

Greece, Spain, and Slovenia. One has to remember the iconic image of Brecht's musing face with just a tinge of smile.

Deleuzian Delusionary Dividualism

Benjamin's diagnosis of the "age of mechanical reproduction," as one could say following Timothy Murray's logic, can be taken as a thought pattern that opens new venues of reflection on just what is being produced in the framework of reading and writing, looking, seeing, learning, and knowing. Curiously, another comparison between two periods – namely, the 1920s and 2010s – springs up: in the time of Döblin and Benjamin as well as in today's contemporaneity it is necessary to deal with a crisis, first of all political, economic, and financial, and also a crisis of art forms, considering that artists in all genres are searching for some new social relevance. The crisis, which appears in Badiou's terms as a surge of the *real* within reality, points in the direction of subjectivity, which inexplicably succumbs to forms of domination within a system paradoxically based on the notion of freedom. Yet another transformation of forms of social life and culture is evolving, and so the citizen, as a psychological subjectivity attached to literary and other kinds of narratives, becomes not only decentred, but in Deleuze's vision also deprived of indivisibility in the form of an individual. I am recalling that at the dawn of the digital era in 1990 Deleuze wrote a prophetic article called *Society of Control*, in which he detects a complex change in the social environment: from an environment of enclosure, as analysed by Foucault, there is a transition to the *society of control* (here Deleuze is recalling Burroughs). An entire range of institutions faces a manifest crisis within the new mode of capitalism, which Deleuze labels *capitalisme de surproduction*. "Individuals have become 'dividuals,' and masses, samples, data, markets, or 'banks'" (Deleuze, 1990: p. 244, English translation, 1992: pp. 3–7). Digital technology serves as a tool of society of control. An important aspect of Deleuze's assessments in this essay is a hint against techno-fetishism: "Types of machines are easily matched with each type of society – not that machines are determining, but because they express those social forms capable of generating them and using them" (Ibid.). What I am talking about here is a social form, within which a particular type of "non-personality" is taking shape. The formulae of life of this society contain a decomposition of what has been the incorporation of empirical subjectivity: the individual. Particular *dividuals* are now simultaneously citizens, actors, stakeholders, entertainers, immigrants, a combination of attributes and de-