Karin Peters / Lisa Zeller / Julia Brühne (Mainz)

Introduction

In his seminal study *Metahistory* (1973), and later in *Tropics of Discourse* (1978), Hayden White argues that representations of history employ narrative means to present a certain version of historical events. Moreover, Benedict Anderson stresses that the development of the modern national state would be inconceivable without printed media, and, subsequently, the telling and reading of national history (cf. Anderson 2006). Imagined communities, however, do not only relate to history by means of shared practices and knowledge but also by means of shared affects. This is to say that members of an imagined community believe that they truly *feel* the verity and reality of their own history (cf. Cassirer 1974: 37–49). Narratives of history always affect us and are therefore effective as mythical tales that give form and 'reality' to the imagined community. Defining the use of such mythical tales "that constitute the 'imaginative aspect' of cultures of memory as imagined communities", Stephanie Wodianka moreover states that "the vivid image of the past in each member of their communion is based on a subjective awareness of distance and / or closeness of memory in a temporal, modal and identificatory sense, that is imagined as shared with the other members." (Wodianka 2005: 60)[1]

An impressive example for the production of such a "vivid image" of a close past aimed at the construction of an imagined community – based on the closeness of this memory – is Agrippa d'Aubigné's epic *Les Tragiques*. Begun in 1577 and first published in 1616 (see Weber 1969: XXIII–XXIV), this affective, baroque narration of the French wars of religion from the Huguenots' point of view makes large use of visual structures, the narrator presenting himself as an eye witness to the historical events. The descriptions of the St. Bartholomew's Day massacre begin with the arrival in Paris of the Protestant guests to the weddings of the Prince of

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[1] Wodianka uses the distance / closeness-dichotomy to describe different modes of memory: "Myths are characterized by the fact that, on the one hand, their object of memory is located in the temporal or transtemporal remote horizon, but, on the other hand, they are brought into the proximity, the closeness of memory, into the present through repetition and actualization; their meaning is experienced in the present, is being made present […]." (2005: 61)

Condé and Marie de Clèves as well as of Marguerite of France and Henry of Navarre:

> Premierement entroit en Paris l'infidelle
> Une troupe funebre : on void au milieu d'elle
> Deux princes, des chrestiens l'humain et foible espoir ;
> Pour presage et pour marque ils se paroyent de noir,
> Sur le coup de poison qui de la tragedie
> Joüa l'acte premier, en arrachant la vie
> A nostre Debora. (D'Aubigné 1969: 168)

This narrative is addressed to those who already know what happened and who understand the allusions to the "deux princes" (of Navarre and of Condé), to "nostre Debora" (Jeanne d'Albret, Henry de Navarre's mother) and the "coup de poison" that allegedly killed her. The possessive adjective "nostre" clearly establishes the community the speaker identifies with: the Protestants. He then describes the dawn of the ominous day drawing the curtain of night and uncovering the tragic spectacle that he had already seen announcing itself by the death of the Protestants' female leader, represented as the tragedy's first act:

> Voici venir le jour […]
> Le jour marqué de noir, le terme des appas,
> Qui voulut estre nuict et tourner sur ses pas :
> Jour qui avec horreur parmi les jours se conte,
> Qui se marque de rouge et rougit de sa honte.
> L'aube se veut lever, aube qui eut jadis
> Son teint brunet orné des fleurs du paradis ;
> Quand, par son treillis d'or, la rose cramoisie
> Esclatoit, on disoit : "Voici ou vent, ou pluye."
> Cett'aube, que la mort vient armer et coiffer
> D'estincelants brasiers ou de tisons d'enfer,
> Pour ne dementir point son funeste visage
> Fit des vents de souspirs, et de sang son orage.
> Elle tire en tremblant du monde le rideau,
> Et le soleil voyant le spectacle nouveau
> A regret esleva son pasle front des ondes,
> Transi de mirer en nos larmes profondes,
> D'y baigner ses rayons ; […]
> Satan n'attendit pas son lever, car voici :
> Le front des spectateurs s'advise, à coup transi,
> Qu'en paisible minuict, quand le repos de l'homme
> Les labeurs et le soin en silence consomme,
> Comme si du profond des esveillés enfers
> Grouillassent tant de feux, de meurtriers et de fers,
> La cité où jadis la loy fut reveree,
> Qui a cause des loix fut jadis honorée
> Qui dispensoit en France et la vie et les droicts,
> Où fleurissoyent les arts, la mere de nos Rois,
> Vid et souffrit en soy la populace armee
> Trepigner la justice, à ses pieds diffamee. (*Ibid.*: 169)

