic Australia: Don'o Kim's *The Chinaman*

Don'o Kim's *The Chinaman* (1984) is one of the first major novels by a writer of East Asian birth in Australian literature. A powerful narrative firmly rooted in the socio-historical context of white-East Asian encounters in Australia, *The Chinaman* recalls the signal or symbolic moments of the interracial conflicts such as the 1854 anti-Chinese race riots at Bendigo and the 1980 bombing of a Japanese resort project at Yeppoon. With the episodes, Kim criticizes white Australians' stereotype of East Asians as Fu Manchus infiltrated into white societies. At the same time, the Korean Australian writer problematizes the fact that in Australia a "Chinaman" is not only a racial slur against East Asians but also a racist term designating a fish, a ciguatoxin carrier at that. The racist term tellingly demonstrates white Australians' subconscious wish to dehumanize East Asians who were feared to contaminate and corrupt their imagined whiteness of Australia. Kim argues that the representation of Chinese as a toxic fish lies in the tradition of white Australians' identification of Chinese with leprosy and smallpox at the turn of the twentieth century in Australia. He goes on to criticize white Australians' self-identification as fundamentally transplanted Europeans through dissociation from their neighbors in Australia and the Asia-Pacific region. Firmly believing that Australia is not only an extension of the British cultural tradition but also a significant departure from it, Kim interrogates Anglo-Celtic Australians' espousal of cultural whiteness as the heart of Australia's national identity. *The Chinaman* is the Korean Australian writer's arduous and sustained ruminations on the future direction of multiracial, democratic Australia, eloquently expressed in the "*Quovadis*," the name of the white yacht on which most episodes of the narrative take place. As such, the narrative is an Australian jeremiad lamenting for the Australia still shadowed by the self-privileging White Australia policy and making a plea for a more pluralist and democratic society.

Liontou, Katerina

Aristotle University of Thessaloniki

Restoring/Narrating Democracy in Ali Smith's *There But For The*

In her novel *There But For The* Ali Smith narrates the reactions stimulated by the unexpected sit-in that takes place in the Lees's house. In the middle of a routine dinner, one of the guests, Miles, an alleged ethical consultant, decides to lock himself in the guest room of the second floor and resists any attempt of evacuation. In the aftermath of Miles's act, who assumes the role of a catalyst, a series of narratives, which initially appear to be random and unconnected, begin to unfold, disrupting the voice of the omniscient narrator and initiating what might be called a restoration of democracy in terms of narrative. Miles's act of insurgency, his colonization of the Lees's house, which could be translated as an act of reverse colonization, rekindles a different recording of narratives of the people who have been marginalized. Contrary to the hegemonic narrative that the Lees have to offer, the narrative of the upper-middle class, white, heterosexual couple who lives on the suburbs, the narratives of Anna, Mark, May Young and Brooke, the four narrative voices that are heard throughout the novel, come from the periphery, where they stand unheard of and unsung, and claim their visibility as subjects. Women, homosexuals, the mentally ill and children cannot properly qualify as Subjects, but through Miles's unexpected sit-in their voices can be heard, or rather narrated.

In the paper that follows, I am going to explore the ways in which Ali Smith employs various narrative strategies and techniques in order to shift the hegemonic Eurocentric narrative that the Lees represent and to restore the voices from the periphery, or the voices of the subaltern. My purpose is to examine how the ideas of authorial voice, narrator, character, linearity of narrative, narrative techniques (e.g free indirect discourse), focalization, reader(s) do not constitute ahistorical abstractions or simply necessities of the art of fiction, but, on the contrary, are deeply embedded into the context of the post-millennial era generating questions on issues of democracy, equality, and politics of inclusion/exclusion in a increasingly globalised world. At the same time, I intend to explore how the discourses that underpin the four narratives, nationalism, imperialism, heteronormativity, etc, are not only questioned, but deconstructed by the aforementioned narratives, as they present paradigms of canonicalization and standardization of the Self.

Lochner, Liani

Université Laval, Québec

“If Resistance Is to Enact the Principles of Democracy for Which It Struggles”: Sovereign Power and Individual Ethics in *Waiting for the Barbarians*

“The option is not open to us to change our minds, to decide that the monopoly on the exercise of force held by the state, codified in the law, is not what we wanted after all, that we would prefer to go back to a state of nature. We are born subject” (4), writes J. C., the narrator of J. M. Coetzee's *Diary of a Bad Year*, echoing the realization of the Magistrate-narrator in *Waiting for the Barbarians* that “we wake up to [the world as it stands] ineluctably”; “we can neither forget it nor dispense with it” (143). Both these narrators are concerned with the abuses of power

against objective enemies created by states of exception declared in the interests of national security: that of the apartheid state and of certain Western democracies in their so-called war on terror. As J. C. comments to an Australian newspaper, “I used to think that the people who created these laws that effectively suspended the rule of law were moral barbarians. Now I know that they were just pioneers, ahead of their time” (171).

To the extent that politics is always biopolitics, and the law retains a relationship even with those banned from its protection, it is impossible to withdraw from sovereignty and escape to a state of nature. If we cannot live life on our own terms, as the Magistrate realizes, if as individuals we achieve social identity only through subjection to the dominant discourse, then what possibilities are there for opposing the machinations of power? Moreover, to what extent are our individual ethics conditioned by dominant schemes of value that cast certain lives as ungrievable? Drawing on Judith Butler’s politically promising notion of a *critical desubjectivation*, this paper examines the functioning of power in creating the subjects it needs to maintain itself within the state of exception and concomitant possibilities for individual ethics as staged in *Waiting for the Barbarians*.

Even though he ostensibly occupies a position of power in Empire, the Magistrate finds himself subordinated by an objectionable law. While realizing his complicity with the torturers of the Third Bureau, unlike Colonel Joll he *mis*recognizes his hailing, not seeing himself as the subject of a law that casts barbarian lives as not worth mourning. The novel thus functions as a literary model for resisting power’s normative horizons and inaugurating the principles of a future democracy, one based on the recognition of a shared precariousness.

Marinelli, Maurizio

University of Sussex

Art for the People or Art on the People? China’s Urban History from Below

Urban transformation in China has been hailed at as a “revolution” (Campanella, 2008), emphasizing its pace and scale. This grand narrative has been accompanied by a series of adjectives, rigorously expressed in the superlative degree: the tallest skyscrapers, the largest shopping malls, the longest bridges and highways, the fastest trains would testify to the alleged teleology of a linear progress of the new-new China’s dream of prosperity. However, behind the sleek and glittering surface, there is another story to be told: it is a story of exclusion, violence, dispossession, and destruction which strives to conceal the ruins of a civilization. This article intends to engage with this specific side of the story, exploring the dialectic between urban transformation and the parallel development of the visual arts, which has created new visibility regimes and ultimately new hierarchies of representation. In new and large cities alike, visual arts have been serving to affections’ manifestations that permeate the contemporary world, creating new possibilities for sharing the sensible (Rancière, 2009). I will mostly focus on Zhang Dali, but also engage with the artworks of Dai Guangyu and Jin Feng. These three urban-based artists originally come from three different cities, but now they all live and work in Beijing. Their subject matter all involves common people, and their artwork engages with three crucial discursive formations: violence, socio-economic inequality, and utopian dreams. This article demonstrates that Zhang Dali and his fellow artists are producing a “history from below” rescuing the common people from “the enormous condescension of posterity” (E.P. Thompson, 1960). They are making the ordinary people assume the importance of the extraordinary. Furthermore, from the point of view of aesthetics, they are enacting a total revolution of the

senses making “heard as speakers those who had been perceived as mere noisy animals” (Rancière, 2009).

