

## **Band 10: Mythos Stadt – Stadtmythen**

*János Riesz*

### **Atlantis: Ideale Stadt und kolonialer Mythos.**

#### **Am Beispiel des Romans *L'Atlantide* (1919) von Pierre Benoit**

*Summary:*

The story of Atlantis begins with Plato's late dialogue *Kritias* and its reception can be described as development of the potential of the myth's different meanings. The focus of this paper will be on the novel *L'Atlantide* (1919) by bestseller author Pierre Benoit (1886-1962), a book translated into many languages that exists in many cinematographic versions. It can be read in connection with France's colonial conquest in Northern Africa, combining the utopian element with the contemporary historical context in an action full of suspense.

*Dieter Ingenschay*

### **Mythisches Madrid? Geschichte und Spezifik der literarischen**

#### **Anverwandlung einer iberischen Metropole**

*Summary:*

Although the literary ‚myth of Madrid‘ arises as early as in the works of B. Pérez Galdós, the great boom of Madrid novels does not begin until the 1950s. Drawing on the emerging literary social criticism, C. J. Cela's *La colmena* stands for a new way of modelling the metropolis which will be radicalized in new forms during the late Franco era (in Martín-Santos's works). The so-called *movida* celebrates (as in Muñoz Molina, Mañas, Umbral) the metropolis, whereas the city chronicles conjure the death of this Madrid. The aftermath of the terrorist attacks on March 11<sup>th</sup> 2004 and a constantly changing world of postmodern media inform the contemporary Madrid novel as well as numerous re-writings of the Civil War, opposing the ‚pact of silence‘ of the immediate post-Franquist era and demanding a new active form of remembering the past. Together with the literary discourses themselves, the concept of *madrileñismo* emerges, a *mise-en-scène* of the city's uniqueness, that continues its myth until today.

*Julius Erdmann*

### **Un moi insatiable du non-moi. Der Mythos des Flaneurs zwischen visueller und mobiler Stadtaneignung**

*Summary:*

Many works belonging to the cultural history of the Occident use the representation of the *flâneur* to refer to the myth of an artist or philosopher strolling around in cities. The present article tends to understand this myth (following Barthes) composed of the action of physical movement and the concept of observing reflection. Following historic examples of the *flâneur* (Köhn 1987) and his theorization by Mercier, Baudelaire and Benjamin, the article will depict the different levels of the *flâneur*-myth. The topological theory of space by Serres and de Certeau will show the *flâneur*'s particular perspective on the city as a readable space of signs and further as a reference to general human culture. At last the article tries to develop a critical perspective on the myth by showing how it is hiding basic levels of movement and perception, e.g. the local dependence of reflection and the adiaphorization of perception (Bauman 1997). By this, the myth can be seen as a historical tendency due to deep transformation of urban live.

*Ralph Buchenhorst*

### **Berlin – Buenos Aires: Mythos und Erinnerung im Vergleich zweier urbaner Räume**

*Summary:*

The present contribution develops a discourse analysis of contemporary approaches in urban space to combine the local identity of memorial sites with the necessity to participate in global communication processes. It emphasizes that although metaphorical representations are still relevant in urban settings, they no longer can be unified by a single meta-myth. Nevertheless, the article wants to convey that the illegibility of contemporary mega-cities is not the consequence of a decline and degeneration of the idea that cities are integrated socially and through communication, but represents the chance to understand urban spaces as forums in search for a collective identity based on the work of remembrance.

*Monika Sokol*

### **Kreative Ausgänge und Übergänge der Ghetto-Zone. Muster und Wandel des Urbanen in Hip Hop-Videos**

**Summary:**

This contribution deals with the creative dynamics of semiotic layering in music videos. Making use of an analytic tool based on Marshall and Eric McLuhan's tetrad-model, it is meant to explore how representations of urbanity in Hip Hop-videos (US-American and French) have been reanalyzed and innovated as a pattern over time, starting from the symbolic representation of a concrete context and passing through poetological usage and the establishment as a set of prototypical markers up to an abstract semiotic frame serving to integrate a-typical referential domains. As one might expect, French conventions differ from those observable in US-productions. Especially the transgression of concrete urban confines seem to be less developed and acceptable, which once again proves to what extent older cultural stereotypes – such as the French value-bias between *la ville* and *la province* – determine the development of local Rap- and Hip Hop-practice.

*Mara Persello*

### **Der Mythos St. Pauli zwischen Identität und Gentrifizierung**

**Summary:**

The myth of the city, from a semiotic point of view, is the story lying behind the relationship between space and people, grounding the identity of both. The rituals that citizens repeat in their everyday life can be seen as the practices that attest their belonging to the neighbourhood on one hand, and reaffirm the identity of the place on the other. Using the pattern of spatial arrangements, theorised by Landowski, this paper will identify how the different actors acceding the scene of the Hamburg district of St. Pauli (residents, tourists, architects) adopt the myth. In recent years, the city district of St. Pauli is undergoing a dramatic development, as the architectural renewal brings with it a new kind of citizen and a general transformation of the rituals, practices, uses taking place in a new environment. The changes caused by Gentrification do not just destroy old buildings, they also leave behind a dangerous vacuum of identity, as the latter is bound to everyday rituals performing the myth, eventually de-contextualised.