This description amplifies the already well-known story of this day, generally told with horror ("jour qui avec horreur parmi les jours se conte"). The narrator uses a

pathetic symbolism of colours (black and red) and personifications that allow him to associate specific emotions (shame, regret) with the abstract day or with the sun, objective witnesses – unlike him – of the crimes against his community. The possessive adjective "nostre" ("nostre Debora") may be understood as being inclusive or exclusive, but once the reader is emotionally affected by these descriptions and empathizes with the Protestants, he identifies with them and, hence, is included in the speaker's 'we'. D'Aubigné's history makes him see what d'Aubigné and his narrator saw, and makes him take his point of view:

> Mais qu'est-ce que *je voy* ? un chef qui s'entortille,
> Par les volans cheveux, autour d'une cheville
> Du pont tragique, un mort qui semble encore beau,
> […]
> Aussi *voy-je* mener un mari condamné,
> Percé de trois poignards […]
> *Je voy* le vieil Rameau à la fertile branche (D'Aubigné 1969: 172, our emphasis)

Recounting the provincial massacres following the Parisian mass assassinations, the narrator asks his eyes:

> Où voulez-vous, mes yeux, courir ville après ville,
> Pour descrire des morts jusques à trente mille ?
> Quels mots trouverez-vous, quel style, pour nommer
> Tant de flots renaissans de l'impiteuse mer ? (*Ibid*.: 177)

D'Aubigné's narrator explicitly searches for a style to turn into words the historical visions, that is, to make the visual readable. He does so by paradigmatically adding one tableau to the next ("Voy encor ce tableau", *ibid*.) and by repeating the same judgment that shall provoke the same emotional responses again and again and to bind the individual reader to the Protestant community.

History is, as Fredric Jameson has repeatedly stressed, always the "absent cause" (Jameson 2009: 132) of aesthetic forms, accessible only via narration. Narrative forms that link memorable mental images to narrations of national history are, therefore, a "form of social praxis, that is, […] a symbolic resolution to a concrete historical situation" (*ibid*.: 104). The symbolic resolution d'Aubigné offers in *Les Tragiques* is a typical "narrative of the losers" (Quint 1993: 195ff.): an epic lacking the linear, teleological structure of the "narrative of the winners" like Virgil's *Aeneis*, and characterized by a paradigmatic series of narrative passages added one to the other (Quint 1993: 9). The losers of history are affectively bound together via the narration that, in the end, imagines doomsday, when the evil – the Catholic

prosecutors – will be punished and the community of former losers will finally be turned into the community of winners:

> Voy de Jerusalem la nation remise,
> L'Antechrist abattu, en triomphe l'Eglise.
> […]
> Mais premier que d'entrer au prevoir et descrire
> Tes derniers jugements, les arrest de ton ire,
> Il faut faire une pose et finir ces discours
> par une vision qui couronne ces jours (D'Aubigné 1969: 184)

Before turning to the future and to God's point of view, it seems that the speaker has to re-direct his view to the past, add another vision in order to assure that his reader approves the side he, as God's spokesman, will take when he comes to imagine the Last Judgment.

Historical narrations like this one and those described by Hayden White do not only occur in textual, but also in visual form. One might think of representations such as Delacroix's *Liberté guidant le peuple* (1830), that engrained the mythical image of the revolutionary *Liberté* in Western visual memory (evoked again, for instance, during the republican march in Paris after the attacks of January 2015). Like d'Aubigné's Protestant version of history, the various images of the *Liberté* contrast with competing versions of the revolutionary history, channelling different kinds of affects. The French counter-revolution had already produced a number of caricatures and pamphlets since 1789 – images that consistently went against the identification of the French people with their new form of government: narratives of a monstrous revolution devouring its children and having 'emasculated' a strong monarchical France spread fear and, therefore, *phobos*.