Markodimitrakis, Michail

Bowling Green State University

Democracy in Distress: Power, Authority and Utopian Decadence in *Watchmen* and *The Dark Knight Returns*

Democracy in the 20th century was re-imagined and critiqued in numerous literary works, from the totalitarian nightmares of Orwell to the cyberpunk visions of Gibson. In the United States during the 1970s and 1980s though, democracy was contested by the actions of two presidents, Richard Nixon and Ronald Reagan, as their relationship with power was controversial. The graphic novels analyzed in this paper are, while connected to the anxieties of the time, under the heavy influence of the Gothic and postmodernism. 20th century theorists of the two (literary) movements identified either a new genre (Gothic-Postmodernism as stated by Maria Beville) or the similarities of both; there is a feeling they both emit, as Allan Lloyd Smith puts it, that nothing will ever change, and a grim future awaits with no practical sense at all. The introduction of the Comics Magazine Association of America “Seal of Approval,” and its later defiance by certain companies laid the ground for comics and graphic novels whose protagonists were motivated by personal demons rather than philanthropic incentives and/or a higher moral code. I will examine Alan Moore’s *Watchmen* (1987) and Frank Miller’s *The Dark Knight Returns* (1986) as both graphic novels depict various modernized gothic motifs and postmodern anxieties echoing a greater concern over the relationship of democracy with Cold War and neoliberalism. The writers effectively facilitate gothic elements that generate terror and horror; these elements provide a language which is utilized to criticize the relationship between the aforementioned effects and the defense mechanisms of neoliberal governments to ostensibly protect democracy, and to a greater extent capitalism.

I will argue that the dystopic environments depicted in these two graphic novels constitute caricatures of the political regime of the United States during the 80s, with the writers facilitating Gothic motifs and postmodern elements in an attempt to ask questions about democracy at the time. I will also demonstrate how the writers choose to warn about the extents to which propaganda and brute force could be utilized to protect the capitalist system, sometimes going as far as presenting the latter as a utopia, which in fact constitutes any opposing mind’s dystopia.

Martini, Michele

University of Haifa

Who Watches the Watchmen? How Online Videos Have Become a Means of Social Change

“A camera changes reality,” states B’Tselem, the Israeli Information Center for Human Rights in the Occupied Territories, in its website. “How?” I ask. Beyond any doubt, nowadays videos relate to reality in a new way. Every minute, more than 130,000 hours of videos are being watched on YouTube. In the same period of time, 100 hours of new videos are being uploaded. If the circulation of representations within a defined cultural environment is a matter of power, then YouTube is potentially a subversive medium.

The exploration of YouTube, conceived as a living cultural environment, is still at an early stage. The life of video-sharing websites has been approached from several different perspectives in recent times. Nevertheless, most of the ongoing debates tend to focus primarily on the users’ behavior and ignore the specific features of audio-visual representations as such. We should not forget that YouTube is first and foremost a world of videos. The unprecedented role played by these cultural representations in shaping social imagination is attested not only by the proliferation of new video-related social practices, but also by the way these digital contents may trigger an unpredictable cascade of events.

My paper intends to analyze how the interaction between visual structures and world wide networks can directly affect democratic systems. To film, to share and to watch videos are nowadays wide-spread practices which are progressively gaining popularity among social and political movements. Indeed, not only grassroots videos quickly spread through the Internet but more and more often they are broadcasted by traditional mass media too. The emergence of a similar universe of discourse in the popular culture results in an actual empowerment of the population. With a smartphone everyone can expose, if necessary, the violation of human rights: it is cheap, it is relatively easy but, even more important, it is a way to acquire social recognition and attention from others.

My hypothesis is that the visual structure implied by online videos, in combination with their world-wide circulation, can heavily interfere with various democratic narratives. This radical change in the popular perception of cameras and video-sharing websites allows citizens to rethink themselves as active actors in democratic systems and, therefore, to reshape the social discourse on democracy.

McGrogan, Gabriella

Goldsmiths College, University of London

Democratically Undesirable: Political Marginalisation and Identity in American Literature of the 1970s

The historical and political vicinities informing and affecting literature of the 1970s situated work as both drastically different, and consciously indefinable in the framework of the approaching postmodernist turn. I will explore the occupation of liminal spaces by authors and their literary creations, caught between anti-political feelings and an unwillingness to subscribe

to countercultures whilst remaining conscious of the effect of personal and national histories on the narratives.

The disappointing denouement of the counterculture movement of the 1960s, coupled with an uneasy, ambiguous and unfulfilling relationship with an often hypocritical form of democratic government, engendered a body of literature removed from both revolutionary and reactionary tropes. I will use the work of Hunter S. Thompson and Charles Bukowski, focusing specifically on their prose pieces, in an exploration of literature of the “Outside,” marginalized both in relation to literary movements and political commentary. Discussing the propensity of American democracy to provoke violent criticisms of social idealism, revelations of corrupt rhetoric and chaotic quests for identity and identification with organized government, I will locate Thompson and Bukowski as both opposed to the Organization and opposed to the opposition. The tumultuous end of the 1960s and the disintegration of movements for change gave rise to dispute over the value of counterculture and the ability (or, more aptly, inability) to incite political change, already an incubated concern. Using the novels *Fear & Loathing in Las Vegas* and *Factotum*, published in 1971 and 1975 respectively, I shall consider how events in the late 1960s and early 1970s dealt with the idea of democratic ineptitude and the lack of proportional representation for citizens. The uneasy notion of being a subject, and in turn being subjected to certain democratic, national aims produced an idea of eclipsed autonomy and diminished the original notion of American democracy as a uniquely egalitarian and humane system of government. Such characteristically forceful and outspoken authors as Thompson and Bukowski reveal the garrulous grappling of their literary alter-egos as neglected and marginalized subjects of American democracy.

