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CITING CITIES

Abstracts

Tara Brabazon: There is a Light that Never Goes Out: Neil Finn, Johnny Marr and the Flickering of Popular Music

Some pop concerts arch beyond a single night or list of yearly favourites. Remember The Beatles at the top of the Apple Building, with John Lennon's wild fur coat, squalling hair and flying fingers. The Band's *Last Waltz* was transposed, via Martin Scorsese's incisive editing, camera work and direction, beyond a great final gig for Dylan's backing group and into the eulogy of a generation. The *Last Waltz* danced between mockumentary and documentary, generational envy and generational angst.

Another great concert enfolds passionate and complex musical trajectories from Manchester to Melbourne, London to Auckland. In late March 2001, Neil Finn assembled musicians he respected. They rehearsed for a few days at Kare Kare above a gothic beachfront, and then performed four concerts at St James Theatre in Auckland, New Zealand. The resultant concert survives on compact disc, video and DVD under the title *7 Worlds Collide*. Besides contacting his brother Tim, Neil Finn telephoned Eddie Vedder and Radiohead's Ed O'Brien and Philip Selway, who all decided to appear on stage with a songwriter they admire. One more notable performer also journeyed into the Pacific to join the ensemble.

When Neil Finn gathered his postmodern supergroup at Kare Kare, Johnny Marr became the fulcrum of the band. It was a fascinating choice. The Smiths had a success always promised to Split Enz, but never delivered. This article takes Johnny Marr's presence and performance at this concert as a motif and metaphor, investigating how both music and memory travel from the first industrial city to the Antipodean edge of Empire.

Popular culture transforms and translates the icons and imaginings of a time, remaking a place through popular memory. Slicing Morrissey from The Smiths, moving Marr from Manchester, means that 1980s popular music tethers a new Antipodean soundscape to an old industrial landscape. In the new media context of digital music, a remaking of colonial spaces is possible through the memories of popular music.

Sally Breen: "Hollywood Made Me" and "Vertical Vegas"

These texts explore ideas about the production of culture in postmodern cities, those of the "new frontier," which, represented by Los Angeles, Las Vegas and Australia's Gold Coast, offers accelerated, ahistorical, and dispersed spaces and experiences. Key characteristics of the new frontier city, such as spectacle, subterfuge, simulation and speculation, are manifested in the work's thematic and stylistic approaches. The first text explores a variety of celluloid and fictional sources, and the second uses fiction, to

examine the collapse of distinction between the “real” (traditionally represented by the city and urban formations) and the hyperreal (presented by fictionality). Each text ultimately functions as a treatise on how the writer can merge both fictional and non-fictional perspectives to construct meaning and narrative in the seemingly random and impenetrable urban landscapes of the new frontier.

Mirjana Detelic: The Place of the Symbolic City in Constructions of Nation or Religion: A Case of Balkan Folklore

This article is based on folklore studies of oral epic tradition in Serbo-Croat (or, depending on territory, Croat-Serbian) language which was mutual to the majority of the former Yugoslavia’s population (in fact all but Slovenes and Macedonians). The corpus of 1200 oral epic songs was chosen among other folklore genres because of their strong ideological position, which makes them the only form of oral literature where the town appears as a human habitation clearly defined in time and space. In all other forms of traditional culture, urban space is imagined and represented either as a miraculous or elfin place (as in fairy-tales, ritual poetry, short literary forms, *et al.*), or as a notion with a name but without a content (as in etiological and other legends). In contrast, epic poetry builds the image of urban space as a centre of power and earthly rule, equating the very concept of the potency of the “state” with the number of a state’s towns and cities. In epic poetry only—because it deals with ethical, social, and political norms as they effect (and affect) the complex relationship between the state, its ruler, religion, and nation—urban spaces are modelled as places with structure, important enough to go to war for. This is always so in the South Slav material where politics and religion are intertwined more than they should be, causing and caused by permanent Christian-Muslim clashes and truces. As recent war experience in the Balkans shows, the latter sense of the term “town” in particular persists, giving rise to circumstances of the greatest risk for the survival of culture, traditional or otherwise.

Steffen Hantke: Fond Memories of Alienation: Images of the City in Contemporary Victoriana

From fiction to film and graphic novels, contemporary Victoriana perform a postmodern recuperation of nineteenth-century urban experience as a series of violent sensual shocks. This performance responds, as a critique and as a corrective, to the dissipation and dissimulation of raw sensual experience in postmodern culture. However, this is not simply a manifestation of nostalgia. Frequently, the audience’s insertion into the urban fabric itself is thematised so that nostalgia is bracketed and its ideological implications challenged. Similarly, contemporary Victoriana often transcend the dichotomy, which used to organise much of nineteenth-century and early twentieth-century discourse, between cities as utopian or dystopian spaces. What emerges is a highly idiosyncratic new imagery of the city in which current issues of urban politics, like gentrification and pacification through surveillance, are critically reflected.