The interdisciplinary autumn school *Distance and/or Close-Up: Visuality, Community and Affect in Representations of History* held at Johannes Gutenberg University in Mainz (Germany) in October 2015 and the collection of articles that resulted from it all addressed these questions of how texts create images, how images tell (hi)stories, how politics use images, and what role we can ascribe to affect in this context. "Affect", departing from its semantic origin in the Antique *pathemata* (*passio*, *affectus*), may be understood as an emotional quality that 'happens' to us or 'is done' to us (cf. Barck 2000: 19).[2] Pathos can therefore be used to unfold a calculated aesthetic impression (cf. Altieri 2003 and Ott 2010). As affects can be activated, triggered, or refreshed by textual or visual narrations that aim at producing an effect

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[2] For the distinction between passion, emotion and affect, see Böhme (1997).

on their public, literary and art studies are an important tool to reflect on those (potential) effects. Hence, current research on the interface of representations, politics and affects consistently brings the questions into focus what power – including political power – emotions have over us and how they are constructed (see Adorf/Christadler 2014: 13).[3]

According to Roland Barthes, political myths create secondary connotations and may, to all appearances, produce diverse effects that form the basis of affective communities. Barthes has developed this idea in the discussion of French imperialism in his *Mythologies* (1957): Pointing at a cover photo of *Paris Match*, he explains the logic behind and the functioning of visual mythemes used for political ideology. For Barthes, the young black soldier on the cover is an example of a 'second-order' sign that shows the apparently successful identification of the subjugated colonised with the French empire. Barthes explains the second-order connotation at work as follows: the photograph refers to French Imperialism in Africa and thus, implicitly, to the processes of decolonialisation during the 20th century, which, in the 50s and 60s, keep France in suspense and therefore need to be averted. According to Barthes, the picture of the black soldier is "une image riche, vécue, spontanée, innocente, *indiscutable*" (Barthes 2002: 832) and contains a "savoir confus" (*ibid*.) – a somewhat vague awareness of a second-order connotation, or even an affective identification with the political myth behind it: "le salut du nègre s'épaissit, il se vitrifie, il se fige en un considérant éternel destiné à *fonder* l'impérialité française" (*ibid*.: 838). The 'mythical image' therefore channels euphoric fantasies of France's imperial greatness and strength as being the origin of a 'superior' nation. Here, France appears to be a stable Empire.

Philip Manow has shown how such visual fantasies and idealized, mythical representations of the community, such as, for instance, the frontispiece of Thomas Hobbes' *Leviathan*, are always linked to narratives that tell of the alleged origins of those communities. In France, idealistic political images of this kind are connected with the rise and fall of the absolute monarchy (cf. Kirchner 2001) and abound especially after the execution of Louis XVI (cf. Manow 2011: 123–125). However,

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[3] See for instance the analyses of representations of power and the orchestration of politics in Witthaus / Eser (eds., 2016). Following José Ortega y Gasset, who has stated that myths operate like 'psychological hormones', the editors argue that "Bilder, Geschichten und Mythen der Macht setzen die Unterworfenen in Bewegung, sie sind die psychischen Hormone der Bewegten und leisten den Übertrag ins Reich des Intrinsischen." (*Ibid*.: 8)

such images are two-fold. They are a strategy to cope with the political events and create political myths but they can also unfold a 'subversive message' (cf. *ibid*.: 109), e.g. unfold the horrific memory of the decapitated king as an unstable basis for the ideal of a republican unity of the nation. Therefore, the mythical image in Barthes' sense must avert the potentially phobic connotations of certain ambivalent aspects of history and create some kind of political fetish. However, as Manow suggests, it may also evoke new phobic connotations, which, in turn, prevent the intended fetishization and thus destroy the political myth.

One of the central theoretical references of the autumn school was therefore an approach from political theory describing the political role of affect: In his study *Posthegemony*, Jon Beasley-Murray has shown how politics may not only be thought of in terms of established institutions or as a social contract. He rather focuses on affect and habit, e.g. on immanent processes that go hand in hand with the emergence of socio-political structures that are subsequently transcended into the idea of the state. The necessity of disguising or denying the fact that its community has been constructed is part of this state's ideology (cf. Beasley-Murray 2010: 15– 67; 174ff.). Barthes would have called this *naturalisation*: ideological myths do not only transcend a first semiotic level but are always also a "parole dépolitisée" and deprived of their historicity: "le mythe est constitué par la déperdition de la qualité historique des choses: les choses perdent en lui le souvenir de leur fabrication" (Barthes 2002: 853–854). The state denies its own irrational story of origin, without being able to fully contain its affective heritage. Therefore, in each field of political affects, ambivalent affective effects remain beyond control. Beasley-Murray calls this the affective "escape" (2010: 67).