I will discuss the signifiers creating paradigms followed and emulated by democratic subjects, drawing upon poststructuralist thinking, specifically the work of Michel Foucault. Foucault states that, even in a democratic society, we are constrained by the permission and responsibility granted to give an account of ourselves. Exploring the methods employed by the authors in rejecting this “accountability” of identity reveals failures of democratic practices to engage with and include the marginalized. Additionally, I will include aspects of the personal histories of both authors, considering how they came to be opposed to the political system but, despite becoming popular, and even emblematic of counterculture, were not supportive proponents of these movements either.

McPhail, Aubrey

Mount Royal University

Western Democracy and Socratic Philosophy in *Moby-Dick*

Written in 1851, ten years before the outbreak of the American Civil War, that bloody conflict which shook the foundations of America’s bold experiment in democracy, *Moby-Dick* sounded the alarm that the American ship of state was floundering dangerously close to civil war. Although Milton R. Stern remarks, *Moby-Dick* “is also a study of totalitarianism,” this paper will argue that the novel is not so much an examination or critique of political systems as it is an affirmation of a philosophical *orientation* that is crucial for an ideal democracy.

The novel underwrites a Socratic rather than a Platonic philosophical orientation. The clash between Plato and Socrates—a clash that can be seen as defining two strains in Western history—becomes apparent on the multi-national whaling ship, the *Pequod*. Of course, these two orientations are often conflated and confused given that Plato used Socrates as a dramatic persona—a front if you will—for his own philosophy. But, drawing on Gregory Vlastos who

makes a clear and compelling case for a reading of the early Platonic dialogues in which "we can come to know the thought of the Socrates of history," I will argue that it is Socratic philosophy, as opposed to the familiar Platonism of Plato's early and later periods, that is the philosophical orientation that *Moby-Dick* interrogates and finally affirms as a condition of democracy (as opposed to both the totalitarianism represented in Ahab's Platonism and the platonic strain in subsequent Western democracies). As John Ralston Saul puts it, "Socrates—oral, questioner, searching for truth, obsessed with ethics, democrat, believer in the qualities of the citizen. Plato—written, answerer of questions, in possession of truth, obsessed with power, elitist, contemptuous of the citizen."

Melville's philosophical orientation in *Moby-Dick* adopts the anti-Platonic (and historically speaking, anti-Western) role of Socratic philosophy. As John Bryant argues in "*Moby-Dick* as Revolution," although Ishmael's "happy, social, Platonic view . . . denies any threat of nothingness" his "punning text belies his confident metaphysics." In my view, Melville's Socratic orientation in *Moby-Dick* undermines this confident (Platonic) metaphysics. Melville, anticipating dialogic and deconstructive criticism, critiques the Platonic strain in Western ideology, epistemology, and politics that has, by and large, characterized Western democracies.

McVicker, Jeanette

The State University of New York at Fredonia

From "Core Curriculum" to a Pedagogy for the Common: Imagining the Posthumanities in the State of Exception

As the U.S. entered into World War I, presidents of elite universities assumed what they felt to be a moral obligation to participate in the construction of democratic citizenry: this curricular role has become known as "liberal" or "general" education. Columbia and Harvard contributed the first curricula which focused on Western Civilization in the social sciences and humanities. All students were required to take the core curriculum, which promoted a unified culture and worldview as America entered into various global crises. After World War II, the curriculum responded to the Cold War by framing geo-political events as perceived threats with increasingly technocratic emphasis on math, science, and engineering skills. It also fostered students' patriotism through a cultural emphasis on American exceptionalism, promoting a political subjectivity grounded in heteronormative masculinity, white privilege and Judaeo-Christian values. As the periods of national crisis gave way to peacetime, general education served to assimilate into a new social imaginary the thousands of new students who, especially after World War II, flooded into the universities from diverse racial, ethnic, gender and class backgrounds. The humanities have played a complicated and often contradictory role in the production of democratic citizenship spanning the century.¹

On September 11, 2001 America entered into what, following G. Agamben,² one may call the "state of exception." While this development has had myriad implications across the socio-political-economic and cultural spheres, how the state of exception manifests itself in

¹ See Willam V. Spanos, *The End of Education: Toward Posthumanism* (University of Minnesota Press, 1993), who decisively traces the history of general education in its formative years between WW1 and Vietnam.

² Giorgio Agamben, *State of Exception*, trans. Kevin Attell (University of Chicago Press, 2003).

liberal education provides a unique lens for considering the current production of political subjectivity. As the university as an institution, and the humanities in particular, undergo crises of relevance, the possibility for rethinking the humanities in a posthuman age emerges, and with it an opportunity to reimagine what it means to be a democratic subject.

This paper pursues two primary aims: 1) to explore the ways in which the “general education” curriculum, especially since 9/11, has participated in the gradual erosion of democratic critical thinking, and 2) to explore the possibilities for a new post-humanities pedagogy for “the common,” following M. Hardt, A. Negri, R. Braidotti and others calling for new knowledges to meet the needs of posthuman citizenship. As Hardt & Negri characterize it: “[I]f education were to become an institution of the common, the interests of society as a whole, not those of business, would have to be the guide....”

Miraka, Fjoralba

Aristotle University of Thessaloniki

Towards a Feminist Reading of *DICTÉE*: Towards a More Democratic Literary Canon

In an experimental mode of writing, indicative of postmodern aesthetics, Theresa Hak Kyung Cha deploys autobiographical documentation and historical reportage in an effort to obfuscate and repudiate conventional historical master narratives that tend to be exclusionary of micro-narratives and personal relational responses. As a poststructuralist text *DICTEE* aims at the resurrection of marginalized gendered voices and silenced communal histories in an attempt to subvert official History of events, proving language to be a tool for creating a more democratic environment. Thus, the text re-employs language in a very intriguing way in order to articulate the subjugated experience and eventually re-claim individual and national subjectivity. My intention in this paper is to demonstrate that *DICTEE* is a feminist text that conflates the personal and the communal – where the personal is female and the communal is national – so that women’s writing jumps out of oblivion and gains a predominant position in History writing. In that sense, this literary work proves well that literature is political, literary texts are tools that create space for those who have been marginalized, and opens up new dimensions and possibilities that aim at a more democratic canon. I will begin my analysis by first exploring the peculiarities of the linguistic input within the textual narrative and then proceed with the actual format of the text to reinforce my argument.

Navarro, Marie Christine

American University in Paris

**The Forbidden Body, or Art as a Personal and Collective Resilience in the City,
through the Work of Niki de Saint Phalle, a French-American Artist**

“A Woman in the Man’s civilization is like a nigger in the white’s civilization.”
Niki Fal de Saint Phalle

Political and Personal Context.

