

The Individual and the Mass

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The Cancerous Body Politic: The Heterogeneous Voice of the Individual in J. M. Coetzee's *Age of Iron*

This paper aims to examine the changing relationship between the individual and society by focusing on J. M. Coetzee's *Age of Iron*, a text in which the individual feminine body is placed at the centre of broader social and political issues, i.e. in the wake of rebellion and the end of apartheid.

I propose to consider the way individual and social identity is constructed and disrupted in the novel through a variety of narrative strategies, whilst questioning at the same time the ethical and ideological implications of those strategies. The paper will draw from feminist as well as post-colonial readings of Coetzee's work in an attempt to examine the material embodiment of history (in a gendered and diseased body) as lived experience, taking also into account recent readings of the text's *ethics*.

The novel consists of the epistolary confessions of a white female narrator, dying from cancer in the midst of riots that will bring about the "death" of the old regime in South Africa. Critics have noted that the text both utilizes and resists the metaphor of cancer and the consequent allegorical reading. Cancer functions deconstructively, blurring binary oppositions such as inside/outside, self/other, private/public and complicating notions of individual identity. The foregrounding of the cancerous individual (feminine) body in the scene of history and the "invasion" of private space by the Other as thematized in the novel, urge the reader to reconsider the interplay of private and public spheres and the tension between them. At the same time, the textual strategies of irony (the disruption of homogeneous identity, the subversion of realism through intertextuality, the problematization of the subject of enunciation, the impossibility of representation) point to the text's rhetorical construction, complicating the narrative's ethics and placing emphasis on its ambivalent and complicitous nature.

The paper seeks to rethink the above themes in terms of the imaginary and symbolic representation of the cancerous body politic.

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(Re)Mapping Private and Public Zones: The Case of Martin Crimp

Beginning his career in the early 1980s, Martin Crimp is a celebrated contemporary British playwright, whose work is regularly staged in the UK and overseas. When it comes to addressing the condition of the individual today, few British playwrights provide texts as challenging and accurate as Crimp. In the twenty-five years of his playwriting trajectory, Crimp has produced a series of plays ranging from the

seemingly naturalistic to the overtly experimental. This fascinating body of work, carrying many different features, has one homogeneous trait: the continuous exploration of the private and public worlds and the proposition that, in fact, there is no dividing wall between the two.

Through an engagement with representative examples from Crimp's theatre including *Dealing with Clair* (1988), *Attempts on Her Life* (1997), *The Country* (2000) and *Fewer Emergencies* (2005), I will discuss how Crimp's plays serve to show that distinctions between individual life and mass existence are blurred to the point of non-being. In doing so, I will necessarily address the fact that the private and the public domains, as they stand today, must be understood not as separate spheres but as entities being moulded into a new, symbiotic state. Martin Crimp's theatre, through its representation of how the transparent wall between the individual and the mass has caved, is especially helpful. Considering the possibilities and repercussions of the substitution of the individual mentality for a collective one and the changing face of societies where the civic realm (state of the nation) is mirrored in the individual's state of being, I will employ Crimp's theatre as a case study and a vehicle for addressing the question: Today more than ever, have the notions of "private" and "public" become obsolete? As I intend to show, the answer to this question is more difficult than we might imagine and the task of tracing its consequences is a way of accounting for the representational relevance and sociopolitical pertinence of contemporary theatre.

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The Test of Freedom: Censorship and Self-Censorship in American and Romanian Academia

My paper aims to make the case for the acknowledgement of self-censorship in the teaching world and academia in general. It is often the case that students are not aware of how their syllabi are shaped and issued, nor do they know what specifically outside the curricula they might benefit from reading. The uniformity of academic canons, especially in literature and cultural studies departments, makes for poorly defined mass identities unaware of their having been molded through a process of exclusion rather than inclusion.

In literature and cultural studies departments, which are the focus of my interest, exclusion can be—silently or not—agreed on in cases of potential religious, political or sexual outrage: communist works are no longer condoned in former communist countries; anti-Christian (as opposed to non-Christian) texts are adroitly avoided in the United States; open sexuality, whether in practices or preferences, is almost universally shied away from. In this manner, students are encouraged to position themselves as close to the center of the academic establishment—and the world at large—as possible, with no clear indication as to how literature does, and can, do either harm, or potentially bring some sort of liberation to its readers through its more radical stances.

The two case studies I intend to focus upon are the United States and Romania, in order to discuss the paradoxes of religious and, respectively, political

ensorship of the reading corpus in (mostly) mainstream literature departments. It is my intention to also discuss self-censorship as part of this large-scale practice of “adjusting” syllabi in order to induce a “middle-way” frame of mind, as well as to also challenge the stakeholders that benefit from this alleged middle-way manipulated choice.

The more specific cases discussed will be the removal of Marx and Engels from Romanian university libraries, and the impact of religion on higher education in the United States.

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Integrating the Sleuth in the Societies of Late Modernity

In the global environment of late modernity, with its strong tendencies towards integration, the popularization of niche fiction has become, on the one hand, an instrument to empower or center individual (deviant, decentered etc.) identity and idiosyncrasy embodied in the figure of the sleuth, and, on the other hand, a means to integrate and in other cases to level out difference. In detective fiction, diversity in the perception of the sleuth does justice to the notion that the existence of a “detective for everyone” reflects the fact that the genre of detective fiction has adapted to the fragmentation of mass media markets. However, the importance lies in tracing the way this diversity is treated. This can only be understood when the sleuth is studied in relation to the setting he or she operates in. In other words, is the sleuth, as an agent of resolution of crime and a bearer of particular characteristics, perceived as part of the community or as an outsider? If the latter is the case, are there attempts to integrate the sleuth or to eliminate their otherness? In the “cosy” rural world, the amateur sleuth is seen as more integrated as well as more efficient in establishing order than the professional sleuth in the “hardboiled” urban environment whose difference, similar to that of all subjects in a heterogeneous urban environment, is cancelled by remaining an outsider. Since genres, according to Robert Escarpit, are not invented but follow the evolution of their respective societies, the ramifications of such an observation may well betray growing disillusionment with and disbelief in the ability of traditional authorities to establish security and justice.

This paper will examine these issues by investigating the postings to *DorothyL*, an electronic discussion list, accessible on the Internet, intended, as the list owners Diane K. Kovacs and Kara L. Robinson suggest, “for the lovers of the mystery genre.” The methodology used in order to identify definitions of detective fiction sub-genres and codes in these postings is a systematic analysis of language using greimasian structural semantics.

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Female Interpreter vs. Male Audience: Gender Perspectives in Film

The dis-embodiment of the interpreter in the interpreting process has always been an intriguing issue for me. In the conference setting, the interpreter disappears in the enclosure of the booth; only his/her voice escapes this enclosure and reaches the audience, through their earphones. Interpreters, enclosed in the marginalised spaces of their booths, are often perceived as a non-presence in the conference process, mere shadows of the speakers, who have to deliver the other's textual body faithfully and objectively to an unknown audience without any involvement.

In this paper, contrary to the above approach, I wish to focus on the physical presence of the female interpreter and see how her image has been produced by three films. The films I am going to focus on are Stanley Donen's *Charade* (1963) starring Audrey Hepburn, Vittorio de Sica's *Woman Times Seven* (1967) starring Shirley McLaine, and Sydney Pollack's *Interpreter* starring Nicole Kidman. The image of the interpreter in the films is completely different from the dictates of professional codes of ethics, which call for neutrality and uninvolvedness, in other words, for an absence of the individual interpreter, who has to remain a mediator in the communication chain. Through the male gaze of the films (all three by male directors), the neutrality and "absence" of the interpreter is reconsidered. Emphasis is rather on the three women interpreters' physicality and different kinds of involvement (emotional, sexual, political) with their male audiences.

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The Topography of Henry James's Venice: Reflecting Shifting Social and Cultural Relations

In this paper, I place the Venice sections in James's *Italian Hours* in the context of cultural geography theories and discuss the way in which James's travel narrative interweaves aesthetic, physical descriptions of early modern Venetian landscapes with acute and insightful commentary on the city's changing social and cultural landscape. In my view, James's narrative discourse in "Venice: an Early Impression" (1872), "Venice" (1882), and "The Grand Canal" (1892) can be interpreted along the lines of Henri Lefebvre's concept of space as dynamic and socially produced. Hence, the vibrant physical landscape of Venice as this emerges in *Italian Hours* reflects shifting social and cultural relations.

More specifically, James's essays on Venice do not reduce physical landscape to mere location, but, rather, map individual social subjectivities as well as socio-cultural relations and practices onto topography. Consequently, Jamesian Venice appears as a palimpsest that makes concrete the experiences of the individuals who live in the city and those who internalize it. In other words, James's traveling narrator, by amalgamating the signs of the spatial with those of the social and the cultural, represents the city of Venice as sedimentation of its history, society, and culture.

As I will conclude in this paper, the experience of traveling in Venice triggers in James a critical examination of the city's changing social, political, and cultural profile. This occurs because, rather than treating seeing and thinking as opposed and

distinct processes—the former registering “subjective” states and the latter reporting on “objective” reality—James establishes seeing as a selective and creative process. In the course of this process, the private and public topographies of Venice mapped by the Jamesian narrator are organized into meaningful structures that signify the changing Venetian socio-cultural reality. Ultimately, I will establish that, as the private and public spaces and sights of Venice are re-viewed and re-written by the Jamesian narrator, they are reproduced as meaningful maps, as cultural citations, which root James’s as well as his readers’ sense of place through an act of spatial reconfiguration and world structuring.

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The Royal Self and its Subjects in the Stuart Masques

This paper examines how the Jacobean and Caroline masques presented the royal self and its subjects at a time when the English kings’ rights was a matter of debate. Both James I and his son, Charles I, believed firmly in their right to exercise absolute authority upon their subjects and they consciously deployed masques to justify this model of rule. These dramatic performances conventionally present the relevant monarchs as wise, benevolent, virtuous, omnipotent and divinely appointed rulers. However, the same masques and the particular circumstances of their production more often than not deconstruct the above representation, allowing their audience glimpses of kings who are corrupt, vain, as well as insecure about their actual position within their kingdom. As far as “the masses” are concerned, masques reveal James and Charles’s disregard and even contempt for them and, at the same time, their awareness that the latter could cause them serious trouble. Masques are works that both reveal and participate in the court politics of the period, illustrating much more than what the King and court thought about themselves or what they aspired to become; they reveal the multiple and conflicting viewpoints that circulated on key political issues like the position and authorities of the King and the position and rights of his subjects. In this respect, masques demonstrate the on-going negotiations between these two poles and the gradual sliding of power from the King to the masses. The above process is completed and epitomized in Charles’s public execution in 1649, an imposing spectacle that was in many respects, and not accidentally so, similar to a masque.