Dilek Inan: Harold Pinter's Cinema: Filming the City

For Walter Benjamin film is most important in the visualisation of the urban environment. He notes that only film commands optical approaches to the essence of the city, this is because it is able to capture the flux and movement of the urban environment, to record the spontaneous and the ephemeral.

This paper will look at three film adaptations by Harold Pinter. Films focus on an analysis of society and social space—an environment *beyond* the closed space, *beyond* the film set—metaphorically, symbolically and linguistically. Filming the city is about 'gaze structures', watching, and becoming a *flâneur* in a commodity world.

Reunion is the German painter Fred Uhlman's Holocaust story. *Reunion* deals with an historical fact, the reality of metropolitan life in the decaying world of Stuttgart in Nazi Germany—a terrifying wasteland. The protagonist's mental space shows the historical decomposition of the city and it becomes a real, physical sphere, which is implanted in every contemporary audience's mind. The film shows the city as an extension of the protagonist's own experience as a child; at present it is an alien place of his memories, the depositor of a frozen, historic past and a nauseating present.

The Comfort of Strangers, Pinter's screen treatment of Ian McEwan's novel, is another script that is infected with the catastrophe and corruption of fascism, which translates a disturbing notion of "otherness," another alien place of the characters' dreams and memories but this time Pinter interprets the 'other' foreign city as identical with Britain in the 1980s. Here, violence and horror are lulled into stupor by the glittering superficiality of Venice. Pinter translates Venice as a distressing, threatening and confusing place through the eyes of his wandering characters. Pinter portrays Venice—the city of self-estrangement—as a suffocating place, imprisoning people in its mazes.

Pinter's film adaptation of *The Trial* was filmed in Prague, Czechoslovakia, in March-May 1992. Pinter visualises the urban environment, the masculine city *The Trial* first published in Britain in 1935. Like Stuttgart and Venice, Prague is another decaying world, a terrifying wasteland under tyranny. Prague is infected with the catastrophe and corruption of dictatorship. However, whereas *Reunion* explores a city in the memory—the depositor of a frozen, historic past—Pinter's city in *The Trial* is an emblem of a nauseating present. Whether Pinter shows the European city through the outsider's eyes (*Comfort of the Strangers*), or the city dweller's (*The Trial*), he shows the same world of injustices. It is a world of irrational dogmas that one cannot question, and irrational desires that one dare not face.

[Turkish] Harold Pinter'ın Film Senaryoları: Sinemada Şehir

Walter Benjamin, şehrin görselleştirilmesinde filmin çok önemli olduğunu savunur. Şehrin özünü anlamak için film sanatındaki görsel yaklaşım gereklidir. Yalnızca film sanatı şehirdeki hareketi ve akışı yakalayabilir, anlık ve geçici olayları kaydedebilir.

Bu çalışma, Harold Pinter'in sahneye uyarladığı üç filmi inceler. Filmler toplumların ve toplumsal alanların analizini yaparlar. Bu alanlar mecazi anlamda ve

sembolik olarak kapalı sahne setinin dışına çıkarlar. Şehrin filmini çekmek; bakmak, izlemek ve ürün dünyasında amaçsızca dolaşmak ile ilgilidir.

Tekrar Birleşmek (Reunion) Alman ressam Fred Uhlman'ın Holocaust hikayesidir. *Reunion* Nazi Almanyasının çürüyen ve ürkütücü şehri olan Stuttgart'ın tarihi gerçeklerini anlatır. Kahramanın hafızasında kalanlar, şehrin yaşadıklarını, her çağdaş sinema oyuncusunun aklında yeniden canlandırır. Film, şehri, kahramanın çocukluğunda yaşadıklarının bir uzantısı olarak gösterir. Şu andaki şehir ise hatıralarının geçtiği yabancı bir yer, dondurulmuş bir tarihin saklandığı, tiksindirici bir yerdir.

