

Jukka Sihvonen & Juhana Stedt:

GAMERHIZOMES

Deleuze, naturalism, computer

Following Gilles Deleuze's cinematic taxonomy one can subdivide computer games into parallel categories such as perception games, action games and affection games. The fourth category in the taxonomy of the movement-image is called the impulse-image which offers a name for speaking about the role- or adventure games as impulse-games. According to Deleuze this type is connected to naturalism. Instead of the mimetic representation, naturalism as a philosophy concerns conceptualizations such as becoming and the pack. Becoming-animal requires an involvement in a pack which means that becoming in general is a process based on multiplicity. In the arts, naturalism does not mean "to imitate the Nature"; it means a process of representation and narration that foregrounds becoming, multiplicity, proximity, and the pack.

Whereas the affection-image refers to notions such as "idealism", "any-space-whatever", "affects", "feeling" and "power", and the action-image to "realism", "defined milieu", "modes of behaviour", "representing" and "action", the impulse-image in-between these two points to "naturalism", "originary world", "elementary impulses", "becoming" and "energy".

These philosophical approaches and concepts are then applied to an "exemplary" electronic PC-game *The Lord of the Rings, Vol. 1* (1990). In conclusion: the originary world is the entire area or the game's "virtual map" to which Frodo and the rest of the pack have access through the player. This world, in its digital existence, is literally in the "rhizomatic root"; in the disks and the memory of the computer. The derived worlds seen on the monitor are connected to the originary world in various ways. The impulses belong to the originary world but they achieve their visible and audible form only in the derived world as particular modes of behaviour, which all seem to be based on violence. Instead of being directly and realistically represented, this violence is naturalistic: for the player its

energy is attached to the impulse to "stay alive" - if not forever at least till the end of the game.

Translation: Jukka Sihvonen

Tapio Onnela:

POWER THAT FIXES THE IMAGE

- Photography in the field of knowledge and control

New modes of representation and social regulation were of central importance during the formation of industrial societies. Institutions mixing discipline, caretaking and education were formed during the 19th century. An essential part in the construction of these institutions was the development of new methods of perception, record keeping and surveillance systems. Photography was an important medium in this knowledge production and the birth of power relations. This article is about photography in relation to the institutions which benefited from its practices. The central focus is on the edges at which power relations and new practices started interacting.

The usefulness of photography was also realized among human sciences. Physiological and phrenological categorizations, anthropological measurements and studies used photography. In Finland people started to search the original and correct representation of the Finnish race with the help of photographs. They were used in attempts to recognize criminals; the prisons started to collect photo lists of convicts. Criminologists tried to find the basic criminal type with the help of photographs.

Photography was part of a bureaucratic and statistical process, which produced new relationships between knowledge and power. Its essential task was building an archive. Modern computerized systems and videocamera surveillance methods which reach almost everywhere are heirs to these early and technically still cumbersome methods. Nowadays people are more easily and delicately pinned down on the field of power as objects of knowledge and information.

Translation: Jukka Sihvonen

Veijo Hietala:

FROM THE THEORY OF IDEOLOGY TO THE IDEOLOGY OF THEORY

Traditionally it was assumed that the task of academic research is an objective depiction and analysis of the world and reality. After the poststructuralist turn in the humanities and social sciences it has become a commonplace to claim that there is no such thing as an objective perception of reality, simply because reality itself is a construction which is processed through various ideological - discourses. Consequently, the poststructuralists have accused traditional theories of false pretensions of transparency.

The present paper argues that many poststructuralist theories have themselves fallen into the same trap, i.e. they tend to forget their own ideological basis and act as if their premises had been verified as unequivocal truths. This tendency was most striking in the neomarxist Althusserian "school" in the late 1960s and early 1970s, but also later poststructuralism shows similar inclinations: e.g. "no doubt" the subject is a product and not an origin, "self-evidently" differences between people are cultural and not biological.

The "death of the author" was arguably the most curious offspring of poststructuralist ideology. In its attempt of demystifying the artist and for the fear of the concepts of "individual" and "origin" this project led to an overall mystification of artistic creation itself. Unlike other citizens, the artist was apparently not responsible for her or his undertakings.

In similar fashion the recent resurrection of the author has an ideological basis. Feminism, ethnography, New Historicism and the like need the notion of "individual", which may in future lead to the other extreme, to boundless glorification of artistic and other individual activity.

Translation Veijo Hietala