The autumn school re-addressed these questions and interrogated the "fabrication" of political myths. Its discussions were based on the hypothesis that the activation of affective resorts of the national past also reactivate the immanent, corporal and emotional processes[4] that precede the institutionalization of communities. Our emphasis therein lied in showing how this activation is able to trigger either libidinous identification or phobic and destructive a/effects.

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[4] Georges Bataille has a similar understanding of immanence in group rituals where individual boundaries of experience dissolve and enable humans to experience something bigger than themselves by immersion in acts of violence, for example, turning the social experience into a kind of horizontal transcendence. See Bataille (1973: 67, 111) as well as the introduction in *L'Érotisme* from 1957 (Bataille 1987).

Beasley-Murray consistently stresses that affects are "both excessive and foundational" (Beasley-Murray 2010: xv); or, in Brian Massumi's terms: "something always escapes" (Massumi 1995: 96; Beasley-Murray 2010: xxi, 7). Following Massumi, Beasley-Murray understands the power of affect both in terms of ideological "capture" and of subversive "escape" (*ibid*.: 128, 139, 144, 161). According to him, images and texts are never fully absorbed in ruling discourses, because they are constantly subjected to a dialectics of enclosure and break-away. He convincingly illustrates this on behalf of photographs of Eva – Evita – Perón that were taken when she was already suffering from cancer. Although weakened by the illness that would lead to her early death in 1952, she is still able to present herself as 'mother of the nation', to move the crowd and to unite the heterogeneous group of *peronistas* with their many different backgrounds. However, there is a kind of double communication at stake here: in one of the last pictures taken of Evita (see *ibid*.: 65[5]), one can see how Juan Perón in fact seems to 'hide' behind her when he holds her up to help her stand. The 'subversive message' of the image, which made for Evita's idolization in Argentina and that went around the world, is, therefore, that the populist leadership of the 'strong man' Perón relies merely on the affective power of a weak woman (*ibid*.: 64–67). This is where visuality, community and affect come together: ideologemes affectively congeal ("capture") or melt away ("escape") in the image that tells of the history of the state apparatus. 'Mythical images' are community-forging because they transform an affective and corporeal experience of group immanence into a transcendental myth that can be communicated and passed on to other generations. However, as long as affect is involved, the motto applies: "Something always escapes."

This is why one ought to take into account the perspective of the viewer who receives a 'mythical image' – not always is a critical analysis of affects possible. As early as in ancient rhetoric, affects have been understood as hardly representable or transferable. Both the production of 'mythical images' and their reception are therefore ambivalent in terms of affect. The question how the *mythologue* can analyze myths from a distance and where this distance reaches its limits, has already bothered Barthes (cf. Barthes 2002: 840–841, 866–867). The interpretation of myths can therefore be described as a dialectics of a 'distant' interpretation of affect within

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[5] The photograph is available at http://blog.targethealth.com/history-of-medicine-152/ [11.08.2017]

rhetoric and iconographic traditions, and of examining the visually as well as verbally produced affects in a – maybe in turn affective? – 'close-up'.[6]

Compartmentalized in four different sections, we present the articles that have stemmed from the autumn school. The first part, "Revolution, Community and Affect in French Representations of History", deals with the question how the different stages of French revolutionary history are reflected in different kinds of texts and images alike. Dorothée Lanno (Strasbourg) focuses on genre paintings representing private aspects of the political revolution, that is, for instance, representations of the imprisoned royal family or intimate scenes of departing soldiers. She reflects upon the relation between 'private' emotions and public history and shows how the foundational picture languages of revolution and counter-revolution aim at politically affecting their viewer. A detailed analysis of the images reveals that the language of emotions is at times frustrated by affective escape in Beasley-Murray's sense of the word.

Karin Peters (Mainz) examines the theoretical ramifications of Roland Barthes' concept of myth both for the wider field of cultural memory or political affect theory and textual analysis alike. Treating the *Mythologies* as yet another example of the cultural politics of emotion in Sara Ahmed's sense, it is possible to derive a reading practice of literary affect from this classic of cultural theory. Where Barthes concerns himself with the contemporary 'Frenchness' of red wine or bourgeois French marital life, 19th century writer Victor Hugo in turn fabricated his own (mostly visual) myths of French history in his novels. They depend on the creation of sensual images or palpable surfaces of depth and pull their readers deeper and deeper into the 'time of the nation', thus making it possible to *feel* national history. It is therefore the texture or *écriture* of both Barthes and Hugo that provides the emotional glue necessary for the constitution of imagined communities like the French nation, but as the analysis shows, such affective writing not only triggers positive emotions of identification but also carries phobic affective weight that can throw a shadow over the euphoric tale of revolution and modernity.