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“What am I?” Writing and Reading Poetry in a Global Village at Carnival Time

The aim of this paper is to consider the role of writing and reading poetry in the modern world as a means towards a relocation of the self and re-establishment of

psychic connection between human beings. “What am I?” seems to be an appropriate question clearly uttered by the Poet Laureate, Ted Hughes, at the beginning of his poem entitled “Wodwo.” Such a question, which, in fact, underlies the main body of Hughes’s work, entails great discussion especially at the present time—in a globalizing world, in other words. That globalizing (if not yet totally globalized) world, where the “I” and “you” meet, resembles a carnival or some sort of “free and familiar contact . . . among people who were usually divided by the barriers of caste, property, profession and age” (Bakhtin). Thus, poetry, in such a globalizing and carnivalistic environment, seems to be of great significance, since according to Hughes, literature is “a living organism, part of the human organism, something which embodies the psychological record of this drama of being alive, something which articulates the depth and range and subtlety of being human.” For him, as described in his *Winter Pollen* and in *Ted Hughes: The Poetic Quest* by Ann Skea, the poet takes on the role of the shaman in order to re-establish contact between the conscious and the unconscious in the modern world, in which human soul and spirit atrophy; he becomes the mediator of the truth to people/readers who are drawn by the reality the poet evokes (Davis). In a globalizing world, the poems cross the frontiers of England and reach the English-speaking readership, since “poetry does not have a homeland. Or rather, it has a greater homeland” (de Campos). Gradually, the pleasure of reading becomes “empathy” and “shared existence” (Bonney). Thus, poetry, serving as a compass, relocates human existence and social bonds in a fluctuating “global village.” In the last line of Hughes’s poem, the wodwo, though still confused, declares: “but I’ll go on looking.” Maybe poetry is, then, to re-establish what modern world lacks: what Jung terms “psychic connection.”

HOLGER BRIEL

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Masses of Individuals on the Internet

Beginning in the late 19th century, European thinkers began to theorize the relationship between the mass and the individual. Different from other national schools of thought (e.g. Edward Burnett Tyler in the U.K.), the German search centred on the differentiation between culture (values, philosophy and the arts) and civilisation (industrialisation, technology, and other material aspects). Names such as Kapp, Klages, Jünger, Sombart, Spengler, Moeller van den Bruck, Schmitt and Freyer, all of them conservative thinkers, are associated with this endeavour. Others (e.g. Braudel) have hence strongly criticised this differentiation.

My contribution will attempt to re-evaluate the above distinction and its discussion in the light of the digital revolution and its social webware. Taking Ortega y Gasset’s *La rebelión de las masas* (Madrid 1929) as an important starting point, how does the digital mass play out against the digital hero/ine? With the democratising potential of the internet continuing to unfold, and especially with the arrival of social websites such as *facebook* or p2p file sharing, how do the masses behave? Do they still exist, or have 4 million users become merely a “distinct sub-group”? Conversely, what has happened to the individual? Has s/he vanished in a sea

of ones and noughts? And, lastly, what is the relationship between technologies and their users when they become a mass phenomenon?

In my presentation, I will look at these digito-social phenomena and re-interpret the individual-mass relationship along technological lines. Both the homogeneity of the mass (location, cohesion, time frame) and the uniqueness of the individual (unique space and place, subjectivity) are radically questioned by the Internet, allowing a move away from any facile bifurcation towards a more sophisticated structure.

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Narrative and Reader: The Mass and the World in the Modern Literary System

The purpose of the current paper is to demonstrate within the theoretical framework of Niklas Luhmann's systems theory how the literary system (as a sub-system of the art system) in modern times supports and complements the individualized literary observation, which is usually ascribed to the notion of "aut," through the construction of "the narrative world" and the notion of "reader." As Ian Watt mentioned in his studies of modern novels, the personal experiences in everyday life constitutes the background that accelerates the rise of a new literary form, namely, the novel. Following this theoretical discourse, Wolfgang Iser then points out in his work *The Reading Process* that massive blanks remaining in literary texts undoubtedly need readers to complement with the aid of their own personal experiences. Furthermore, according to the profound illustration of Mieke Bal in her work *Narratology*, this complementary mechanism, which is generated from readers' everyday experiences and thereby complements the remained blanks in literary texts, is in fact established on the narrative level of "allegory." Therefore, in this current paper, we would like to illustrate the notions such as "the narrativization of the world" and "the experientialization of individuals" by introducing Luhmann's systems theory and demonstrate that these processes need "readers," who are recursively reproduced on the level of the second-order observation and finally interconnected into the so-called "reading public," to complement the insufficiency of the literary text in itself. In this sense, one can say that "reader" and "narrative" constitute the anonymous public and the world network which are supposed to complete and support the individualized notion of "author." In other words, one can see that the modern literary system constitutes and represents and imagination of "the individual and the mass" by introducing the distinction between the author and the reader and such an imagination is actually based on the *Weltanschauung* which is derived from literary texts generated in the narrative world.

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Mediating between the Mass and the Individual: *Punch* Caricatures of the Great Exhibition of All Nations

The Great Exhibition of All Nations, set up in London in 1851, displays an ample range of connotations which modernity enhanced in Victorian England: from internationalizing industry and progress to spectacularizing commodities and public shows. Nicknamed the Crystal Palace by *Punch*, the Great Exhibition may be read at various levels. One of them, focusing on individual and/or mass response to this industrial “wonder,” is the illustration of the event in the *Punch* caricatures. They are both a means of representing the Great Exhibition as an achievement of the Empire and a means of strengthening or undermining the stereotypical images of the English in the Victorian era. This paper aims at discussing the relationship between the individual and the mass as illustrated by *Punch*. The discussion will start with the famous “Pound and the Shilling” caricature, celebrating the bringing together of the classes to the exhibition, but will also analyze a few more illustrations such as “Perfidious Albion,” “Design for a Fountain,” “The Shipwrecked Ministers,” “A Hint to the Commissioners,” “Workings of the Great Exhibition.” They all reveal the shift from the private to the public and the new connotations which the public has for the emerging capitalist society.

DESPINA-ALEXANDRA CONSTANTINIDOU

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Paranoia: The Mechanism of a Mental Illness as the Purveyor of Individual Meaning

This paper will explore the way and the social and cultural context in which a mental illness was employed as the mechanism *par excellence* for the production of individual meaning. More specifically, it was within the surrealist project of the exploration of what logic and convention suppressed that a number of abnormal mental states were examined in the 1930s. The French surrealists simulated a number of mental illnesses as an attempt at a flight from conventional meaning, that is meaning sanctified by the group or the mass. Among the mental states investigated by the surrealist group, paranoia was singled out by Salvador Dali. Dali did not just simulate the paranoid delusion, but utilised the paranoiac’s mechanism of interpretation and turned it into a method for the production of individual meaning, that is meaning that asserts the obsessions and originates in the unconscious of the individual. Dali’s double images and his images with multiple figurations were the outcome of the paranoid-critical method of interpretation that he devised. In this, he was assisted by Sigmund Freud’s elaboration of paranoia, as well as the attention that paranoia had attracted in the psychiatric circles of 1930s Paris. Jacques Lacan’s psychiatric treatise, in particular, was to confirm that the mechanism that paranoiacs employ in order to make sense of the world assigned a meaning to the object of perception that brought the unconscious of the individual to the surface.

MARIA DALAMITROU

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Indivisible Personality? Literary Personas and The Individual in T. S. Eliot, Fernando Pessoa and Jose Saramago

What is the use of a persona in poetry? Does it disclose or protect the poet? J. Alfred Prufrock in the so-titled poem of T. S. Eliot is a fabrication. In the modern times of the anxious confrontation of the self with others, Prufrock seems to function like a shield. But by what ethical or social measures can one evaluate him, if, behind the persona, the real person remains at a distance? Apart from having writerly texts (Barthes), personas indicate that we may have writerly authors as well, authors, that is, in the process of becoming. Personas signify the becoming of the poet. With authorship dismantled, modern texts actually pinpointed the postmodern liminality of subjectivity.

Then came Pessoa himself, Portugal's modern poet, who actually deconstructed the whole concept of individuality. An individual is he or she who cannot be further split, from the Latin negative prefix *in* and the verb *dividuo*. But Pessoa wrote not as one, but as many persons. Hardly allowing us to tell whether they make the poet more public or more private, Pessoa's heteronyms invite the reader to experience fragmentation, turning literature into a field of virtual encounters that carry one past the self, towards a community of fictional identities clinging to each other to form new wholes.

With Eliot and Pessoa, personas seem to speak more than they say. Contemporary to our late modernity, the novelist Jose Saramago reconciles the author with the persona in his book *The Year of Death of Ricardo Reis*, where Ricardo, one of Pessoa's personas, meets with his creator, Fernando Pessoa, and the author, Jose Saramago, meets with them all in past time, modern Lisbon. How much has changed since then? Saramago's metaliterature questions renew modernism's questions about authority and identity in a changing world of shifting national borders.

The paper rereads "The Love Song of J. Alfred Prufrock" by T.S. Eliot, *The Book of Disquietude* and *The Year of Death of Ricardo Reis* by Jose Saramago, while the author of the paper sympathizes with each author's effort to ascertain individuality when threatened by the loss of it.

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Individual and Mass Identities on Display: The Role of the Museum in Northern Irish Fiction

The paper aims to explore the notion of the museum in contemporary Northern Irish fiction with particular reference to David Park's *Swallowing the Sun* (2004). Museum

culture flourished in the late nineteenth century and has been linked to an effort to “invent tradition” in “an era when transformations in spatial and temporal practices implied a loss of identity” (David Harvey, *The Condition of Postmodernity*). In his famous article “La Beauté du Mort” Michel de Certeau claimed that whenever “popular culture” came into contact with official institutions (e.g. museums) it became in a sense sterile, controlled. Critics have argued that the role of museums in Northern Ireland follows the line of thought just mentioned. In museums cataloguing Northern Irish heritage history becomes a commodity; revised and sanitised, it is geared towards attracting the mass public, especially tourists. In Park’s novel, the protagonist was once an active member of a paramilitary group who now works in an art museum and “spends his life looking at people and things.” Artifacts from different places come together in apparent harmony in the art museum to create a virtual “space” where “the past is stored, safe and perfect.” At once belonging in this virtual “space” but also able to be invisible, the protagonist feels that he too is sanitised, his past purged. But when personal tragedy strikes the protagonist in the form of his daughter’s death, his past, which he had hoped was long buried, returns to haunt him and violence erupts. The protagonist is soon forced to choose between two identities: either being part of the sanitised artefacts of the museum, or, alternatively, confronting his personal demons and striving to become an individual. On another level, this battle that the protagonist undergoes reflects the battle of his city (Belfast) to present a modernised front purged from its violent sectarian past. But this front appears to break down in parallel with the protagonist’s life. The focus of the paper will be on how the idea of the art museum, a place where mass identities are exhibited for public consumption, can come to unmask issues of individual identity as explored in the protagonist of Park’s *Swallowing the Sun*.