N de SP usually said *chez* was a child of the American Depression. During all her life, war, crisis, McCarthyism, black power, woman power were her familiar environment. All these events had a great influence upon her art. Her work is a radical critic of the occidental, democratic, discriminatory and sexist society. The religious phenomenon as patriarchal institution and patriarchate in general, that is to say an exclusively *masculine* vision of a world from which the *Feminine* is excluded, is her main target. But the word *Depression* has also another meaning concerning NdeSP, an intimate and psychiatric one. N de SP has been deeply depressed, considered as a schizophrenic young girl and admitted in psychiatric hospital from which she was reborn as an Artist. The name of Niki (Fal de Saint Phalle) imprints on her (by the “*Phallus*») the founder element which determined the trajectory of her life as a woman and artist: the rape she endured at the age of eleven, committed by her father, a progressist man of the high upper class American society, whom she admired during her childhood. The artistic work of NdeSP has to be considered as an successful attempt of sublimation of this founder trauma, considered by N de Sp as an universal representation of the incestuous *Paternal Figure*. Her composite work is the mirror of these fundamental issues. From her early shootings which aimed at the paternal figure, crucifix and Virgins, to her monumental jumping free *Nana*, through her huge sculptures of suffering *Brides*, she occupies the entire space, she subverts the academic codes of the female body’s representation. She dares to sculpt *Giants* who give birth, monumental vaginas which crowds of visitors rushed into. This subversive work addresses the fundamental issues of our times where the question of gender becomes more and more central in the occidental society. It proposes another vision of the world, based upon the *Feminine*, widely ignored by a society based upon violence, will power, unlimited and destructive production. (Other major female artists, with connected approaches, such as Louise Bourgeois, Frida Kahlo or Annette Messenger may be mentioned during this lecture.)

Polimeris, Spiros

The Panteion University of Social and Political Sciences

Calfoglou, Christine

Hellenic Open University

Reflecting on Democratic Ethos and Digital Art

The issue of whether the New Media will lead to increased democratization or fragmentation and trivialization has been hotly debated lately (Bērziņš, 2010). Digital – or digitalized – art, mediated by and often identifying with the medium itself (“The medium is the message,” McLuhan, 1964), thus also falls within the premises of this debate. Being fragmentary, ephemeral, time-less, inhabiting a non-topos, postmodern, digital art poses the question of democracy most potently: It is universally accessible and involves no ranking or exclusion discriminations among viewers, so it seems to qualify most appropriately for the Habermasian “public sphere,” with its (democratic) processes of deliberation. On the other hand, however, the role of the body, both of the work of art and of the viewer, has changed dramatically, the physical devoured by the immaterial in an ever-lasting immersion process (see Polimeris & Calfoglou, 2014). The question therefore arises as to whether relations created *in absentia* can be democratic. Does the digital art viewer, the digital artist, the digital reviewer, the work of art itself possess the properties of a “demos”? Is there a distinctly identifying discourse articulated? And, isn’t the medium itself manipulative (e.g. Pasquinelli, 2006)? Most importantly, can there be democracy when there is no commitment, namely in the absence of empathy and involvement with the work of art (Polimeris, 2011)? And can there be rational debate in this new public sphere, as required for the “ideal speech” articulated within this sphere by Habermas? Habermas himself (1998) argues that, instead of an expanded public consciousness expected in a global age, we might get publics closed off from one another. It is, therefore, evident that we are witnessing an elusive reality involving a radical change in referentiality, a “deterritorialisation” (Lamprellis, 2013). In this paper we will argue that this rather nebulous land of digital art is a new territory, in other words, that it involves “reterritorialisation” of some kind. We will also argue, with Dahlberg (2007, 2011), that we need not seek consensus, as proposed in Habermas, but contestation in delimiting this new, digital art public sphere. Drawing on Rancière’s (1999) notion of disagreement, we will suggest that the unsettlingly elusive essence of digital art discourse may best be captured by focusing on the ethics of disagreement rather than uniformity.

Robbins, Micah

American University in Dubai

Indo-Anglian Narratives of Domination and Resistance in the World’s Largest Democracy

India’s 2014 general elections reshaped the political status quo in the world’s largest democracy. Led by Hindu nationalist Narendra Modi, the right-wing Bharatiya Janata Party (BJP) seized an outright majority in the nation’s lower house of parliament, thus securing Modi’s position as India’s 15th Prime Minister. Modi’s campaign slogan—“Unity. Action. Progress.”—echoes the mix of Hindutva and neoliberal ideologies that have distinguished the state of Gujarat, where he

served as Chief Minister from 2001 to 2014, as a site of both human rights abuses and economic privatization. Indeed, the 2002 Gujarat pogrom, during which rioting Hindu nationalists murdered nearly 2,000 of their Muslim neighbors and displaced more than 150,000 others, did little to discourage multinational corporations from responding to Modi's privatization policies with an influx in investment dollars. That such human rights abuses occur so comfortably alongside neoliberal economic developments in one of the world's leading democracies raises troubling questions about democracy's role in facilitating some of globalization's most egregious abuses.

My paper addresses this problem as explored by two contemporary Indo-Anglian writers—Arundhati Roy and Neel Mukherjee. These writers critique the way Indian democracy privileges its neoliberal economic agenda over and against the basic human rights of its many impoverished ethnic/religious minorities and internally displaced denizens. Mukherjee's 2014 novel, *The Lives of Others*, traces the development of India's Naxalite insurgency from its early days of targeted attacks on local landlords in the 1960s to the present day guerrilla war it's waging against the State's ongoing attempt to forcibly relocate India's Adivasi population from their native forests to make way for multinational infrastructure projects and natural resource extraction. Mukherjee's fictional narrative is bolstered by fellow novelist Arundhati Roy's incisive piece of long-form journalism, *Walking with the Comrades* (2011), which not only provides a rare opportunity to listen to the Adivasi militants in their own words, but also establishes direct and compelling connections between the Naxalite insurgency and the human rights abuses that accompany India's embrace of neoliberal economic policies in the wake of the Cold War. While Mukherjee and Roy are quick to acknowledge the Naxalites' violent methods, they contextualize the insurgency in relation to the systematic human rights abuses that underwrite concepts like unity, action, and progress, all of which are promoted as fundamental to what the popular media often (and wrongly) calls the "deepening of democracy in India." If anything, Mukherjee and Roy expose a deepening crisis in democracy, a crisis that pits multinational business interests, backed by ultra-nationalist ethnic/religious majorities, against the basic democratic rights of those at the bottom of a rapidly-widening economic divide.

David Roessel

Stockton College of New Jersey

"I, Too, Am America": Using the Correspondence of Langston Hughes to Examine Race and Democracy in the United States

Faith Wilson was a white housewife in Windom, Kansas. At the public library one day, she took a book out of the library by Langston Hughes because she had heard that he was from Kansas. As she wrote in her first letter to Hughes, "I didn't even know who you were" when she took the book home. But Wilson began asking Hughes questions about race relations in the US and what could be done about it. Over the course of the next decade, and dozens of letters, Hughes advises an average white person in the middle of the country about racial problems and what should be done about them. His agenda is the same as he puts forward in his poetry. This paper will compare the letters to Wilson to Hughes's "Simple" columns in the Chicago Defender magazine, which constitute a discussion on race with a black audience. The paper that show that there

authors have several ways to promote change in a democracy, and one of them is by regular mail.