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[6] See Sedgwick (2003: 123–151) for the difference between hermeneutics trying to explain and control affects depicted or aroused in literary texts and her own plea for a more immersive practice of reading that allows for close (emotional) contact between even the academic reader and his or her object (going beyond what is commonly known as the intellectual practice of close reading, which focuses mainly on the structure and not on the 'event' of literature).

Lisa Zeller (Mainz) analyses Alexandre Dumas père's historical novel *La Reine Margot* and his novella *La Dame pâle* as two different examples of the use of affect and visual memory in narrative representations of history before and immediately after 1848. Representing the transformation of the destructive affects of the 16th century religious wars into the structured emotion of an all-inclusive future state, *La Reine Margot* tells a foundational story of a reunited French nation. Making use of the visual memory of the Revolution's female allegory of the nation and coupling it with the figure of the future Henri IV, Dumas telescopes distant and more recent national history. *La Dame pâle*, however, shows what escapes in such representations and accounts for the affects that have not yet been contained and transformed into stabilised, constituted emotion and that may lead to the death of the newly founded Second Republic.

Finally, Clara Zgola (Paris) discusses literary texts about May 68 and the Occupy movements of the 1980s, which activate the memory of the Paris Commune. She argues that these texts form a somewhat imaginary palimpsest of narratives and images of a *Paris rouge*. Paris is thus presented as a space where theatricality and the ability for self-staging become utterly important. Her examples (Claude Arnaud's *Qu'as-tu fait de tes frères*, 2010, and François Cusset's *À l'abri du déclin du monde*, 2012) may, hence, show how the literary genre of the novel provides an "affective glue" (Ahmed 2014: 10–11) that serves as a "prosthetic memory" (Landsberg 2004) for current generations.

The second part, "Violent History: Visions of Victims, The Victims' Vision", deals with four extremely different case studies. Using the example of Lohenstein's baroque dramas *Cleopatra* (1661/80) and *Sophonisbe* (1669), Katharina Worms (Trier/Heidelberg) describes how history is composed here as a conflicted eulogy of the Habsburgers (Leopold I.) and not, as one might think, as positive analogy to salvific history. The utopia of the great future of the Holy Roman Empire is backed up by quotations from Early Modern principles of prudence (*Klugheitslehren*): first of all, the mastering of one's affects, especially if one is a political leader. Cleopatra is represented here as a rather hybrid character. She is a victim of Roman/Habsburgerian dominance who stands both for 'oriental' excess as for cold-blooded political calculation. One prominent symbol for political affects escaping the hegemony of the Habsburg rulers in the play is the serpent: by means of oscillating between an

Egyptian symbol of power and the ever present Roman threat, resulting in Cleopatra's death by venom, it ominously foreshadows the demise of the peripheral Egyptian empire. The spectators and readers thus empathize with the downtrodden rather than glorify the rulers.

Isabelle Le Pape (Paris) shows in her discussion of present-day German artists how the visualization of 20th century traumas can create a tangible *mémoire des formes*. By using different material (for instance, human hair or lead), artists like Anselm Kiefer debate the difference between nature and culture as an affective dimension of art. Art thereby becomes a cathartic act that allows for a historical *prise de distance*. The tension between emotional charge ('close-up') and distance, however, most often remains. Ranging thus between rational distance and (involuntary) corporeal affect, these artworks question the monumental and declamatory dimension of art.

Anna Huber (Trier) examines contemporary representations of Jeanne d'Arc. She asks how depictions of Jeanne d'Arc's gender transgression are linked with French collective national identity. The works either emphasize the myth of virginity or, on the contrary, excessively underline her sexuality. Jeanne d'Arc therefore becomes an ambivalent collective myth, at the same time appealing and repelling, which engages in traces of affective nationalism on the one hand and reflects or criticizes the political use of the myth on the other.