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Homogenizing the Masses: American Republican Ideology and the Threat of “intemperate democracy” in Robert Munford’s *The Patriots* (ca 1777)

In his seminal study on the creation and spread of nationalism, Benedict Anderson explains that nation is “imagined as a *community*, because, regardless of the actual inequality and exploitation that may prevail in each, the nation is always conceived as a deep, horizontal comradeship.” The creation of the American nation and the spread of American nationalism relied heavily upon a homogenizing social philosophy that extolled liberty and equality and united all citizens in the promotion and demonstration of public and private virtue. Both the political writing of the revolutionary period and the propaganda plays that circulated in pamphlet form confirmed the image of an uncomplicated, homogeneous social order based solely upon moral and self-reliant individuals. However, despite the much-advertised “self-evident” truths, early American society was tormented by fears of internal dissension and the cultural disruption of an “unqualified” mass of non-Americans. These fears were interpreted as threats against liberty, order, and social cohesion and betrayed the schizoid state of the American society of the time which, on the one hand, agonized over the nation’s political reversion to the ideology of individual authority and elitist

privilege, and, on the other, obstinately resisted the onslaught of intemperate democracy. It is the aim of this paper to examine how the concepts of the “individual” and the “mass” were implicated in the ideological mechanisms of the political ideology of republicanism which tended to smooth over the nuances and complexities of a hardly acknowledged ethnically and culturally heterogeneous society. By focusing on Robert Munford’s post-revolutionary satire *The Patriots* (ca 1777) as the only dramatic attempt of the time that exposed the limits and contradictions of the republican experiment, this paper will probe into the ideological illusionism of republicanism and explore the reality of the nativist exclusiveness of American society and the rigid boundaries of the American political identity.

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Prepare for Glory: The Multiplication of the Digitally Hyperreal Hero in Frank Miller’s/Zack Snyder’s *300*

Digital cinema has made possible the depiction of space in a way that filmmakers have long dreamed of, placing audiences in movie theaters in contact with constantly-expanding, digitally-manipulated images. In the digital era, filmic adaptations of comic books have a large degree of visual fidelity to the original printed strips, and the highly stylized aesthetics of the product facilitates the exploration of these virtual spaces in relation to the collapsing stronghold of what we still call reality.

The filmic adaptation of Frank Miller’s comic book *300* by Zack Snyder will serve as an example of Baudrillard’s *hyperreal*, i.e. of the juxtaposition between a possible reality and the projection of its simulations. The identical aesthetics shared by both the digital film and the comic book serve as a celebration of the potentials of digitization in illustrating abstract ideas. The depiction of the Spartan army reveals a multiplication of the idea(l) of the hero/savior, in such a way that specificity is effaced and the individual conflates with the mass. With the questionable exception of the figure of King Leonidas, there is no single character for the spectator to identify with; instead, the muscular homogeneity of the Spartan army is in fact a kaleidoscopic reflection of the virility of the Democratic ideal. After the characters are digitalized they are inevitably also dehumanized; stripped of their individuality, the only thing preserved of them is one abstraction, common for all, that fuses stardom, masculinity and comic book superhero traits, an “alloy” as hard as the heroes’ depicted bodies and as stylized as the way Democracy underlines the narrative of the film. Thus, once again, in the postmodern condition of endless simulacra, the “many” are merely abstractions that escape the “one” as their stable referent; the individual does not exist beyond the borders of the ideal that he serves, and the spectator will once again identify with the superhero on screen, be it one or many, this way entangling him/herself in the matrix of the hyperreal.

CHRISTINA DOKOU

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Nonviolent Resistance Takes a Bow: Alice Walker's *Meridian* as a Reinterpretation of the Philoctetes Myth

This paper proposes to examine Alice Walker's novel *Meridian* as a reinterpretation of the Greek Philoctetes myth, aiming at a meaningful juxtaposition of each protagonist's relationship to their wider society. While Sophocles' wounded archer remains consistently aloof towards others—even toward Neoptolemus, his only ally—, seeing himself as uniquely aggrieved, the equally afflicted Meridian Hill sees her fate as indistinguishable from that of her surrounding community. Philoctetes' twisted heroic narcissism does not allow him to identify with either sympathizer nor foe, and therefore the healing of his unhealable wound—literal as well as metaphorical, as the end of his abject isolation—cannot be self-effected, but must come from the *deus-ex-machina*. Contrary to such a masculinist “heroic” model, which isolates the leader from his/her community—as shown in Walker also through the ambiguous character of black community leader Truman—Meridian's unique capacity for empathy, the source of her unhealable pain on behalf of the black impoverished community which she approaches one individual at a time, becomes also the tool of her self-salvation. While Sophocles deified Hercules, who stands for Philoctetes' Divine Father/Law, commands the hero to lead the mass of Greek warriors to Troy (towards further atrocities), Walker reveals Meridian's past abortion, the secret source of her psychosomatic symptoms which she must face as she embraces the abjection of the ghettoized mass. In the end, the mock-“heroic” Truman assumes Meridian's position as the abject keeper of the community's mass conscience and fate, so that even the abject does not remain so in Walker's world, but becomes a reminder of the common suffering that ties all individuals. Walker's female “Philoctetes” suggests that damnation or salvation do not come from external uncontrollable factors, be it the gods or racism, but can be effected via processes inside the individual or the community, which here, through its judicious use of the power of mass vote, takes a step towards large-scale healing.

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The Dialectics of Individual and Collective Memory in the Historical, Dramatic and Post-Dramatic Event

The concept of the dramatic and historical event constitutes the nucleus of the paper. The event is aligned with techniques of ruptures, interruptions, discontinuities and difference in the narrative flow of spatial and temporal unity. The dissolution of the trinity of event, character and plot and the dissolution of the event itself as a basic unit of temporal occurrence and a building block of history is linked with the dissolution of the concept of community. The event is further associated with the dialectics of difference and repetition in the momentary and the durational and in collective and individual memory, as exemplified in the construction of memory through the process of monumentalization.

Assuming as a point of departure, Heidegger's appropriation and translation of "δεινός" as uncanny and its relation with the distancing effect of the Uncanny (as seen in the first "stasimo" of the chorus of Sophocles's *Antigone*), a comparison is sought between distantiation and media(tion) and an investigation of the shift or the uncanny convergence between them, as a factor that changes the status and the nature of the event itself. It is proposed that this shift undermines the presupposed opposition of public and private and traditional "distributions of the sensible" (Rancière) in spectating conditions, as well as the oppositions of live/recorded, virtual/real, passive/active, identification/distancing and the notion of the spectacle itself.

The tension between the dramatic and the historical event is staged in the light of the opposition between Heideggerian "Das man" and the individual's committed existence (Heidegger, Badiou), contested by the notion of the "indivisible residue" of humanity (Žižek) and the state of exception (Agamben), which is compared to the state of a contemporary chorus. The distancing means of the collective of the chorus's voice in Greek Tragedy are compared to the mediating techniques of contemporary mass media. The role of the chorus is thus problematised as a collective subject and representative of a community in the context of liberal multicultural democracies, as representation itself is problematised. These means of distancing are related to the contemporary Sublime, the role of "pathos" as a factor of collective identification, the notion of reflexivity or auto-referentiality and the denial of catharsis in contemporary post-dramatic, dedramatised or meta-theatrical forms of theatre.

CHRISTINA EFTHYMIU

Doctoral Candidate

Aristotle University of Thessaloniki, Greece

The Voicing of Societal and Individual Suffering in Myrivilis' *Life in the Tomb*

Although suffering is a universal experience, modes of pain and trauma can be both collective and individual. Collective trauma results from how political or economic power affects people and from the manner in which these forms of power influence individuals. As seen from the angle of field theory, suffering is a closely interrelated individual and social experience. Field theory, according to Lewin, is the proposition that human behaviour is the function of both the person and the environment. Lewin viewed the social environment as a dynamic field which impacted in an interactive, interdependent, interconnected way with human consciousness. In turn, the person's psychological state influences the social field or milieu. This means that one's behaviour is related both to one's personal characteristics and to the stimuli from the social situation in which one finds oneself. From ancient tragedy to the modern novel, suffering has been one of literature's most enduring themes. Within literature, as many literary theorists have argued, individual literary voices are often in dialogue with the social environment and convey a great diversity of views on suffering. Characteristic of this is the immense literature responding to the World War I disaster, where readers may confront total silence, nullified, troubled, crumbling human identities. This paper discusses the representation and narrative of suffering in Myrivilis' *Life in the Tomb*, which is a frank portrayal of World War I military life in the trenches. The narrative is the hero's long letter to his fiancé on his native island,

never sent because of army mail censorship. The suffering and death of Myrivilis' character echoes the individual and the societal suffering in relation to World War I.

ANNE ETIENNE

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University College Cork, Ireland

From *The Kitchen* to *Four Portraits*: Wesker's Humanist Struggle

"The plays are extremely personal. They are an obvious expression of left-wing ideas and dreams and hopes, but he is never for a moment dogmatic, and more in that Royal Court tradition of liberal humanism."

In his assessment, Stephen Daldry (who directed *The Kitchen* in 1994) points to the political colour that pervades Wesker's work. Nevertheless, John Mc Grath condemned Wesker for being more interested in the concept of mass in terms of people rather than class. The contrasting critics can be reconciled when one considers the cultural and social evolution of the author's discourse.

In Wesker's theatre, the conflict inherent to dramatic action is clearly dominated by the polarity between the individual and the mass. In his *Trilogy* he concludes that "you can't alter people," thereby announcing the failure of sustaining the idealism of collective principles. Yet, a political poet, he continues to explore the tension between the self and the group. Whether with large casts or in monodramas, whether in a realistic or a stylised mode, Wesker is concerned with the legitimacy of individual identity, of the lonely voice attempting to avoid being drowned amid the white noise of the Establishment.

This paper aims to address this defining element of Wesker's work through the notion of power as propounded by Foucault in "The Subject and Power." Hence, it will question how Wesker represents the individual in relation to the environment that makes him/her a subject, to the power that aims to erase personal identities in favour of a homogeneous, faceless mass. In his first play, *The Kitchen* (1957), Wesker attacks social domination within the microcosm of a restaurant's kitchen by presenting the alienating pressure of work. In 1974, *The Wedding Feast* portrays the disillusionment of a rich manufacturer who realises the ever-present forms of "exploitation which separate individuals from what they produce." *Four Portraits—of Mothers* (1982) examines forms of subjection to and rebellion against stereotypes of motherhood during Thatcher's premiership.

