



*Working Papers
of the Department of Ecocommunication*

NR10

*Adam Mickiewicz University
Faculty of Modern Languages and Literature
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Poznań 2013

The Nazi concentration camp: an extreme case of the dystopian culture and communicative dystopia

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*In loving memory of the members of my family,
victims of the Nazi atrocities and concentration
camps*

1. Introduction

Culture is the highest dimension of human existence. Apart from being biological entities/organisms, we as a distinct species are also exceedingly social and cultural. That is, we cultivate our 'humanness' on the basis of our evolutionarily attained biological potential within the social-cultural dimension which in the human species has reached the highest degree of complexity. The latter dimension may be regarded as the dimension where further changes may occur as we continue to dwell on Earth. These changes may be both positive and negative, and that is why we may distinguish between two types of culture existing vis-à-vis each other: the positive 'eutopian culture', making the Earth a basically good place, and its negative counterpart, 'dystopian culture', making the Earth a basically bad place. Following Deleuze and Guattari (1980/1987) and DeLanda (2006), culture may be viewed as an ultimate 'assemblage' of various elements, as a form of superstructure, where further evolution may take place owing to an interplay of all the elements assembled. It may proceed through a further intensification (or weakening) of both eutopian and dystopian features and may thus strengthen (or weaken) the two types of culture mentioned above. In the present paper, an attempt is made to focus on the dystopian culture as an assemblage in its most brutal manifestation, the concentration camp, as resulting from an interplay two forms of assemblage, the collective assemblage of enunciation, and the collective machinic assemblage, both saturated with dystopian features.

Concentration camps have been defined as both the culmination and places of the practical realization of the 'dystopian culture' adhering to the most brutal and dystopian

philosophy of conquest, subjugation, exclusion and extermination of both individual people and entire ethnic communities, where they were detained. That is, they were arbitrarily interned there and, while staying there, they were not subject to the benefits of legal court trials and processes of law as understood in civilized terms, so eloquently expressed after the WWII (1948) in the *Universal Declaration of Human Rights* (see Puppel, 2007). Whereas the ghetto, which may be regarded as a weaker 'solution' to the radical minimization (i.e. degradation) of the acceptable human living conditions and thus a weaker version of 'dystopian culture', may be defined as a mixed spatial-cultural design, that is, a quarter of a city where individuals, members of a minority (religious, ethnic, racial, etc.), were/are forced to reside as a result of social, political, or economic pressures inflicted by some external and basically uncontrollable authorities.

Both milieus are characterized by adhering strictly to the predator/prey economy (see Anderton, 2003; Mehlum et al., 2003) based on state-induced and state-protected practices of predation, theft, exploitation, extortion and mass killings. Subsequently, the said minimization (or complete removal) of any symptoms of comfort and the deliberate imposition of harsh conditions of everyday life including various forms of physical, social, cultural, and economic deprivation, on those human individuals who were sentenced to this kind of predicament without their consent, are an integral part of the dystopian type of culture where the oppressed humans were simply viewed as 'perishable/disposable entities'. No doubt, the physical and well attested presence of the concentration camp (and of the ghetto) in human history may also be viewed as evidence showing the emergence of new and radically negative environmental zones (e.g. the zone of destruction) based on the said dystopian philosophy and a subsequent development of new and dystopian subsistence patterns. The presence of what is referred to below as the 'concentration camp predicament' is also connected with the imposition and maintenance of special communicative practices saturated with such features as deliberate harshness, brutalization of social conduct and vandalization of linguistic discourse through the imposition of the simplicity of linguistic forms and predominantly punitive content as well as various forms of licensing of language and communication resources in the service and practice of everyday formal camp encounters of the detainees with their oppressors, also including a host of other features which jointly underlie the communication practices of conquest and subjugation held in these dreadful places and in the underlying framework of the predator/prey economy as part of the dystopian culture.