In his analysis of the performance exhibition *Exhibit B*, Pedzisai Maedza (Capetown) focuses on a similar problem, describing the role of the viewer in the context of historical memories preserved in a museum. *Exhibit B* deals with the memory of colonial violence, contrasting archival knowledge with direct, corporeal staging. The re-enacted scenes of colonial violence against blacks provoke affective reactions in the spectator perambulating through the installations. Feelings normally deemed 'adequate' for the handling of historic guilt (feelings, which, as Sara Ahmed has shown, can help a nation sustain its identity) are challenged by these affects. History therefore becomes "captured time" in *Exhibit B*; it becomes, in Alison Landberg's terms, a "prosthetic memory" – the spectators affectively experience a past world they have not lived in as they become part of the show and are subjected to the performers', representing the former victims', gaze.

The third part of the collection is dedicated to "Visions of Invasion, Segregation and Coexistence". Marina Buch (Mainz) opens this chapter with an article on

French reactions to the acts of war in Asia at the beginning of the 20th century. She discusses a great amount of caricatures of the time, illustrating the ambivalent, phobic representations of a weak France prone to lose its imperial hegemony, and strong Asian leaders and warriors, depicted in a blend of esteem and fear. The minatory affective fact of an invasion by the 'yellow peril' refers, however, both to the future and to the past, given that the picture language reverts to the invasion of the Mongols several hundred years ago. Oddly, the phobic discourse therefore becomes a kind of "effet d'identité" in pre-war France.

Subsequently, Rahul Dev (New Delhi) examines the visual culture of the Dalit, a highly underprivileged caste ('untouchables') in Indian society. His article deals with the question of the role that Dalit public and popular culture assumes within contemporary Indian identity politics. In which way can affect serve as a viable tool to analyze how values, judgements and opinions concerning the Dalit are prior to cognition and will? Exploring the specific economy of affect that applies to the visual practices of the Dalit, he shows how their art, which has so far been mostly neglected by upper-caste elites, helps to finally proclaim the pedagogical wealth of the Dalit in politics, artifact and history.

The last article of this section is dedicated to contemporary video art. Joshua Synenko (Trent) asks how video artists like Israeli Yael Bartana engage in social problems such as 'cultural amnesia', the need for companionship in the age of 'nomadism', and the problem of belonging in post-national times. He discusses Bartana's video trilogy about the utopian political movement of Slawomir Sierakowski, who calls for three million Jews to return to Poland. The trilogy reverts to conventional, propagandistic political images while simultaneously calling for a critical distance when it comes to unchallenged identification with national or cultural history.

The fourth and last part of the issue, "History, Myth and Ideology in Popular Culture", deals with works of journalism and popular culture, such as documentary features, commercials and comic books. At the outset, Sigrun Lehnert shows how the German newsreel ("Wochenschau") of the 1950s and 1960s are an 'archive' and a symbol of national self-representation in postwar Germany. Carefully chosen melodramatic music, for instance, evokes certain emotions in the spectator and exceeds the borders of a purely informatory newsreel. Somewhat solemn montage and framing help coming to terms with the National Socialist past, while the myth of the economic miracle "Made in Germany" is established. Of special importance here is

the guiding theme of the ruin: once a rather positive symbol of painful reconstruction the image of the ruin did later become a symbol of underdevelopment.

The subsequent article by Ivan Lima Gomes (Goias) examines the importance of Latin American comics of the Cold War period and discusses how they have shaped young readers on an emotional level. The comics reject, for instance, classic US-American super hero characters and offer, on the contrary, the utopia of new, authentic Brazilian or Chilean heroes. The new heroes with their strength and power evoke positive affects, especially in Chile, where Superman is opposed to the socialist ideal of the "new men of tomorrow".

Julia Brühne (Mainz) closes the issue with a socio-cultural analysis of Coca-Cola TV commercials. Asking about the political implications of various advertising campaigns from the 1970s until 2014, she argues that the categories of affect and multitude here serve as effective means for selling Coca-Cola as embodiment of a peaceful, multicultural – and allegedly not at all capitalist – revolution. By going global, Coca-Cola becomes an invisible, transnational sovereign that aims at replacing previous political authorities with the illusion of a happy, borderless community of Coca-Cola consumers. Drawing on Fredric Jameson's hypothesis of "the waning of affect" in postmodernism, she challenges Massumi's idea of an autonomous affect before or beyond discourse and asks to what extent it is even possible to distinguish between affect and emotion and, respectively, 'good' and 'bad' multitudes within the 'revolutionary' Coca-Cola universe.

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