KAMILLE GENTLES-PEART

Assistant Professor

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Transnational Subjectivities in a Mass Mediated Society

This paper is concerned with the media-informed subjectivities that develop when foreign, global bodies occupy the local space of a nation-state. It examines the construction of the collective identity of second-generation immigrants in the United

States (U.S.), and the implications of mass mediations in this process. More precisely, this work examines the manner in which the daughters of West Indian immigrants position themselves in U.S. society—given their affiliation with both West Indian and American culture—and the role of television in reflecting and constituting their particular cultural location. Drawing on information garnered from in-depth interviews with nine women of this cohort living in New York City, I contend that these women constructed a dual-layered identity, one that was characterized by claiming cultural citizenship to the West Indies and legal citizenship to the U.S. This identity space facilitated their access to both cultures, allowing them to claim aspects of each that negated the negative perceptions of the other. They claimed the West Indian ideals of hard-work and self-discipline, distinguishing themselves from what West Indians perceived as the unproductivity of Americans. Yet, they concurrently aligned themselves with liberal, modernized American values, distancing themselves from the primitivism that surrounds West Indians in American ideologies. These negotiations were reflected in their general disassociation from the television texts with which their island-born caregivers engaged, and their rejection of soap operas in particular. The latter genre of television shows embodied the negative aspects of the two layers of their identity: it signified the unproductivity that West Indians ascribed to Americans as well as the primitivism attributed to West Indians in American ideology. Disassociation from this genre was thus a manifestation of the women's bilateral cultural distancing, and their creation of a positively-defined, dual-cultured space in the U.S. This paper thus contributes to our understanding of the relationship between identity, citizenship and media, and highlights examples of the negotiation of cultural hegemonies.

SONIA GERTZOU

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In Search of New Places of Meaning: Changing Topographies and Shifting Relations in Bobbie Ann Mason's "Shiloh"

Kentuckian author Bobbie Ann Mason, explores the effects of changing codes and changing environments upon the contemporary subject of the U.S. South, delineating the New face of the American South.

"Shiloh" depicts a geography of detachment as characters are suddenly awakened to a reality of estrangement from their past, their *topoi* and each other. History—both national and personal—discretely frames the story only to intensify the character's sense of defamiliarization. The family life of the Moffitts breaks down into an illusion of sharing ground and sharing lives. Awkward silences, lapses of space and time and the implantation of the film industry into past life memories confound and bewilder topographies of the private and the public.

Materialism erodes secular living, region collides with globalism and cultural signifiers, namely the concept of "home," enter a terrain of ambivalence and negotiation. The restructuring of the Southern small-town inevitably leads to the re-examination of private domestic spaces and gender positions. The rapidity of change creates for the characters a feeling of alienation with whatever or whoever lies around, as well as their past significance. Always flying past scenery, the Moffitts lose the

ability to connect to the external world and reach an understanding of the inner workings that brought about change through space and time. Mason's fiction reveals a shift from local organizations of meaning and notions of localized identity to subjectivities of negotiation. Identity is involved in a continuous play, in an alternation between past notions and contemporary re-locations. In effect, traditional doctrines are questioned as an entire national space is affected by a re-structuring of its elements.

Experimenting with shifting terrains, changing relations and subjectivities in negotiation, Bobbie Ann Mason seeks for new places of meaning, for an explaining myth of change that results in new sociocultural schemata and thus a re-definition of subjectivity within the context of contemporary U.S. South.

JOSEPH MICHAEL GRATALE

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Cosmopolitanism and the Cultural Geographies of Globalization

This paper will investigate the potential implications of cultural globalization on identity formation. Specifically, to what extent do global flows of culture undermine existing structures of cultural identification such as the nation-state or ethnic based affiliations? By exploring the global-local dynamic, not only might one gain a better understanding of the complex nature of cultural globalization, but also confront some of its newly emerging manifestations: deterritorialization, and postnational/hybridized identities. The transformation of our social and cultural worlds resulting from the phenomenon of globalization can potentially lead to other levels of identification. Ultimately, will the "individual and the mass" embrace a cultural cosmopolitanism made more achievable within the context and processes of globalization? Such views run counter to discourses which represent cultural globalization as synonymous with cultural homogenization and/or Americanization. For these theorists and their supporters, cultural globalization undermines local cultural practices and produces a global monoculture. As localities become overwhelmed, and traditions abandoned for the sake of progress and development, everything everywhere looks, tastes, and "feels" more or less the same. While acknowledging the profound and unappealing impact of aspects of capitalist consumer culture at the global level, this paper argues that the various discourses of cultural imperialism fail to recognize the impetus of cultural globalization in fostering cultural heterogeneity and creating the conditions for the empowerment of localities. And finally, to consider the potential of cultural globalization in facilitating a cosmopolitan outlook to supplant fixed modes of cultural identification allied with mentalities of the nation-state.

MARIA GROUNDIDOU

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Mass-Mediated Lives: The Media-Constructed World of *The Truman Show*

The Truman Show (1998), one of the most acclaimed films of the nineties, has received countless reviews and critiques, which shed light to the film's multiple facets. Michael Kokonis has analysed the film in the context of the "New Hollywood" cinema industry, focusing on its post-modern self-reflexivity, Jan Jagodozinki has given an interesting Lacanian reading with an emphasis on the misperception of reality through reflexive doubling, Jennifer Hammet has applied Kantian aesthetics and used the notion of the post-modern sublime in her study of the protagonist's struggle against the media. Michael P. Foley has offered a startling explanation of the film as an adaptation of Plato's *Republic* and especially of the "Allegory of the Cave," and Emma Kafalenos has employed the film for her analysis of double coding and embedded narratives.

Accepting the fact that *The Truman Show* is a post-modern film—a metafilm—which presents the process of film-making, directing and performing, I will focus on its depiction of the media as creators of a constructed reality for their audiences, as well as their power to define human life and personality and to deprive people of their individuality and autonomy. Based mostly on Jean Baudrillard's theory about mediation and the mass in his book *The Ecstasy of Communication*, I will examine the film as an allegory in which Truman symbolizes every human being who is imprisoned in a world ruled and defined by the media, whose opinion is formed by advertising and television and whose identity and independence have been stolen by the media empires. Truman's life is media-constructed and his fate is to a point determined by the powerful media corporation which owns him. However, he finally succeeds in freeing himself, in contrast to the diegetic audience and possibly also the extra-diegetic viewers of the film, who remain obsessed with watching television and living a mediated life through their voyeuristic identification with the show's protagonist.

RICHARD HARDACK

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The One and the Other: From Individual to Mass, from Oversoul to *Underworld*, in Don DeLillo

In *Mao II*, Don DeLillo critiqued and reified the notion that the white Western individualist writer is under siege by a racialized collective or crowd that is projected onto an Eastern Other. In *Underworld*, the East is broadly envisioned as not just the Middle East and China, but as Russia, Asia, and in many contexts the entire non-white, non-Western world. (In DeLillo's imagination, even Greece, as in *The Names*, is not entirely Western). For DeLillo, that crowd or mass of the East represents both the most ancient and most postmodern of forces, against which the white Western individualist becomes anachronistic.

DeLillo begins *Underworld* with some of the same obsessions with Middle and Far Eastern "fundamentalism" developed in *Mao II*, recalling that novel's depiction of "Asian" mass identity and Reverend Moon's crowds, and their attempt to

find “single vision . . . god all minute every day.” But in *Underworld*, collective faith is valorized: “This is how the crowd enters the game . . . [with a force of] abject faith, a desperate kind of will toward magic and accident.” That racialized crowd is associated with religious and nuclear mass—a fusion that comes to represent the binding forces of atomic weapons and the internet.

Underworld is obsessed with “early model[s] of the first atomic bomb,” which is linked to a variety of fusions—connections themselves are like crowds, fusions of individual elements: “this is how a crowd brings things to single consciousness.” Here *Underworld* partly follows Emerson’s assertion that “The immigrants from Asia come in crowds.” (Common perceptions of Emerson, who is a touchstone for some of DeLillo’s work, as a champion of individualism and self-reliance misread his understanding of “self” and “reliance.” For Emerson, self-reliance is god-reliance, dependence on a transcendental Over-Soul, universal nature, or an “aboriginal Self” that bears little relation to the “individual.” As Emerson summarizes, “We fancy men are individuals; so are pumpkins.” DeLillo questions the premises of Western individuality, but also imperfectly imagines a transcendental Over-soul in the world-wide web).

SEAN HOMER

Visiting Lecture
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The Masses as a “Vanishing Mediator”

In 1981 student led protests in Pristina, Kosovo, escalated into a Province wide general strike and resulted in the Yugoslav government in Belgrade declaring martial law, initiating a process that would lead a decade later to the Yugoslav wars of succession and the dissolution of the Yugoslav State. In the late 1980s and early 90s massive demonstrations took place, again student led, across the former Yugoslavia opposing the rising nationalism in the country and calling for a peaceful solution to its problems. This paper will employ Fredric Jameson’s concept of the “vanishing mediator” to explore the notable *absence* of these mass demonstrations from the majority of cinematic representations of the conflicts of the 1990s. The paper will consider Dušan Kovačević’s *The Professional* (Serbia, 2003) as an attempt to represent the masses as an historical agent, insofar as the film is punctuated by scenes of the student protests, while simultaneously acknowledging that the masses, as historical agent and force, have, perhaps disappeared. The film centers on a meeting between the ex-chief of the Secret Police and a former dissident leader, now a factory manager. This narrative is framed by the student protests of 1991 and the mass demonstrations in Belgrade that eventually lead to the demise of the Milošević regime. At the same time, their meeting takes place against a background of renewed militancy from the factory workforce, as the union organizes mass meetings and walkouts in opposition to the privatization of the factory. These mass demonstrations, however, are always mediated through television screens and shown in soft sepia colours. These scenes are always at one remove as if they are relics of a bygone age. It would seem that “the masses” operate as vanishing mediators, the instigators of a process that they then become unrepresentable within.

MIHAELA IRIMIA

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University of Bucharest, Romania

Mr. Spectator to be “frequently seen in Publick Places”

Habermas’s description of the “public sphere” as opening and enlightenment in the passage from *οικος* to *πόλις* still best defines “classic modernity,” or else, the culture of the Enlightenment proper. Originating in what he calls the “*obscurity of the private sphere*,” only to reach the *luminous public sphere*, this opening implies a distance to be covered via institutional channels and a whole semiotics of gestures recognized and homologated by the new societal habitat.

When Addison and Steele introduced Mr. Spectator to the London “public sphere” of the early 1700’s, they could not refrain from calling their, the English nation’s and now, our, modern *citizen of the world*, something of a *programmatically public type*. Engaged in combating insularity and other forms of isolation, this inquisitive sample of the urban human race was to quickly learn the pleasure of being “frequently seen in Publick Places.” A spectator of mankind, he was fond of stepping over the threshold of his own club, as he enjoyed haunting coffee, chocolate, gin and ale houses. His city was the point zero of British rule, soon coextensive with rule over the world, his habits, those of a man cleverly spying on the open world of commerce.

This paper looks at how the British eighteenth century became a modern age owing to an intense and sustained process of *institutionalized specialization* in *subspaces* of the public sphere. It points to how the *public life* of the aristocratic or/and the less noble, yet affluent classes grew into ritualistic forms of behaviour. Drinking manners and gambling manias, by the side of eating and entertaining habits, were modelled on the expectations of those who, like Mr. Spectator, felt attracted to frequent public places, or else symbolically stop existing in the dynamic and prosperous reality around. Special attention will be given to the *club*, the locus geometricus of business without which today’s westernized life would be impossible to imagine. This third space lying between the world out there and that of comfortable indoor life will be discussed in light of the age’s praise of *clubbability*.