Schoina, Maria

Aristotle University of Thessaloniki

Byron's "Democratic" Poetics and the Case of *The Liberal*

Byron's association with the circle of British ex-patriots based in Italy aiming to implement a joint literary project also known as *The Liberal*, marks a crucial and controversial point in his literary career. Setting off from the assumption that the publication of the periodical reveals, through its resonant public reception, widespread anxieties about the state of British politics at a time of reaction as well as rebellion, plus the changing trends in the British literary culture of the period, this essay will attempt to re-assess the dynamic of Byron's association with the infamous project by investigating the complex ways in which his conception, at that time, of liberalism, of literature, and of their interaction, feeds into one of his key contributions to the journal, his translation of the first canto of Luigi Pulci's fifteenth-century poem *Morgante Maggiore*. As I suggest, Byron's search for an alternative poetic style, and his venture to create a publishable platform that could accommodate it, coincides with his re-discovery of Pulci in 1820.

In addition, this essay argues that the journal's reformist agenda combined with the writing of the later cantos of *Don Juan* to consolidate Byron's revisionist project in poetry, a project which reflects, in turn, a model for political behaviour. The central purpose of this project, at once literary and political, was to bridge the gap between ancient and modern poetic schools, between English and European (most especially Italian) traditions, between different styles and tones. Rather than being reconciliatory and appeasing, Byron's embrace of diverse poetic models and voices suggests his determined resistance to any one system. In fact, his refusal to discriminate in matters of style was equated with democratic (i.e. radical and anti-patriotic) principles. Moreover, Byron's evocation of Madame de Staël's idea that "all *Talent* has a propensity to attack the *Strong*" points to a potentially direct political role for the writer who would attempt to effect change through his work. *The Liberal* appeared at precisely the moment at which Byron's Italianizing, revisionist project in poetry was gaining momentum, and would serve as one of its principal conduits.

Sotiriadou, Lampriani

Independent Scholar

Memorial Days and Their Management in Greek Class According to Citizenship Education

This study has explored and recorded the teaching practices and perspectives of preschool, Year 1 and Year 2 teachers in regard to citizenship education in a multicultural society. Citizenship education is emphatically suggested as a formation mean of future citizens, by providing them knowledge, skills and attitudes, which are necessary in order to function efficiently and

harmonically in a globalised environment (Giddens, 2000, Miller, 2000, Banks, 2004, 2008, Karakatsani, 2004, Givalos, 2005). It is also considered as the “antidote” against the democratic values crisis and the nationalistic and racist trends that are located empowered in Greek and European context (Karakatsani, 2004, Veugelers, 2007, Osler, 2009, Birdwell et al., 2013). School and education were always vectors of politic culture and national identity formation, also curriculums, national celebrations and teachers were pointed out as basic formers of children political socialization (Dragona & Fragoudaki, 1997:25, Giroux, 1997, Parekh, 1997, Gousteris, 1998, Sleeter, 2005, Golia, 2011). In parallel subjects such as History offered, and continue to do so, an ideal field where teachers can discuss and emergence various dimensions of political (Giroux, 1997, Moniot, 2002, Repousi, 2004).

Following these facts I focused my research in the teaching of “Polytehnio” Riot, a national memorial day with clear political dimension, in preschool, Year 1 and Year 2 of elementary school. Theoretical approaches and research data support the idea that citizenship education is possible and necessary in preschool and elementary education (Rogers, 1988, Cooper, 1995, Talbot, 2000, Phillips, 2010). All the above mentioned formatted this research which took place in the time between October and December 2013. Research results were collected by using context analysis method. 30 semi structured interviews of 12 preschool teachers and 18 elementary teachers confirmed the hypotheses that Greek teachers in these grades will show updating deficit pertaining to citizenship education and that this deficit is affecting also their teaching practices. Additionally is spotted their weakness in regard to teach democratic values by having clear and concrete educational aim and to give multicultural dimensions in this specific teaching. Finally differences were marked between preschool and elementary teachers.

Sougari, Areti-Maria

Aristotle University of Thessaloniki

Mavroudi, Anastasia

Aristotle University of Thessaloniki

Creating Equal Learning Opportunities for All: A Look at English Language Teachers' Perceptions

Traditional classrooms have been invariably characterized by the widespread use of an instructional strategy known as “teaching to the middle” (Tomlinson, 1999). This essentially means that educators teach with the average student in mind, largely overlooking individual differences with regard to level of proficiency, learning preferences, interests, etc. However, in recent years classroom populations appears at are becoming even more diversified. Within the same classroom, great variability may be found with regard to the students’ native language, their cognitive, affective and physical development, their level of attainment, their socio-economic background and other aspects. Furthermore, educational reformists have addressed issues of equity in education and emphasized the need for equal learning opportunities for all students (Sunderman, 2008). The NCLB Act (No Child Left Behind) of 2001 is one such example of legislators’ attempts to ensure educational equity.

Differentiated instruction (DI) has been proposed as an answer to the problem of how to best help all students reach their full academic potential in a highly diversified classroom environment. This approach to teaching and learning brings with it a set of instructional practices

that enable teachers to maximize students' achievement by taking their individual characteristics into consideration and catering to their specific needs. Students are encouraged to develop their unique strengths and talents and are provided with opportunities to work on areas that present difficulty.

The purpose of the present paper is to examine the attitudes of Greek state school teachers of English towards differentiated instruction. It also aims at discovering whether they regard differentiated instruction as a useful tool in their attempt to engage all students, especially highly proficient and low-performing ones that can be found at the two extremes of the achievement continuum. Evidence on the matter is derived from interviews with ten teachers of English working in state primary schools in the area of Thessaloniki, in Northern Greece. An analysis of these interviews indicates that teachers view differentiated instruction in a positive light. Moreover, they consider several strategies that are prominent in a differentiated classroom e.g. group-driven activities and project work as conducive to the inclusion of all students in the learning process. However, certain misconceptions on the part of teachers as to the theoretical underpinnings and classroom implementation of differentiated instruction also emerge from the interviews. Thus, it can be concluded that teachers would benefit from further training in the underlying principles and techniques of differentiated instruction in order to be able to fully and effectively implement it in their classrooms.¹

Steele, Meili

University of South Carolina

Re-Imagining Normativity: The Ontological Turn in Human Rights and Literature

“Political science...deals with the empirical field of ‘politics’, [whereas] political theory, ... enquire[s] not about facts of ‘politics’ but about the essence of the ‘political’. If we wanted to express such a distinction in a philosophical way, we could, following Heidegger, say that politics refers to the ‘*ontic*’ level while ‘the political’ has to do with the *ontological*’ one. This means that the ontic has to do with the manifold practices of conventional politics, while the ontological concerns the very way in which society is instituted.”