Pinter'in Ian MeeEwan'ın romanından uyarladığı, *Yabancıların Rahatlığı (The Comfort of Strangers)*, da yine şehirde geçen, bozulmuş, yıkıma uğramış, 'öteki'nin dışlandığı, sonunun getirildiği, ölümcül bir Venedik anlatır. Fakat burada Pinter 'öteki' yabancı şehri, 1980lerin İngilteresi ile özdeşleştirir. Buradaki şiddetin, korkunun üzeri Venedik'in pırlıtısı ile örtülmüştür. Venedik karakterlerin gözünde boğucu, tehdit edici, kaybedici labirentleri ile insanları hapseden bir yer olarak canlandırılır.

Pinter'in Franz Kafka'nın *Duruşma (The Trial)*'in çekimleri Mart-Mayıs 1992'de Prag'da gerçekleşmiştir. Stuttgart ve Venedik gibi Prag da çürümüş, ürkütücü, tehdit edici, diktatörlüğün hüküm sürdüğü bir şehirdir. Fakat, *Reunion* hafızada, tarihte kalmış bir şehri keşfederken, *The Trial* nefret verici o anki durumu anlatır. Pinter ister Avrupa şehrini yabancıların gözünden anlatsın (*Comfort of the Strangers*), ister şehrin kendi insanının yaşadıklarından anlatsın (*The Trial*), aynı haksızlıkların dünyasını gösterir. Bu dünyada körükörüne bağlanılmış, insanların yüzleşmekten korktuğu inanışlar vardır.

Melanie Kloetzel: A Trek Through Pseudo-Utopia: Irvine, CA and Beyond

Planned communities that blossomed in the United States in the 1960s were often driven by utopian dreams. One of these communities, Irvine, California, developed almost overnight and, in its materialisation, quickly transformed itself into a utopia-gone-wrong. This paper analyses Irvine as a utopia/dystopia by employing a dual voice technique. Delving into the theories of Edward Soja, Michel Foucault, and David Harvey, among others, as well as physically exploring Irvine's spatial configuration, it confronts the limits of utopian design in terms of social inequity, corporeal control, and homogeneity.

James McDougall: Post-Cultural Revolution Beijing: Making a Space for *Today*

The focus is the special constellation of political, literary, and architectural forces that created a space for the Xidan Democracy Wall in late-70s Beijing, where the literary magazine *Jintian (Today)* was distributed through a kind of "wall literature." The essay begins with Bei Dao's poem "Declaration" as a way to enter into the intellectual and political world of Beijing in the late 1970s. City walls had transformed into palimpsests for poetry, and circulation centers for the latest ideas, where discourses erupted and collided after the repressive and monologic regime of the Gang of Four. On this platform some of that generation's most important poets and thinkers would voice their songs and ideas, providing an insight into the structural implications of the city and memory, the city and literature, the city and politics, and the city and forgetting. This paper

investigates how these discourses of the city provide a mnemotechnics for narratives of the modern nation. For Beijing of the late 1970s, this relation to modernity is uniquely situated in its post-imperial/post-colonial revolutions that took place during the twentieth century. [Keywords: China, Historiography, Residual Modernism, Bei Dao]

Alexander Murray: Forgetting London's Future: Urban Memory, Critique and the Threat of Nostalgic Entropy in Michael Moorcock's *King of the City*

As London's postwar communities began to alter rapidly with the onset and acceleration of gentrification, there remains a problematic question as to how cultural production should regard these changes and recall those communities that have disappeared. For canonical London novelist Michael Moorcock, these changes, along with the cultural legacy of the 1960s, bring about the threat of what this essay terms "nostalgic entropy." Moorcock's 2000 novel *King of the City* thematises this interplay between cultural memory and decline through a complex reflection on the dramatic shifts in postwar London. Through a savage critique of the retrogressive tendencies in contemporary culture, it is argued, Moorcock suggests that contemporary London is forgetting its own future, able only to recycle old forms of community and cultural production.

Nick Redfern: "We do things differently here:" Manchester as a Cultural Region in *24 Hour Party People*

The essay examines the representation of Manchester as a cultural region in *24 Hour Party People* (Michael Winterbottom, 2002). It argues that in dramatising the emergence and development of the regional music scene in Manchester, from the advent of punk in 1976 to the decline of Manchester and the closure of the Hacienda in the early 1990s, the film appropriates a "punk style" to represent the Manchester music scene. This scene is associated with an ambivalent attitude to Northern identity, with new cultural spaces in the city that develop free of the centralising influences of the London-based music industry, and where the distinction between producers and consumers of cultural products is blurred.