ALEKSANDRA V. JOVANOVIĆ

Assistant Professor

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The Rethinking of “The Few and the Many”

“The Few and the Many” is a term coined by John Fowles a couple of decades ago. The difference between the two notions, as Fowles explains, cannot be the one of “birth, or wealth, or power or cleverness.” It is, rather, based on the universal excellence and goodness. In the book *The Aristos* John Fowles clarifies his terminology saying that “the Few” stems from the ancient Greek concept of “Aristos,” the exquisite, that is, ideal man.

However, for Fowles, the ideal man is a mental construct, rather than a person. In this respect, he implies that we are all made of both principles, or concepts, as the borderline between the Few and the Many runs through an individual mind, not between individuals. As a consequence, in all of his prose Fowles shows the distinction and the incessant oscillation between the Few and the Many in society and the human soul.

Fowles's text is woven out of a dense web of intertexts. The intertextual references link his fictional world with the historical and pseudo-historical reality, on the one hand, and the contemporary society, on the other. By making his universe timeless and spaceless, Fowles presents examples of the Few and the Many distinction as a historical constant. It mirrors other social issues, such as race, gender, class and identity quest.

The purpose of this paper is to show various forms of the original Fowles's concept of "the Few and the Many," and its (still) vital role in contemplating the contemporary literary and cultural scene. My aim is to discuss literary examples in which identity is based on the strife of an individual mind in the many-oriented society.

WOJCIECH KALAGA

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Crowd and Memory

The purpose of the paper is to explore the ontological status and the nature of crowd memory. While crowd is constituted by a momentary gathering of individuals, it is not yet "a coherent body of people" (Halbwachs), nor even an embryo of a community. On the contrary—unlike community—it has a reductive impact on its members, depriving them of a number of individual attributes (Le Bon). Still, temporary "members" or participants in the crowd share a specific kind of "collective memory" (or, as the case may often be, collective forgetting). However, while collective memory involves lived history, crowd memory is limited to a synchronic moment. In the case of collective memory, the individual consciousness is a "passageway" for collective times and currents of experience; in the case of crowd, the memory is more like a stamp or violent imprint of a (relatively) disorganized and disindividualized behaviour, which—if ethically negative—is frequently subject to repression. The paper will investigate the mechanisms of crowd memory with reference to the specific qualities of crowd and its relation to an individual, as different from society and community.

MARIANTHIE KARATSIORI¹ AND MARIA KIKIDOU²

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Social Representations of Languages, Stereotypes and Learning

This paper discusses the importance of social representations and stereotypes in language learning. The shared images that exist in one social group or society about other people and their languages can have significant effects on the attitudes towards those languages and ultimately on the interest of learners. These social representations are a particular manifestation of the general significance of representations in social life and interactions among social groups. After an explanation of this phenomenon, we deal with representations of languages, and of language learning, since potential learners often have images of languages which might prevent them attempting to learn. In particular, it is accepted that speakers' representations of languages—including their rules, features and status in relation to other languages—shape the processes and strategies they develop and implement for language learning and use (Dabène 1997).

In particular, the target group of this paper consists of 150 students of the Department of Marketing and Operations Management of the University of Macedonia. Conclusions are drawn concerning social representations and stereotypes that a specific group adopts. In this case, the common characteristics of the target group is that all individuals belong to the same age group (18-22 years old), they attend the same field of study, in consequence it could be said, that they have similar professional interests, and they live in the same community. The research examines whether there is a group psychology that influences the students' attitude towards the learning of a foreign language and the adoption of stereotypes, along with the main social representations and stereotypes that Greek students embrace. The main object of this paper is to point out that representations can be taken into account during the process of language learning in order to overcome stereotypes, for example, or to make the most of the ways in which languages are interrelated. It is thus an important element of language education policy planning to analyse existing representations and how these need to be taken into account in promoting language learning.

E. DIMITRIS KITIS AND ELIZA KITIS

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Street Slogans: Towards a Performative Analysis of a Marginalized Discourse

The aim of this study falls within the broader scope of understanding the discourse employed in counter-hegemonic processes, whereby specific taken for granted views and aspects of cultural life for society at large appear to come under fire (Blommaert; Halliday; Voloshinov). The specific interest of the presentation is the discourse produced by a loose association of anti-establishment groups or youths in Greece, often referred to as κουκουλοφόροι (koukoulofori, literally: hood-wearers or hoodies), γνωστοί-άγνωστοι (gnosti-agnosti, literally: known-unknowns), anti-authoritarians or simply “anarchists” by the media. The discourse in question is a type of urban *graffiti*, which will be henceforth termed *street slogans* so as to avoid confusion with other subcategories of graffiti. Jeff Ferrell defines all kinds of “wall writing” as forms of resistance towards “legal, political, and religious authority.” These street slogans are

thought of as an endeavour to galvanize a resistance to capitalism and nationalism with a host of anti-materialist, anti-state and anti-flag messages. For this presentation, instances of street slogans will be discussed and an attempt will be made to identify the type of speech act each one performs and classify them accordingly (Searle). A taxonomy of the speech acts enacted will contribute towards an initial contextualization that will be utilized in unraveling street slogan authors' identity and their culture. Street slogans will, firstly, be viewed as a linguistic phenomenon and, secondly, as a socio-political resource used by individuals/interest groups within society in their quest for power (Fairclough; Hodge and Kress).

KATERINA KITSI-MITAKOU

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Private Bodies, Public Desires: Fanny Price, Anne Elliot and the Nation

This paper aims at exploring the confusion and conflict of individual and communal desires in Jane Austen's novels *Mansfield Park* and *Persuasion*.

If the domestic novel, as Nancy Armstrong has argued, recasts political relations as individual, sexual and familial, Jane Austen's *Mansfield Park* is not only the family romance as political history, but also a re-enactment of the colonial project and an attempt of its rationalization through the body of its main heroine, Fanny Price. An exemplary type of female subjectivity, sensible, moral, and passionless, Fanny (the epitome of the progressive desexualization of fictional heroines that began late in the 18th century), like an indentured servant in the Bertram family, dedicates her life to serving and pleasing others. Fanny's virtuous, weak and timid body constitutes the private sphere that can best police public action, reform deviant behaviour and regenerate the family, while her incestuous craving for her cousin Edmund and their final endogamous marriage are less an individual desire than the projection of her uncle's wish to protect his aristocratic rights, land and title, and establish himself as the reformed paternal tyrant and post-abolition colonial master.

Yet, while *Mansfield Park* can be read as the verification of Adam Smith's dictum that the drive toward self-improvement benefits both self and society, the plot of *Persuasion* is built upon the defiance of paternal authority, and marriage becomes a private affair, more than in any of Austen's previous novels. Anne Elliot's still attractive, albeit past its bloom, body must learn how to value individual perception and even disregard "maternal" advice. As desire in the novel is allowed to be detached from class and land, Anne and Captain Wentworth's yearning for each other culminates in an exogamous union, which materializes beyond the claustrophobic Eurocentrism of *Mansfield Park*. The deep, open sea in *Persuasion* comes to dissolve the boundaries between the individual and world, but not through suppression of individual wish; Anne and Captain Wentworth's domestic bliss, inextricably bound with their sailing on the high seas, has the power to encompass the globe, rather than become absorbed by it.

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Economies of Inscription: Information Technology and the Dissolution of the Mass

According to the late Michel Foucault (1977), contemporary techniques and practices of surveillance and documentation should be viewed as attempted solutions to the political-administrative problems posed by the “mass.” In the modern era, he claimed, rational administration can no longer tolerate the opacity and sheer unknowability of the mass. In Western modernity, it is no longer the “anonymous” masses that observe the rituals and ceremonies of the elites. Instead it is now the many who are subjected to the gaze of the few. The various administrative apparatuses of surveillance, Foucault argued, have “lowered the threshold of describable individuality and made of this description a means of control.” For Foucault, this individuality is fabricated via a range of administrative technologies and devices such as identity documents, dossiers, filing cabinets, and ultimately calculating machines. These decompose the formerly “nameless” mass(es) into knowable and calculable individuals.

The paper explores some of the ways in which this transformation is enacted in contemporary business settings. In the corporate world, Customer Relationship Management (CRM) systems are commonly portrayed as a response to a decline in the efficacy of traditional business models of mass production and mass consumption under pressure from increasing competition, consumer empowerment and sophistication. This “new reality” is said to demand the development of new “individual centric” models of doing business. There is an urgent need, it is claimed, to re-configure the business organization to ever more closely reflect a rapidly changing consuming subject. The inscriptive technologies of Spielberg’s *Minority Report*, for instance, portray this vision taken to its logical conclusion. It shows a society largely relieved from the unpredictability of human agency and the opacity of “the mass”—surely the ultimate goal of what Thompson (1967) calls “the administrative process.” And yet, in the film these inscriptive apparatuses appear endemically prone to instability and representational excess. Uncertainty is not eliminated but rather deferred, displaced or actively concealed. Pre-dictive crimes, identity thefts, doppelgängers, appear to dog advances in corporate technologies of surveillance and tele-control. Through a study of popular images of the contemporary cultural economy, this paper explores the ways in which ambiguity and ambivalence increasingly subvert the electronic traffic in representations between “individual” and “mass.”

ANNA KOUSTINOUDI

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Narrating the Individual and the Community in Elizabeth Gaskell's *Cranford*

My reading of Elizabeth Gaskell's community narrative *Cranford* (1853) will address the novel's idiosyncratic narrative form and the ways it generates tensions between the individual and the community. *Cranford* the text and Cranford the place mutually inform each other through the mediation of Mary Smith, the text's communal narrator, who is also one of its characters. As a narrator, Mary Smith operates in her capacity as an individual, detached observer of her narrated world, as a distinct "I." However, as a character, she often resorts to the convenient all-inclusiveness (and submissiveness) of a "we," through which she becomes (and speaks as) part of the community in an attempt to recompense her narrated world for her aggressiveness and rebellion. In other words, *Cranford* the text seems to operate in a different way from Cranford the place, the former being mainly a site of aggressive tension, self-conflict and uncertainty (as well as a springboard for humorous irony), all of which can be detected in the narrator's discourse, while the latter a locus of relative certainty, even stagnant conventions. Cranford as a spatial dimension can be read, on the one hand, in terms of what Foucault calls a heterotopia, a regulated community whose entire history is enclosed in one space—"a sort of mixed joint experience." On the other hand, however, it also gestures towards utopia, a promise of (unreal) wholeness, and thus, at the same time, towards inevitable alienation and loss.