In the present paper, an attempt is made to discuss the phenomenon of the German concentration camp as one of the most extreme cases of organized and state-induced attempt directed toward the dehumanization of the human race in history, especially by forcing humans into a deliberately engineered 'dystopian culture', of which the concentration camp was but a particularly drastic realization. In it, the particular dimension of 'communicative dystopia' was developed with the intention of precluding the legal occurrence, maintenance and development of the whole richness of communicative practices normally exercised by the human communicators and thus with the intention of inhibiting a further progression of the human linguistic-communicative potential. In the normal circumstances, that is, under no brutal pressure from any organized militant institution(s), the human communicators tend to perform from within the maximally diversified and fully accessible linguistic-communicative resources, that is, by means of a rich plethora of forms within the maximally open public-communicative space. This is definitely not the case in the overall conditions of the ghetto and the concentration camp where all public communications on the part of the detainees must be performed according to the dictates of the oppressors, for if no strict and basically inhibitory rules are obeyed, the inmates are brutally physically oppressed, e.g. by being beaten. This is illustrated in the following testimony of a prisoner detained in Sachsenhausen (IS1):

Those who didn't know the song were beaten. Those who sang too softly were beaten. Those who sang too loudly were beaten. The SS men inflicted savage beatings.

In addition, the paper is aimed at serving as some kind of a memento addressed to all the human communicators so that no such socially hostile and degenerative communicative milieu are ever preferred and constructed by humanity. In this respect, it should be observed that the cumulative and negative 'ghetto-concentration camp predicament', of which the 'concentration camp predicament' (hence CCP) is a part, as an extreme instance of the dystopian 'closed communicative space', should most naturally be opposed to the open civilian spaces and to the maximally diversified and maximally 'open communicative space' of the entire globe, most distinctly symbolized by the most inclusive and maximally open digital space of the Internet. The latter may also be referred to as the human 'virtual predicament' (hence VP). The parameters of the latter phenomenon will not, however, be dwelled upon in a systematic way here. Instead, focus will be placed on the maximally dehumanizing dystopian closed communicative space of the CCP complex. In this way, a tentative portrait of the

'DNA' of the dystopian culture may be outlined while its parameters are distinguished and briefly discussed. In the final section of the paper such a tentative portrait will be proposed.

2. The structure of the dystopian CCP

Before embarking on the task of describing the dystopian communicative practices developed and held in the closed communicative space of the CCP at any length, it is imperative to outline the very structure of the CCP in more physical terms. The outline should, therefore, include the physical features of this type of dystopian space, the direct dystopian arena (or assemblage) for the dehumanization process, shown as a series of steps, of which the communicative encounters of the hangman-victim type were a significant part. The physical dimension of the CCP may be defined by distinguishing the following two categories:

- (a) the physical structure of the dystopian space of the CCP
- (b) the physical features of the dystopian communicators (i.e. hangmen and their victims) of the CCP.

2a. The physical structure of the dystopian space of the CCP

Dehumanization step I: the syndrome of the finite/bounded space

Being closed spaces, concentration camps (and also ghettos) are subject to what one may call the functioning of the syndrome of dehumanization of which 'the syndrome of finite/bounded space' is an important component. The latter is manifested and attains its goal in such a way that the doomed individual human organisms/individuals/inmates/detainees are forced to co-exist in a bounded and limited area thus being exposed to suffering all kinds of more or less intense and intentionally designed discomfort, both physical and mental in nature, including organized extermination, performed by a group (or groups) of dystopian individuals operating within the status of the 'hangman'. The syndrome of finite/bounded space is then usually realized in practice by isolating the human individuals from the rest of the world and crowding them behind some kind of a fence system (concrete, wooden, barbed-wire, etc.) within a limited and negatively engineered area, that is, saturated with a host of dystopian features, most notably with an imposition on the detainees of very primitive and dehumanizing habitation conditions. Examples of this extremely dystopian 'habitat', a form of dystopian reterritorialization (or rather deterritorialization), so dramatically opposed to the normal dwelling conditions, are shown below (Fig. 1 and Fig. 2)