Chantal Mouffe

Lynn Hunt's *Inventing Human Rights* and Joseph Slaughter's *Human Rights, Inc.* represent two important but opposing views of the relationship of literature to human rights. In Hunt's account, literature contributes to the development of individualism and empathy, concepts that she deems necessary for people to be viewed as equal and for rights to be viewed as universal. Hunt takes our contemporary conception of human rights and traces the march of the ancestors of these concepts toward the present. Hunt's account thus dovetails with the thin history of rights that we find in such philosophers of human rights as Jack Donnelly and Jürgen Habermas, both of whom isolate moral concepts from history. Hunt also fits with Martha Nussbaum's approach to rights and literature. In Nussbaum's view, philosophy articulates the normative concepts of human

rights, while literature gives the particular individual and historical details necessary for readers to put themselves in the places of sufferers.

Slaughter's book, on the other hand, comes from a very different problematic that can be loosely called "social constructivist." This approach shows that the principles of human rights cannot be divorced from the substantive assumptions and narratives that they claim to stand above and evaluate. As Slaughter says, "[L]aw and literature are discursive regimes that constitute and regulate, imagine and test, kinds of subjects, subjectivities, and social formations;...they are 'machines for producing [and governing] subjectivity' and social relations." He looks at how *Robinson Crusoe* and, more broadly, the Bildungsroman served as the background for the articulation of the concepts in the Universal Declaration of Human Rights. In this view, literature articulates a hegemonic imaginary derived from the Western tradition that serves as a template to judge whether the rest of the world has met the norms of the UDHR. Slaughter's reading, like Foucauldian approaches in general, does not make explicit its normative appeal, contenting itself with the exposure of what has been "naturalized." The reader is left to figure what norms are being violated and where they come from, and this normative deficit has been a frequent complaint from critics going back to the 1990s. Thus, we have an opposition between the Hunt-Nussbaum understanding of rights as abstract normative concepts that are filled in with the details provided by empathy and the implicit normativity of Foucauldian contextual readings. In my view, literature can offer us a much richer way of thinking about normativity than either one of these approaches, but we need a different problematic to make such normativity available, a problematic that I will call "ontological." My use of this term goes back to Heidegger's challenge to philosophical individualism, whether in Kantian or phenomenological forms. Heidegger insisted that subjectivity, which he called *Dasein*, is thrown into the practices, languages, and social imaginaries that can never be fully thematized and objectified. This worldhood into which we are thrown means that our thoughts, actions, and sentences do not spring from spontaneous, autonomous sources and for which we are entirely responsible. Utterances and actions depend on background that is logically prior to choice and reflection. Such a view blocks, as a point of departure, the "disengaged" understandings of modernity in which epistemological and moral norms are achieved by trying to step outside all embeddings in historical imaginaries.

Heidegger's insight has been developed by a range of thinkers from Chantal Mouffe, as we see in the epigraph, to Cornelius Castoriadis, Claude Lefort, Marcel Gauchet, Charles Taylor and many others. What these thinkers do not do effectively is connect background social imaginaries to normativity. My paper will develop a conception of normativity that does not operate in terms of propositional claims about moral concepts but draws on the wider normative canvas of the social imaginary. This broad canvas enables us to understand the ways that literary texts make normative interventions in political debates. I will then give some brief examples, some of which draw on my previous publications.

Stefanidou, Anastasia

Aristotle University of Thessaloniki

Elia Kazan: Redemption and Belonging in America

Despite or because of his spectacular achievements as a stage and cinema director of motion pictures, Elia Kazan's novels have largely been neglected. His stage and film work is primarily related to American society while his novels mostly deal with cultures and histories with which

many American critics and readers are not familiar. In his fiction, Kazan reveals the ambivalence he felt towards his Anatolian home culture and the American ideology with which he had to interact. For Kazan, America may be a democratic society, but many people here “still wear the fez” (*Life* 14) as their pursuit of personal liberty, emotional fulfillment, and self-respect often comes in contrast with the expectations and preconceptions of dominant American society and culture. This is especially true for Kazan’s Greek and Anatolian characters, first and second generation immigrants, who, in their effort to demand equal treatment and equal opportunities in America, cannot reconcile their traditional ethnic values with American practices in any unequivocal way. If in democracy an individual has the unalienable right to personal liberty and achievement of their full potential, Kazan’s characters often find themselves trapped within a sociocultural system that betrays them mainly because it shatters their sense of personal integrity and freedom of will. For instance, in *The Anatolian* (1982), Stavros Topouzoglou, struggles to form his patriotic devotion to the dream of a Greater Greece while, at the same time, he aspires to become a successful American businessman who will manage to win his American lover’s heart as well as a respectable place in American middle-class society. However, his individual rebellion as an Anatolian Greek in America undermines his efforts to place himself within a reassuring and secure sociocultural space of belonging. In *The Arrangement* (1967), Kazan’s only critically acclaimed novel which was also included in the New York Times Best Seller list, Stavros’s nephew, Eddie, gives up his successful upper middle class life and advertising career to pursue his dream of becoming a writer, unsettling thus commonly celebrated representations of personal success and happiness in America. In *Acts of Love* (1978), middle-aged patriarchal Costas tries to correct the wrongs of American ethics and culture by attacking his seductive American daughter-in-law in a desperate attempt to claim her and the ideology she represents. In his fiction, Kazan questions the unlimited opportunities America offers and envisions new spaces of sociocultural resistance and alternative forms of happiness, which, however, usually come with inevitable loss and dispossession. For Kazan, the indeterminacy of complex sociopolitical and cultural affiliations leave the individual stranded within a world where redemption and belonging seem to be always postponed.

Trendel, Aristi

Université du Maine

The Plot Against Democracy: Democracy and American Exceptionalism in Philip Roth’s *The Plot Against America*

Since its establishment American democracy has always been challenged to a greater or lesser extent. If neoliberalism and the reign of finance constitute the major contemporary challenge, in his 2004 alternate history novel Philip Roth ostentatiously chooses to set his narrative in the 1940s and explore Democracy in the what if mode, which gives him extra breadth allowing for extravagant (?) flights of fancy. In the tradition of Sinclair Lewis’s 1935 novel, *It Can’t Happen Here*, Roth’s novel an autofiction in a uchronia, juxtaposes an innocent America with an evil one. The latter renders the former heroic and this brief interlude of a mild form of fascism that takes hold of America ends with the triumph of democracy. American exceptionalism, a safeguard and *Deus ex machina* appears to be at work sheltering the US from any totalitarian excess, Roth seem to imply. This paper explores the guarantor of American democracy, American exceptionalism that appears in the background of the narrative.