MILENA KOVACEVIC

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The Individual in D. H. Lawrence

In this paper, I would like to explore the ways in which the concept of the individual is shaped in the narratives of D. H. Lawrence (1885-1930). In Lawrence, a distinct individual, be it a man or a woman, is seen as a being devoted to the inner life of the Self, or to the "logic of the Soul." As such, the individual, who is more an exception than a rule with his or her dignity and tenderness, is sharply contrasted with the power of the mass or the mob. The latter, in Lawrence, is often identified with the commonplace or average Self, which has the quality of having "brutish resentment" to attack the individual's "undiscovered self."

In this paper, I also discuss the views expressed by C.G. Jung (1875-1961), the famous Swiss who was Lawrence's contemporary. Jung extensively relied on his first-hand experience as a medical doctor and psychiatrist and wrote about the qualities of a real individual and what seemed to him to be the modern European man in search of his soul. A comparison of the views held by the English and the Swiss writer is made.

ARTHUR KROKER

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Digital Subjectivity and the World of Real Globalization

Not so long ago it was hoped that the culture of globalization would usher in a new utopian age of connectivity, using new technologies of electronic communication to create exciting forms of social and political understanding among the diverse populations of the world. Could it be that, against the utopian dreams of the founders of information technology, the stronger the blast of electronic technology, the weaker the bonds of social understanding? Today, it is as if the bright spotlight of electronic technologies of communication have not only brought to the surface of human consciousness the most microscopic differences of ethnic, religious, political and gendered differences, but have also provided long suppressed grievances with a mass media spotlight by which to blowback to the dreams in ruins of the global village a litany of irreconcilable points of division. Might it be that one unexpected outcome of cyberculture has been the globalization of ancient feuds—ethnic scapegoating, religious hostilities, nationalistic politics—transforming heretofore local struggles into the most deeply divisive issues of global technoculture?

Today, the question of digital subjectivity literally unfolds at the speed of light, negotiating the always complex, inflected space between competing tendencies towards domination fueled by powerful differences based on religion, race, class and gender and utopian dreams of connectivity.

To understand the novel challenges confronted by the digital subject perhaps what is required is a deeper appreciation of the newly emergent theory of complexity: complexity of identity, relationships, communication, power; in short, a new science of complexity as the key to understanding the promise and peril of the world of real globalization.

ARISTEA LEKKA

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Platanias, Greece*

Individuality and the Mass in Max Brooks's *World War Z*

In my paper, I explore the themes of individuality and the mass, as presented in Max Brooks's *World War Z*. In a book which deals with zombies and humans, the distinction might seem obvious: the zombies embody the mass, whereas the humans have all the characteristics which could stress their individuality. But to what extent are these distinctions clear?

Through the narrations these two concepts seem to be questioned in two ways. Firstly, the book itself, which is structured around the narrations of many different individuals, makes the reader finally lose the sense of the separate people narrating. All chapters and different accounts melt into one, have no distinctive characteristics

from each other, and finally, the people and their narrations become “zombified”—they are turned into this mass they were struggling to avoid.

Secondly, taking for granted that most of the time individuality is seen as something positive, whereas the mass usually has negative connotations, the narrations reveal a reversal of roles: the zombies become the symbol of the ONE common threat humanity has to face. At the same time, the humans finally adapt some characteristics of the mass, losing their supposed individuality.

The notion of individuality, though, can be claimed to have aspects which do not belong only to personality or mental activities. This paper will also explore the extent to which individuality finds a new *embodiment* through the physical self. Are the minute references to body parts evidence of the lost individuality of people, or are they the only way for people to resist turning into mass?

ERNESTO LACLAU

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ISABEL OLIVEIRA MARTINS

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What Kind of “Identity” Would Jesus Pick?

Annie Proulx’s short story “What Kind of Furniture Would Jesus Pick?” was published in *Bad Dirt: Wyoming Stories II*, 2004. Although, in a 1995 interview, Proulx had claimed she was making a conscious effort not to get tagged as a “regional writer,” the truth is this collection was a kind of successor to what was considered her excellent first volume of Wyoming tales, *Close Range: Wyoming Stories*, 1999. By then it was already clear she was developing a kind of attachment for a region—the rural ranch land Wyoming—and its people.

In “What Kind of Furniture Would Jesus Pick?”, Proulx depicts Wyoming rancher Gilbert Wolfscale’s struggle not to lose his ranch in a land which seems to have nothing more to offer. While doing so, Proulx allows us to come to grips with how Gilbert faces issues such as family ties, love, and gender, in what might be seen as a search for individual identity. At the same time, as he is rooted in Wyoming, which might be considered a symbol of the mythical West—the “Cowboy State”—, one is also led to reflect on the importance of place and the sense of belonging, as a primary source of identity, be it collective or individual.

For some time now, in some studies on contemporary identity formation, the notion of place as one of its main elements is losing importance. The same is happening to other keystones of identity—family life, tradition, shared aims, patriarchy, and gender roles. Proulx’s story constitutes an excellent example of how recent American fiction is also dealing with the very same issues.

On the other hand, the story is likewise useful to argue Annie Proulx should not be merely tagged as a “regional writer,” because if she is drawn to Wyoming, as

to other places she writes about, it is because the landscape (fascinating or repelling) allows her to reveal people as essentially small (individual) against the vast open spaces (the mass).

MANDY MERCK

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Brother Animal's Long Tail: Citation, Celebrity and Intellectual Work

In "Group Psychology and the Analysis of the Ego" Freud proclaimed that "Great decisions in the realm of thought and momentous discoveries are only possible to an individual working in solitude." Freud's study was begun in the aftermath of the suicide of Victor Tausk, an analyst whom he feared was appropriating his ideas.

Fifty years later the untold story of Tausk became a psychoanalytic scandal, provoking an impassioned defense of Freud's "genius" and a reconsideration of the nature of intellectual influence in professional psychoanalytic circles. This lecture will return to that controversy to discuss the thoughts of both men on the questions of intellectual influence, eminence and independence, and any relevance they might have for the academic star system of today.

SALLY H. MICHAEL

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Rewriting Hybridity, Rewriting Self: Mohja Kahf's "Emails from Scheherazade" as the Authentic Image of the "Almeh"

"We are going to make English dizzy until English vomits its history."

The paper presents an emergent Arab nationalism that is predicated upon the absence of the definition of self in place, history, culture and language. Diaspora experiences give rise to border identities that are constantly condemned by the horrors of loss of memory and its elusive comforts. "A home of the heart" or "nation as shared imagination" emerges as an empowering substitute that reproduces memory in perpetual frameworks and thus counteracts the vagaries of displacement. Such frameworks typify Pierre Nora's project of history as "replaceable imagination," that represents the intersection of literary and historical memory through *lieu de memoire*. The need for fashioning a new way to perceive of history through the deconstruction of orientalist concepts will be fully explored.

Mohja Kahf's "Emails from Scheherazade" is an example of resistant literature that capitalizes on narration as a reverse to colonial discourse; a revolutionary struggle that aims at engendering a new kind of consciousness that conditions the acceptance of hybridity while challenging the histories mediated by colonial texts. In this sense the volume weaves "narratives of integration" that lead to the acceptance of hybridity or what Bhabha refers to as the "third space of enunciation."

The paper reflects on the process of rewriting hybridity and the female self that defines Kahf's experience as an Arab American Muslim living in Arkansas from the perspective of female leadership represented in Scheherazade, the storyteller, whose intelligence saved an entire nation. Scheherazade's image nullifies the orientalist stereotype of the female odalisque or the harem slave by bringing to the fore the authentic image of the "Almeh" or the learned one.

Kahf dwells on the deconstruction of religious meta-narratives represented in the story of Hagar and Ishmael. The paper explores themes of self and otherness from the perspective of dissociation that multiplies the sense of exile. The study focuses on the tendency toward verbal violence that depicts cross cultural tension.

JOSIANE PACCAUD-HUGUET

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Mass Enjoyment and the True Lies of Fiction: Will Self's *Dorian*

Will Self's 2002 reprise of *The Picture of Dorian Gray* transposes the private drama of a Narcissus onto the public stage of Britain in the 1980s. The lovely portrait of Dorian Gray becomes a video installation, *Cathode Narcissus*, to be enjoyed by anyone having a computer everywhere in the world, on the website *Cathode.Narcissus.com*. The career of Self's Dorian ends on the same day as his fictional double, Diana, the Princess of the People: as thousands of mourners gather in an "infantry of grief" at the gates of Buckingham Palace, Dorian has his throat cut in the stinking public toilets of Hyde Park.

Between the bourgeois drama of a dandy framed within the late Victorian order, and the Twentieth Century's empty collective simulacrum, something has taken place. It seems that the symbolic fictions underlying earlier social bonds have lost relevance: they have given way to the passion of the real—the imperative to enjoy "the real thing" which, according to Alain Badiou, characterizes the Twentieth Century alongside its opposite equivalent, the passion of semblances described in Guy Debord's *La société du spectacle*. It is as if Narcissus has passed from the status of myth enclosing a point of universal truth as to the lures of the image, to the status of global goods accessible through virtual images which seem more "real" than real bodies.

Self's brilliant satire, however, does not seek to castigate post-modern *mores*, or to encourage a return to the good old days. Rather, it points out the necessity of differentiating actual from virtual experience. Not only should we avoid mistaking reality for fiction, taking ourselves for Dorians or Dianas, but also we should make a proper use of fiction *qua* fiction: as a film for projecting fantasy, and for keeping at bay the real thing beneath the semblance of the thing.

PATHIK PATHAK

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Making a Case for Multiculture: From the “Politics of Piety” to the Politics of the Secular?

The horror of 7/7 and the radicalisation of young British Muslims have prompted a slew of obituaries gleefully chronicling the demise of multiculturalism. This paper turns back the clock to revisit Bhikhu Parekh’s *Rethinking Multiculturalism*, the scholarly cousin of the *Report by the Commission on the Future of Multi-Ethnic Britain*, both published in 2000.

It argues that multiculturalism has never been as universally acceptable as recent critiques would lead us to believe, but also that philosophical multiculturalism (of which Parekh’s is totemic) is the unfortunate victim of a lazy conflation with political multiculturalism. While Parekh’s multiculturalism is worryingly sympathetic to the prevailing management of cultural diversity, it also illuminates the orthodox Left’s elective disengagement with questions of culture, ethnicity and religion. Recent events have brought home the message that neglecting the complexity of belonging only strengthens the impulse for sectarian collectivism.

They awaken us to the fact that Britain’s emerging political actors will be multiculturalism’s children: citizens who refract their interests through the lens of their inherited cultures. The question is whether we constitute the fact of cultural diversity as a full stop, as Parekh does, or whether we creatively seize it to bring about a multiculture of social justice.