Fig. 1

(Source: <http://www.google.pl/imgres?q=photos+of+birkenau&start=979&un>)



Fig. 2

(Source: <http://www.google.pl/imgres?q=photos+of+stuthoff&um=1&hl=pl&>)

A further elaboration of the dehumanization process realized in the CCP is the intensification of the dystopian character of the space of the concentration camp by means of the arrangement of the inside of the areas of the CCP designed for inmate habitation. Thus, the inside is always harsh and primitive, deliberately uncomfortable or extremely uncomfortable, and devoid of any signs of the usual human care for the warm details of the coziness and intimacy of the human abodes maintained in freedom, as shown in the photos below (Fig. 3 and Fig. 4). Below, the view of the empty bunkers of the Auschwitz concentration camp and of Majdanek may serve as an illustration of the extremely dehumanizing and entirely degraded and undignified harshness of the insides of the housing constructions designed for the crowded habitation by the doomed detainees and for communicative practices held therein and co-determined by the very nature of the place.



Fig. 3

(Source: <http://popish.flog.pl/wpis/4145620/przestrzen-sypialna-barak-kwarant>)

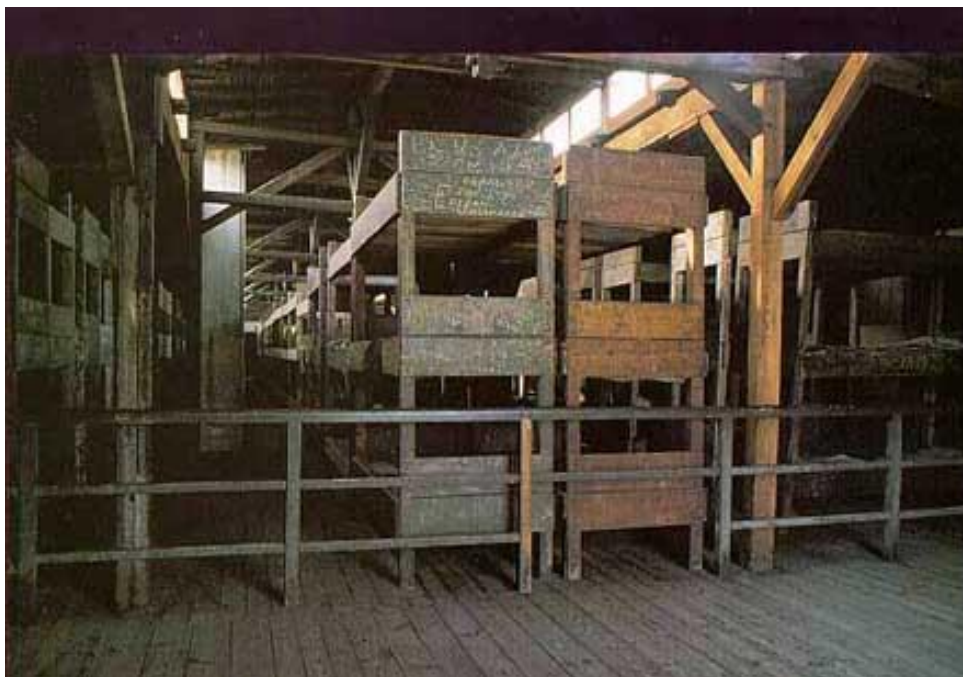


Fig. 4

(Source: <http://www.google.pl/imgres?q=photos+of+majdanek&um=1&hl=p>)

Dehumanization step II: the CCP linguistic landscape

The severely bounded and usually geometrical space of the concentration camp may be thought of as an extremely negative and therefore dystopian homolog of the city (as shown in the figures below, Fig. 5 and Fig. 6). In the photo of Birkenau shown in Fig. 5, the camp barracks are helplessly monotonous in their primitive and unified architectural design based on the repeatability of the same pattern which is subjugated to the prevalent and overwhelming idea of spatial uniformity aimed at allowing for the total control of the prisoners and their mobility by means of this primitive spatial-architectural program. The program may be regarded as being deliberately engineered towards introducing and exerting an oppressive and threatening influence on the detainees' sense of togetherness and individual security. Such a sense of togetherness and individual security is under normal circumstances generated and maintained by the diversified and prohuman city landscape filled with a maximally diversified architectural design.