Tsantali, Calliope

Open University of Cyprus

Nikolidakis, Symeon

Open Foundation of Education

Teaching Democracy: Combining Literature with the Project Method

Over the past decades the extensive and ongoing stream of population mobility worldwide has raised questions related to diversity and social justice. The best way to protect and enhance a democratic society is to generate well-educated citizens. Besides, democracy acquires meaningfulness and becomes tangible when connected to education and is inculcated in schools, curricula and extracurricular activities while the interaction and collaboration with parents and communities is also necessary. The democratic principles are proportionately transitioned from the school micro-level to the society macro-level that, in its turn, aims at generating active citizens, capable of meeting modern-life challenges.

In the present paper an attempt is made through the study of texts included in the school books of Literature as well as in extra-curricular texts in order to explore the concept of Democracy and its placement within a spatial-temporal framework starting from antiquity up to nowadays. Ancient Greek texts and Modern Greek Literature can be combined to this end. In particular, the students are expected to comprehend the concept of Democracy throughout the whole period and to scrutinize the manner by which it is presented in literature and is correspondingly re-adjusted to the various social and political conditions. The language subjects are useful in this direction as Greek Literature of the whole period provides a plethora of material about the specific issue. The implementation of a project could be conventionally suggested, based on democracy and history. The aim is for the students to comprehend Democracy and actively employ the democratic principles through their co-existence in the school classroom. Through the particular project the students will be able to reveal the multiplicity of the concept of Democracy, not only in the school books, but also through the Internet and the additional sources from which material can be derived. The structure and function of the project is, by definition, a democratic procedure in which the students should be initiated to attain the appropriate cognitive outcome that is the substantial implementation of the democratic principles in real life, starting from accounts and literature. During an era of economic depression and values crisis it is important to promote antiracist education into an experience. Besides, the democratic way of bridging conflicts should form the field in which conflicts could be solved so that violence could be avoided both within school and society in general.

Tsiokou, Katerina

Aristotle University of Thessaloniki

Subjectivity, Body Politics and Disability Literature

My aim in this presentation is to highlight the problematic position of people with disabilities in the democratic constitution, both in the narrow political sense, as well as the broader, social and ethical sense. Furthermore, I am going to explore the ways in which disability literature offers a space for the active participation of people with disabilities in the public sphere and allows the voicing of their own subjectivity, as this is manifest through their corporeal experience. In the *Encyclopedia of Disability*, the entry on Democracy highlights the issue of participation as one of the most fundamental components of the democratic ethos and constitution. This issue acquires particular significance when it is contemplated in relation to the position of people with disabilities within a framework of democratic politics and ignites certain challenging questions. The first and most basic question would be: Who does actually participate in a democratic society? Although a Democracy is supposed to include all members of society in its principles and practices, the example of the disabled suggests the contrary. In fact, people with various kinds of disabilities are excluded from public affairs and are thus negated participation and consistent public presence in the social and political sphere.

This is where another critical question arises –a question regarding the criterion according to which people with disabilities are excluded and marginalized. In order to approach this question, it is necessary to explore the crucial role of the body as a site for the production and proliferation of difference. Departing from the Foucauldian premise that the body functions as a political space where power is constantly contested and exercised, it follows that the disabled body acquires sociopolitical significance by becoming the mark which separates the “normal” from the “other” and compromises the disabled subject’s position in a public context. Thus, it appears that the social and political conditions of Democracy are in fact governed by *ableism*, which in turn problematizes the validity of fundamental democratic ideals, such as equality, opportunity and freedom of speech.

So far, it has become evident that the notion of Democracy, both in terms of politics as well as ethics, is problematized by the marginalized position of people with disabilities. It is thus necessary to renegotiate the content of Democracy and broaden its boundaries, so that it can overcome ableist discriminations and become more inclusive. In order for this to be realized, it is urgent that people with disabilities acquire a voice of their own. This has been possible in the field of theory and literature, where recent postmodern theories of subjectivity have opened up new contexts for the genuine representation of various forms of disabilities by the disabled subjects themselves and not by able-bodied writers. By communicating their own experience of the world provided by their bodies and by representing their own subjectivity through literature, disability writers, such as John Lee Clark and Jillian Weise, defy ableism and corporeal normativity in the field of literature and revise established understandings of what is considered normal. In this way, the voicing of disability not only revises body and identity politics in terms of representation but also opens up new channels for the active participation of people with disabilities in the public sphere, thus reestablishing the boundaries of the basic tenets of Democracy.

Tzouni, Mariza

Aristotle University of Thessaloniki

The Politics of Spectatorship from Vaudeville and American Burlesque Shows to Neo-Burlesque and Dita Von Teese

In the second half of the nineteenth century American vaudeville and burlesque recreated the map of spectatorship of the American society while the social diversity of the audience attendance was more prevalent than ever. Vaudeville and burlesque theaters were, since their creation, witty forms of entertainment that enacted the socio-political agenda of the times in a rather simple but not simplistic variety of individualized acts. Hence, the mingling of both high and low cultures in the representation of performances generated the creation of a form of approachable entertainment for the spectators; despite gender, race, and class biases. The former male dominated theaters were now targeting female audiences to achieve heterogeneous attendance and status. When female spectators descended vaudeville and burlesque performances they questioned their professional occupation and the role of female representation within these kaleidoscopic shows. What they queried, though, was whether they could aspire for working positions in the shows, if their attendance would generate ambivalence on their social and moral piety or even if their role would reconstruct the misconceptions of their low cultural past. Adding to that, race homogeneity also contributed to the polyphony within vaudeville and burlesque performances both in their audience attendance and spectatorship. The abruptness of the former exclusion of the participation and attendance of diverse ethnicities led to the democratization of vaudeville and burlesque. The immigrants that formerly attended only foreign-spoken theaters were not incorporated to the ardent spectators of the performances. Nowadays, the “burlesque” is synonymous to the titillating movements of the female body, to lascivious striptease dancers, and sexually promising performers. Attendance in vaudeville and burlesque has currently reenacted and modified the politics of spectatorship of the audiences in films of both kinds such as Rob Marshal’s *Chicago* (2002) and Steven Antin’s *Burlesque* (2010) and the live performances of Dita Von Teese; the reigning “queen” of the form. The nostalgia for the spectacle of glamour, though, does not convince the spectators as the only reason for the revival of the kind. That the female body is objected and “strip-teased” for the re-viewing of nostalgic notions of the past does not explain their representations as “sexual teasers” of performance art. The questions related to the merely sexualized body in the contemporary era contradict the democratization and polyphony that the shows presented in the past. So, why do spectators still choose to attend vaudeville and mainly Neo-Burlesque shows when nudity is everywhere? And why does the Neo-Burlesque silence the political spectatorship? The democracies of spectating versus being spectated are questioned with the re-appearance of the Burlesque theater in which women, by playfully supporting the glam of a past era, have chosen to focus on the “sexualization” of the spectating perceptions and send the political aspects into a blissful oblivion.