ROSEMARY A. PETERS

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The Individual in the (Catholic) Mass: Conversion and Restoration from Dom Guéranger to Durtal

Amid nineteenth-century turbulence, the young priest Prosper Guéranger determines to restore to France’s dispersed Benedictine community the vibrancy and solemnity of its own history. Guéranger undertakes the process of revitalizing a religious community, as well as the task of rebuilding a thousand years of monastic tradition, from vestments and chant to the masonry of the abbey itself. Guéranger does this work with full knowledge that he will be criticized, in the ethos of postrevolutionary France, for sacrificing the individual to the collective; he, however, discerns in the social transactions of liturgy an inspired unity that broadens the integrity of the individual voice while incorporating it into a greater unity.

Two decades after the death of Dom Guéranger, Joris-Karl Huysmans writes *En route*, a novel that continues the narrative of former-decadent Durtal. Durtal, disgusted with life in Paris, leaves on retreat to a Trappist monastery, where (as Huysmans says) his soul is “surprised by grace” in the atmosphere of “mystical literature, liturgy and plainchant.” Among the difficulties Durtal faces, on his path toward full communion with the Catholic Church, is the persistence of his own character—a tendency toward doubt and complexity that leads him into a state of despair as he tries to bring to fruition the spiritual trajectory begun as a retreatant. Durtal suffers from the ennui and vague emptiness of a life he sees as ill-spent, and

seeks to reconcile his spiritual and temporal self, in everything from skepticism to scheduling, as he undertakes his own “rebuilding” within the monastery’s walls.

My paper focuses on the idea of the conversion narrative in a century dedicated to the reinforcement of individualism both personal and regional. I consider the place of individual religious experience within the larger corpus of narrating France at this time, a country fast leaving its religious identity behind. The two figures, Dom Guéranger and Durtal, represent elements of a cultural continuum at work throughout the nineteenth century, one that goes, in its turn, “against the grain” by sublimating the personal to the collective, yet with the seemingly paradoxical objective of raising up the individual.

JINA POLITI

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“A Swinish Multitude” vs. “A Crowd of Golden Daffodils”

The paper looks briefly into the prototypical representations of the “mass” in literature (Euripides, Shakespeare), and tries to show how these discursive representations congealed in an a-historical model which persisted even when, at the end of the 19th century, the “mass” became a theoretical object of psychological and sociological investigation (Le Bon, Freud, Monnerot). The oppositional pair *individual/mass*, which appeared in English thought in the 18th century, entailed the redefinition and transmutation of the elemental passions of the soul, which now came to acquire class and race characteristics. “Passions” were reserved for the “swinish multitude,” “sentiments” for the civilized, individual members of a society *in progress*. After the French Revolution and the spread of Jacobinism, a change in the emotional economy brought a radical restructuring of class relations in England, for the once “invisible” workers became now a source of great anxiety to the ruling classes, as they seemed to threaten the sacred, age-old institutions.

The paper raises the question as to whether, in the final analysis, the discursive representations and explanatory models concerning the “mass” result from the axiomatic dichotomy *individual/mass* and reflect more the ideological position of the individual writer, rather than the objective state of the object under investigation.

ANNIE RAMEL

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The Scapegoat in Hardy’s Tragic Novels: Revisiting Ancient Theory

Tess d’Urberville or Eustacia Vye are alienated from their community. Designated by Fate, they appear unique, doomed to a destruction that will purge the community of its “passions.” Yet they are also exemplary, Tess being no more than “a fieldwoman pure and simple.” For catharsis to be effective, it is necessary that the tragic scapegoat should be “a typical and random victim” or, in other words, “one of us.” What is it

then which ear-marks the Hardy heroine, and turns into an oxymoron the relation between her singularity and her exemplarity? In the field of our reality, there is always “more than meets the eye,” because of the exclusion from it of what Lacan has called “object small a.” Not so in Hardy’s tragic world, where the vacuity of the perspective is filled by an object which very nearly presentifies the “object-gaze”—one of the forms of “object small a.” That object is the heroine herself, who is singled out by a red stain (the red ribbon in Tess’s hair, the bonfires lit on the heath by Eustacia, the red shawl worn by Lucetta . . .) and who occupies in the visual field the place that should normally be a vacuum. In the Victorian society, the stain brands her as a fallen woman, but the enjoyment it refers to is enigmatic—feminine and ineffable. It is that “spot” which alienates the heroine from the rest of mankind. When she is finally sacrificed, her exclusion achieves the purgation of passions because it *extracts* the object that had remained stuck in reality, and thus restores “object small a” as a hollow. An end is put to the destructive course of “desire in the pure state.” The tragic heroine as a surplus disappears from reality, *jouissance* is now barred, but a few fragments of it remain encapsulated in the literary text, whose silent voice every one of us “may joy to hear.” That little “surplus enjoyment” is a way of containing/constraining *jouissance*, without actually purging us of our passions.

POOJA RANGAN

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Media Education as Auto-Ethnography: The Case of *Born into Brothels*

The recent proliferation of consumer imaging technologies has been accompanied by an emerging genre of diverse global documentary practices that seek to advocate media education. Traditionally silenced subjects receive training in and access to film or video technologies to enable them to author material which is then mobilized via the documentary film. (*Voices of Iraq* [dir. Martin Kunert, 2004]; *Desire* [dir. Julie Gustafson, 2005]; *The War Tapes* [dir. Deborah Scranton, 2006]). In this paper, I consider what generative work this kind of “media education” does in relation to ethnicity. To do so, I focus on *Born Into Brothels* (dir. Zana Briski & Ross Kauffman, 2004), a film that documents the liberatory consequences of teaching photography to children of prostitutes in India. Tracing the itineraries of the photographs produced by the children, I argue that the inauguration of these ethnic subjects into modern geographies of visibility calls for a critical approach that attends to the complexities of the commodifying role that media education plays within such a project.

Following Etienne Balibar’s work on culturalist racism, Rey Chow contends that “ethnicity” has become a biopolitical category within the political and ideological mechanisms of late capitalism. The economies of language acquisition and racial grouping jointly ensure that even as a construct ethnicity has very real social effects that call for theorization of the “ethnic-as-commodity” in terms of capitalist logics. I argue that the incitement to photographic discourse in *Born Into Brothels* provides the means for otherwise invisible subjectivities to obtain a certain currency in the circuits of global media, including museums, film festivals, the internet, and other fora. While the benefits of literacy in media are intended to provide the children with an alternative to commercial sex work, their own photography gains valence both as a

commodity and as an instrument of commodification. Framing this mediated labor in terms of “auto-ethnography,” I examine the techniques of discipline and rewards practiced upon the children trained in photography, and conclude that these confessing ethnics are delivered from one form of captivity to another within the global flows of cultural capital.

ARTHUR REDDING

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American Public Intellectuals and Mass Culture during the Cold War

The most glaring example of the transformation of cultural production during the 1950s is the rapid expansion of mass consumer culture to a hitherto unimaginably large middle-class audience, an audience that, early on, was understood to be more or less consolidated in its tastes but would prove increasingly disparate in its make-up. As Andrew Ross has argued, the “temporary success” of “the postwar political and cultural settlement, often referred to as the age of consensus, which established liberal pluralism as the ideal model of a fully democratic classless society” depended on enlisting “the cultural authority of intellectuals.” Intellectuals of that generation who took seriously the task of gauging and promoting the health of the national culture displayed great anxiety in the face of an expanding popular culture. And yet, just as the intellectual ambivalence towards popular culture implies that there was, paradoxically enough, a surprising amount of dissensus within American liberalism of the 1950s, so too can we understand popular culture as both a mechanism of and a threat to the hegemony of consensus.

Popular culture both disseminated consensus, and worked to undermine it. The Cold War, then, came to form the horizon of collective and personal expressions of self-imagination and understanding. If public intellectuals during the period championed a “personalist” and existentialist cultivation of consciousness, popular culture also became, paradoxically enough, a vehicle for the propagation of individualized forms of resistance. This paper will aim to diagram these contradictions and, perhaps, map out a genealogical basis for the re-invigoration of intellectual dissent today, when the resistant theories proffered by public intellectuals from Naomi Klein to Noam Chomsky seem everywhere to be trumped by the commoditization of theory as narcissist consumer product itself.

NICOLA REHLING

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“Touching Everyone:” Mass Media and the Case of Madeleine McCann

In a TV interview, Gerry McCann, father of the missing Madeline McCann, stated that the case had “touched everyone.” Indeed, within a few weeks, it was possible to talk of the “Maddification” of Britain, akin to the Dianafication of Britain that

followed the death of the equally photogenic, white and blonde former Princess ten years earlier. Photographs of Madeleine McCann soon became one of the most mass produced images in the last decade, and public figures as diverse as Richard Branson, David Beckham, and Gordon Brown appealed for her safe return.

This paper examines responses to the McCann case, asking what it was about the story of an individual missing child and her parents that prompted mass interest on an unprecedented scale. It explores the various lines of potential identification the story offered, as opposed to stories of faceless, mass suffering that fail to illicit such affective responses. Moreover, the case also played into prevailing fantasies of nation, gender and class, and is highly illustrate of the hierarchical arrangements that determine which individual bodies count in mass media representations. Mass media technologies also played a determining role in creating and sustaining interest. The McCanns controversially decided to enlist the help of the popular media and PR firms, and established a campaign website featuring “Gerry’s blog” as well as posters that made use of Madeleine’s singularity—her distinctive dropped pupil—as part of their visual campaign material. Gerry’s blog, as well as TV interviews, allowed what Claude Lefort has termed “the constant illusion of a *between-us*, an *entre-nous*,” also played out in the tabloid’s insistent use of the diminutive “Maddie.” This intimacy was also recreated through various interactive formats, such as chatrooms, radio call-ins, the downloading of campaign material, the crafting of homemade videos on *YouTube*, as well as the formation of on-line communities, often either decidedly pro- or against the McCanns. The McCanns’ publicity campaign and the responses to it thus offer an interesting means of thinking through the changing relationship between individuals and the mass, as well as the formation of new communities, in the wake of new media technologies.

STEPHEN REICHER

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Standing Up for the Masses: A Re-Evaluation of the Relationship between Crowds and Society

Crowds are generally seen as irrational and anti-social—an aberration rather than a reflection of society. In this paper, I shall argue to the contrary, that crowds both shape and are shaped by the social world and that they provide a unique site for understanding social process.

I start by showing how the pathologisation of crowd action reflects fears of mass society: rather than acknowledging that the masses sought to impose an alternative social order, the elite and their theorists represented mass action as a mindless assault on the very possibility of social order. This was reflected in the classic work of Gustave Le Bon. He argued that anonymity in the crowd led to a loss of selfhood and reversion to a primitive “racial unconscious.” This is reflected in the primitive, emotional and destructive nature of crowds.

By contrast, contemporary accounts tend to stress the ordered nature of crowd action and explain this in terms of normative processes. Whereas Emergent Norm Theory sees these norms as deriving entirely from interactions within crowd events, the Social Identity Model suggests that these norms are linked to broader social

belief systems, thus accounting for the socially meaningful patterns of crowd behaviour.