Tomislav Zelic: Technological and Occult Media in Modern Mass Society: on Döblin's City Novel *Berlin Alexanderplatz*

This essay attempts to reconstruct various functions of technological and occult media in modern mass society, as represented in Döblin's city novel *Berlin Alexanderplatz—The Story of Franz Biberkopf* (1929), using concepts and methods from media theory and literary criticism inspired by media theory as well as urban sociology, mass psychology, and psychoanalysis. The focal point is the literary representation of natural and supernatural shock experiences in the city such as visits to the movie theatre, street-car rides, detention at the prison and insane asylum, sexuality and aggressiveness, traumatic states of panic, mass hysteria, and delirium. The main thesis is that the literary

representation of such experiences not only follows the so-called “cinematic style” for which Döblin calls in his poetics but that the city novel itself also reflects internally on the aesthetic status and function of media. Following systems theoretical approaches to modern literature, the essay then examines how Döblin uses modern mass society as the medium of his novelistic form and the average person Biberkopf as modern mass society’s exemplary form of individuality. After a short excursus about the relationship between psychiatry and literature the focus shifts to an external perspective on the city novel as a medium. In this connection the essay will discuss the cultural debate between Döblin’s contemporaries about the crisis of the novel.

[German] Technische und okkulte Medien in der modernen Massengesellschaft—über Döblins Großstadroman *Berlin Alexanderplatz*

Abstract: Dieser Essay versucht, verschiedene Funktionsweisen von technischen und okkulen Medien in der modernen Massengesellschaft zu rekonstruieren, wie sie in Döblins Großstadroman *Berlin Alexanderplatz—Die Geschichte vom Franz Biberkopf* (1929) präsentiert werden, und zwar anhand von Begriffen und Methoden der Medienwissenschaft und medientheoretisch orientierten Literaturwissenschaft sowie der Großstadtsoziologie, Massenpsychologie und Psychoanalyse. Im Zentrum der Analyse steht die literarische Darstellung von natürlichen und übernatürlichen Schockerlebnissen in der Großstadt, wie zum Beispiel einen Kinobesuch, eine Straßenbahnfahrt, Aufenthalte im Gefängnis und der Nervenheilstätte, Sexualität und Aggressivität, traumatische Panikzustände und Delirien. Die Hauptthese lautet, daß die literarische Darstellung solcher Erfahrungen nicht nur, wie Döblins Poetik fordert, einem cineastischen Stil folgt, sondern der Großstadroman auch innerästhetisch auf den Status und die Funktion von Medien reflektiert. Im Anschluß an systemtheoretische Ansätze zur modernen Literatur wird sodann erörtert, wie sich Döblin der modernen Massengesellschaft als Medium für seine Romanform und des Durchschnittsmenschen Biberkopf als exemplarischer Form des Individuums in der modernen Massengesellschaft bedient. Nach einem kurzen Exkurs über die Beziehung zwischen Psychiatrie und Literatur kommt der Großstadroman selbst von einem externen Standpunkt aus als Medium in den Blick. In diesem Zusammenhang wird Bezug auf die zeitgenössische Kulturdebatte über die Romankrise genommen.

[Croatian] Tehničke i okultne medije u modernom masovnom društvu—o velegradskom romanu *Berlin Alexanderplatz* Döblina

Sažetak: Ovaj esej pokušava rekonstruirati različite funkcije tehničkih i okultnih medija u modernom masovnom društvu kao što su prikazane u velegradskom romanu *Berlin Alexanderplatz. Die Geschichte vom Franz Biberkopf (Berlin Alexanderplatz—Priča o Franzu Biberkopfu)* (1929) Döblina uz pomoć pojmova i metoda iz znanosti o medijama i književnosti, te sociologije velegrada, psihologije mase i psihoanalize. U centru pažnje stoji književni prikaz prirodnih i nadnaravnih doživljaja šoka u velegradu, kao naprimjer posjet u kinu, vožnja tramvajom, boravak u zatvoru i bolnici za živčane bolesti, seksualnost i agresivnost, traumatičnija stanja panike i deliriji. Glavna trvdnja glasi da književni prikaz tih doživljaja ne slijedi samo kinematografskom stilu kojeg Döblin zahtjeva u svojoj poetici, nego da velegradski roman isto estetski reflektira na status i

funkciju medija. Sljedet ćemo sustavno-teoretskim prilazima modernoj književnosti u raspravi o tome kako se Döblin služi modernom masovnom društvu kao medij svoga romana, a istovremeno prosječnog čovjeka Biberkopfa kao primjernom obliku pojedinca u modernom masovnom društvu. Nakon kratkog ekskurza o odnosu između psihijatrije i književnosti promjenit ćemo pogled na samog velegradskog romana kao medij s vanjskog stajališta. U svezi s tim ćemo se pozvat i na suvremenu raspravu o krizi romana u Weimarskoj republici.