Van der Zwerde, Evert

Radboud University, Nijmegen

Difference, Democracy, Identity: Trying to Square the Circle

Departing from a broadly “agonistic” conception of democracy (Ch. Mouffe, B. Honig), one that understands democratic politics as an attempt to transform societal antagonism into political agonism, making it a form of non-violent and rule-following political struggle, my paper addresses a difficult issue: the contrast between, on the one hand, political conflict between “fixed” identities (whether of a gender, class, ethnic, religious, age, etc. nature), and, on the other hand, conflict between “different positions” that are not fixed. If we recognize that we, humans

not only differ from each other, but also from ourselves (or, to put it differently, that we relate to ourselves rather than “being” determinate selves), we can no longer stick to fixed identities other than in a dogmatic fashion. If we do that, democracy risks to boil down to counting the numbers of people embodying various identities, and next risks to boil down to fixed identitary majorities at the expense of minority identities. If, at the other end, we fully realize our own difference, including our differing from ourselves –our “liquidity”-, we risk ending up with indifference or with an idealized conception of political agents as neutral carriers of the better argument. The question thus seems to be: how to do justice, within democratic politics, to differences between people and hence to “real” conflict, without sliding into an idea of “given” identities? Is there space between fluidity and solidity in this respect, and how can it be given political form? I suggest that the democratic political systems that we are familiar with in those countries that are considered “democracies” fail to do the job here: they force people into rigid identifications (if in the past this was a problem on the left end of the political spectrum, it now seems to manifest itself especially at the (far) right end), which arguably is one reason why large numbers of citizens turn their backs on politics. Phenomena like party discipline, canvassing, and the creation of electoral platforms are explicable against this background, but so is chauvinist nationalism at the level of the nation-state, or the fake idea of a given “national interest” at the level of the European Union. In an attempt to move beyond the present-day situation, if only at the level of ideas, I will invoke the thought of Claude Lefort, Pierre Rosanvallon, Jean-Luc Nancy, and others, to rethink democracy beyond the opposition of identity and difference.

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The Dark Side of the French Revolution: Gothic Nightmares in Fiction and the Visual Arts

It is now received wisdom that the French Revolution, spawned by ideals of liberty, equality and fraternity, led to the abolition of feudalism and the composition of the “Declaration of the Rights of Man and of the Citizen,” marking the advance of democracy in Europe and worldwide. The belief to the democracy of reason and knowledge - the Enlightenment - which lay in the spine of these events, was soon marred by the “Reign of Terror”; in the 1790s, the bloodstained guillotine and mob violence became popular symbols of transgression throughout Europe. This paper will focus on late eighteenth century British fiction and visual arts to elucidate the Gothic terms in which the above revolutionary stirrings were documented in culture. From our moment in history when the decentralised Gothic, like “cyber-democracy,” is everywhere and nowhere, hailed by critics as pertinent piece of culture to absorb and record contemporary anxieties, we will look back to the late eighteenth century context of its genesis, in which its machinery, ambivalences, artificial horror and hybrid nature were initially inscribed.

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Cinema And The Practice of Everyday Life

If, in Iris Young's words, "politicizing culture" should be about "bringing language, gestures, forms of embodiment and comportment, images, interactive conventions, and so on, into explicit reflection," then cinema seems in a very good position to assist in this sort of politics. Jacques Rancière, in a somewhat similar gesture, sees in the "distribution of the sensible" the meeting point of art and politics. Such formulations suggest a fertile take on the pertinence of film to the experience of democracy, or, more precisely, the experience of public space. Film offers explorations of how the visual constitutes a prime dimension of public presence – next to the textual, which is the dimension of public life that philosophy primarily focuses on. Film fills the void philosophy left, in helping to make aware of the scopic sides of presence. Cinema represents in detail the spatiality and actual embodiments of the experience of public life, letting us literally "see" and "hear" the forms that interactions assume. It may thus nurture a sensibility to the broad range of the operations of civic life, through its material framing of stories, and its registration of different kinds of action and people's uneven "situatedness" in space. Furthermore, film's moving camera allows, both in technological and narrative regards, to impart impressions of the crossings between general everyday life and public life – to comment, that is, on ways in which public life arises from, or intersects with everyday life.

Fleshing out the conceptual framework, I will take issue with Gilles Deleuze's distinction between forms of political cinema in terms of "classical" versus "modern" that understands the political in statist terms ("the people," "the nation"), as it fails to discount a specific conceptual view of the political: the category of the public sphere, understood in a broader, more experiential sense than a reference to democracy's institutions. Moreover, rather than following Deleuze's deconstructivist notion of "the impossible," formulated in respect of cinema's attempts at representing collective and subjective identity, I will be searching for a novel sort of the possible. In elaborating the different ways in which cinema allows for reflecting on such themes, I will use several examples from the history of cinema (from Vidor and Lang to Scorsese, Lee, Kassovitz, Doueiri and others).

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Art As "Second-Order Nudge": Towards a Democratic Duty to Art

What goes on in public spaces? In recent architectural theory and psychological research the idea of "affordances" has been proposed as a framework for understanding the relationship of (human) beings with their environment. An important result of this research is the fact that, depending on the environment in question, certain types of behavior are more actively promoted than others. The implication is that an environment promotes certain *norms* that a being is invited to act by. When applied to the domain of architectural practice, the result is that designed spaces and objects influence the behavior of their inhabitants and users by advancing norms (some consciously decided on by an architect, others accidentally present) for their use (Maier, Fadel and Battisto 2009).

It is my contention that this is a problematic result within the terms of democratic

society. When we keep in mind that citizens should be in a position to call for the justification of the norms that govern them (Forst 2010), we see here that they are nonetheless influenced on a pre-reflective level. At a time when ideas relating to “nudge theory” and “choice architecture” increasingly come to influence public policy, this issue is particularly pressing (Thaler and Sunstein 2009). The solution is not to demand that designers attune their planning to the expectations and wishes of every possible current and future inhabitant of public space. I argue that this places unrealistic demands on designers of public space. Moreover, it fails to appreciate the effort that designers often already make to come to terms with the ways in which the construction of space comes to influence its inhabitants: the idea of affordances to understand architecture and design is precisely being proposed for this reason (Maier, Fadel and Battisto 2009).

I argue that the solution must thus take the form of fostering a citizen’s ability to bring specific affordances to conscious evaluation, i.e. to be consciously attentive to the nudges that pervade our daily lives. There are two ways to bring about this democratic ideal: *either* through placing far reaching demands on citizens to “take back public spaces,” on the basis, presumably, of a perfectionist ideal of democratic citizenship, *or*, more modestly, by a “second-order”-nudge towards developing the required ability, i.e. by providing an affordance to consciously evaluate affordances. By capitalizing on research regarding aesthetic experience (Seel 2003), I will suggest that this ability is best developed and sustained through artistic practices. Thus, there is a democratic duty to foster artistic culture.