Recently, the Elaborated Social Identity Model has sought to explain how the identities which shape crowd action can themselves change through the interaction between crowds and outsiders (notably the police) during events. In particular, it shows how conflict can escalate to the extent that the police assume crowds to be irrational and violent and treat them as such. Hence, I argue that classic crowd psychology is not only wrong, but, if acted upon, may be actively dangerous.

I conclude by showing how what happens in crowd events does not only affect the immediate participants but may have a wider impact on society. Crowds are “imagined communities” (such as nation, religion, “race”) made manifest. What happens in crowds affects how all members of these communities view themselves and their relations to others. Crowds, then, are critical to the making and unmaking of the identities through which individuals are positioned and organized in the world.

VAGELIS SIROPOULOS

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The Bohemian Iconoclast and the Corporate Giant: Julie Taymor’s Staging of Disney’s *The Lion King*

In 1995, Disney shocked the Broadway establishment, by announcing that Julie Taymor would direct the stage version of the hit animated film musical, *The Lion King*, the company’s most valuable property. One of the leading figures of the American avant-garde theatrical scene, Taymor has developed, over the years, a fiercely individual, idiosyncratic visual aesthetic that can be easily described as the antithesis of Disney’s family-friendly, widely popular or populist aesthetic. In *The New York Times*, Ben Brantley wrote that the artistic marriage of the bohemian iconoclast and the corporate giant has been discussed as though Donald Trump and the provocative performance artist Karen Finley had decided to set up housekeeping; and, as the sustained success of the stage musical both on Broadway and all around the world proves, these strange bedfellows indeed live in blissful harmony. *The Lion King*’s successful merging of corporate economic interests with progressive visuals is not an isolated phenomenon. It must be rather considered as one more example of a dominant practice, adopted not only by the megamusical’s corporate impresarios but also by the film industry’s executives, since most of Hollywood’s blockbuster films are visually conceived and directed by *auters* from the art-house film world. The aim of this paper is to examine the cultural conditions that enable such unholy alliances between elitist, avant-garde artists and corporate moguls. A close reading of Taymor’s staging techniques from a sociological point of view will prove that a highly sophisticated visual aesthetic form serves perfectly the economic interests of late capitalist society. Taymor’s directorial vocabulary can be described as postdramatic, foregrounding the non-representational dynamics and affective potential of the stage image; and such a pictorial, imagistic aesthetic becomes increasingly popular in a late capitalist economy, where commodity production and consumption are so dependent on image production and consumption. In this way, the opening-up and exploration of

a non-representational realm, which was considered revolutionary according to modernist evaluating standards, is thoroughly commodified in postmodern culture, altering considerably the processes of aesthetic consumption and audience reception. The theoretical texts that will be used for the analysis of these aesthetic, cultural and economic changes are Hans-Thies Lehmann's *Postdramatic Theatre*, the psycho-semiotic theories of the *Tel Quel* group and Fredric Jameson's *Postmodernism, or, the Cultural Logic of Late Capitalism*.

YANNIS STAVRAKAKIS

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Identification as Group Formation Mechanism: From Freud to Lacan

This paper will address the core themes of the conference, namely the way group and mass identity is constituted reproducing and/or altering hegemonic crystallizations of the social bond. Its main aim will be to highlight the importance of the category of “identification” as a central mechanism in securing such outcomes. First, the function of identification will be discussed with reference to the relevant work of Freud and Lacan and some of their more recent commentators (including Laclau, Žižek and others). Then, the two levels in which identification processes take place—semiotic and affective—will be highlighted. Last but not least, relevant empirical examples from contemporary politics will be briefly mentioned to illustrate the arguments of the paper.

HELEN TRIANTAFELLOU

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How the University Meets the Demands of the Industry: Motivating and Empowering Engineering Students through Collaborative Learning

In this paper I will show how a team of instructors of an Engineering Communication skills Course (ECC) empowers and engages engineering students through socially relevant projects. Such projects that are important to a sector of society are some of the tools that we use to develop three key skills which are important for engineering graduates to acquire, as they are important to employers:

1. Awareness of the social implications of their discipline's developments.
2. Understanding of other points of view and other cultures.
3. Ability to work effectively as a team (collaboration).

The aim of ECC is to provide “an environment that will facilitate integration into the community of engineering students” (Artemeva), achieved through providing a dialogic environment in the classroom, using engineering course material, and giving students the skills and experience needed to respond to situational rhetorical needs (Miller; Selzer).

We believe students are more engaged in their course project work if they feel that their work has an impact beyond their classroom and their instructor. The team projects that are used in the classroom draw students into the public realm, where their engineering knowledge and team dynamics are valuable. Buckley *et al.* showed that their socially relevant computer science/engineering project engaged students in the project and their course of study.

Given all this, I will explore how activity theory, the concepts of situated learning and the theory of social practice reveal how our students become citizens. In exploring this, I look at how students participate and negotiate membership in their new community (the ECC classroom).

According to theories of social practice, when all system members (students) use the tools (team work, team projects) in the same operationalised manner, these tools can be seen as stabilizers of the system. In Russell's words, "writing tends to stabilize collectives," unifying individuals into a community of citizens. Therefore, as students are unified into the ECC community, at least two processes are occurring—a transformation of student identity and the acquisition of power by the students.

Based on current research and students' feedback, it is felt that public-interest term projects, with engineering-based content and emphasis on collaborative learning, can improve students' engagement in and attitudes to communication.

MARIA VARA

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Gothic Automata in Revolutionary Times: The "Mechanical" Re-Fashioning of Subjectivity in Diderot and Sade

The language of the Gothic, born in eighteenth-century revolutionary Europe, soon absorbed and propagated an obsession with systems, mechanisms and machines that dominated the Enlightenment. This paper reads the Gothic automaton as a repository of conflicts about the formation of subjectivity in a moment of mass change in French cultural history. It is only recently that, along with the Anglo-American tradition of Walpole, Radcliffe, Lewis or Poe, the French participation in the development of the Gothic mode has been acknowledged by critics. Denis Diderot's *The Nun* (written in 1760, published in 1796) and the Marquis de Sade's *Justine, or the Misfortunes of Virtue* (1791), which are not usually placed within the Gothic canon, will be dealt with as key Gothic texts written at a moment in history when accountability to transcendental authority was weakening, and what it meant to be human was disturbed by the forces of industrialisation, increasing mechanisation and mass automation. Drawing from the materialist tradition (Hobbes, D'Holbach), the mechanistic philosopher La Mettrie and the technologist Vaucanson, these two novels represent a pessimistic shift in eighteenth-century thinking, with the powerful secular Enlightenment ideals of extreme taxonomy and categorization put to the test or drawn to their logical extreme of monstrosity. It has long ago been suggested by Mario Praz that Diderot's anti-Cartesian depiction of the "conscious automaton" was an inspiration for the Marquis de Sade's closed-circuit characters. This connection is vividly illustrated, I shall be arguing, by the fact that both novels revolve around a mechanisation of action that shifts between an obscene plot line and a philosophical

discourse on subjectivity formation. Locked up in decaying microcosms (chateaus, convents), the mechanical characters of these novels prove unable to sustain individual subjectivity. In this way, it could be said that the Gothic acted as a laboratory for the re-fashioning of both individual and group agency.

RADOJKA VUKCEVIC

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Bosnian, Serb-Krajina and Kosovo Children: Individuals Versus Masses

The paper will deal with some aspects of the war waged in the some areas of former Yugoslavia, more specifically with children as its most innocent victims. There exists a body of literature by the children of Bosnia, Serb-Krajina, and Kosovo, their experiences, and their view of the conditions in which they found themselves without any personal impute. How these children, each of them as an individual, perceived the war in the relation to the masses is revealed in this poignant body of literature.

The paper will also put into focus how these children express their deeply lived experiences regarding true events, such as a father leaving for war, meeting other refugees, village attacks, from which they learned that war is the biggest evil. A question asking whether these experiences can be fully expressed by words will be raised. Some other questions dealing with the psychology of these children will be discussed as well, such as the impossibility of their feelings to be transferred on a global level (for instance, children living in war vs. those living in peace; refugees vs. who those remained in their homes; the children close to the front line vs. those in the rear). The analysed corpus consists of a number of original children diaries. In the conclusion it will only be possible to agree with Adorno and his belief that after Auschwitz it is impossible to raise children the same way as in the past.

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From Communitarian Religion to Individual Spirituality: The Modern Transformation of Zen Buddhism

Zen Buddhism is one of the leading forms of East Asian Buddhism, with a history dating over one-thousand years. Zen stories and teachings have inspired numerous spiritual devotees and enthralled countless audiences for centuries. In the twentieth century, this ancient tradition crossed previous cultural divides and became known internationally, inspiring both converts and the intellectually curious in lands and cultures far removed in time and place from the home of its origins. My presentation contrasts the public, communitarian goals that Zen represented throughout its history—as a religion steeped in ritual and convention, dedicated to enhancing the goals of the emperor and the state, providing a source of merit for the public it served—with the private, individual goals of modern Zen, reinterpreted according to

the spiritual aims of its largely western clientele seeking an outlet for its frustrations with organized religion. In particular, I will focus on the role of D.T. Suzuki, Zen proselytizer to the West, whose interpretation of Zen set the standard of the modern Zen movement by recasting Zen as a personal spirituality immune from the restrictions of organized religion.

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Englishness and Treason in Rebecca West's Journalism

My presentation will investigate the ways in which ideas of Englishness are inscribed in two mid-twentieth century texts by Rebecca West by means of tracing how the concept of treason is encoded in her narratives. More specifically, I will focus on *The Meaning of Treason* (1949), her coverage of a series of espionage trials that took place in Britain just after the end of WWII, and *A Train of Powder* (1955), her reports on the Nuremberg Nazi trials. Drawing on Hannah Arendt's definition of "radical evil" as what robs human subjects of their unpredictability, and thus renders them superfluous, I will argue that West's political analyses of treasonous acts construct Englishness as "superfluous," that is, totally measurable and regulated in its predictability. West's "massification" of Englishness—if we are to single out the negative meaning of the term *mass* that refers to an amorphous and indistinguishable group of people (Raymond Williams)—is attendant on her attempt to stabilize the concept of evil by invoking, and seeking to strengthen, a (disappearing) discourse of treason. Naming the enemy and restoring to view traditional sovereign, ethnic and racial ties becomes, for West, a means of solidifying borders and combating the anxiety caused by the uncertainties that are incumbent on the mobile interconnectedness of the new postwar, global order. When seen against her socialist-feminist politics and her untiring critique of empire building and Nazism, West's determination to preserve the concept of treason alive speaks of the anxieties and the instabilities underwriting white, English identity at this historical juncture. In addressing the contradictory positions West takes up vis-à-vis the violence of war and treason (valorised when equated with revolutionary struggle—what all men should have in their veins in order to safeguard private and public liberties—and vilified when posing a threat to the English nation), I will make use of Hannah Arendt's reflections on evil and Giorgio Agamben's on sovereignty to think through how questions of belonging and citizenship are transformed at this point in history.

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