Fig. 5

(Source: <http://www.google.pl/imgres?q=photos+of+birkenau&um=1&hl=pl>)

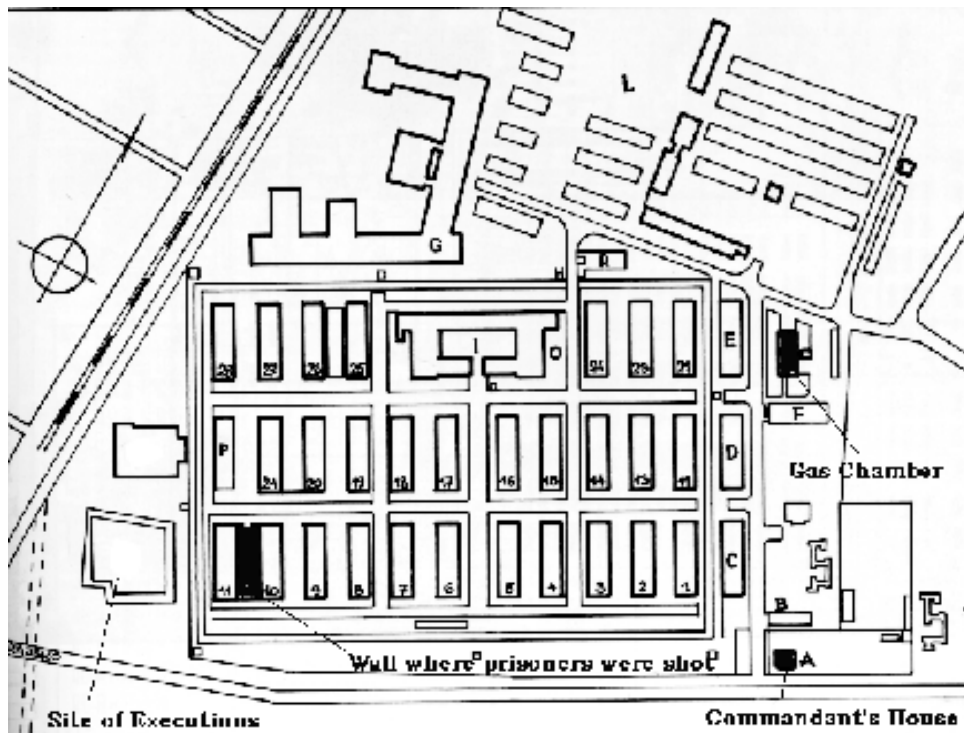


Fig. 6

(Source: <http://www.google.pl/imgres?q=photos+auschwitz&start=681&ui>)

The camp area, almost like the open spaces of the modern city, is marked with printed signs as parts of the linguistic landscape of the place as a system of enunciation (see Deleuze and Guattari's concept of 'collective assemblage of enunciation'). However, the dramatic difference between the city's linguistic landscape and its eutopian system of enunciation and that of the camp with its dystopian system of enunciation is indicated by the drastic scarcity, simplicity and primitiveness of their graphic lay-out as well as by the decidedly punitive and deterrent nature of the written content of the signs distributed throughout the camp's area. In this way, the area is designed to herd off the detainees as if they were all a very special animal species, 'literate cattle', as shown in the figures below (Figures 7 through 14). The camp's linguistic landscape may therefore be branded as a drastically dystopian one, a topography of terror, due to the lack of graphic and flamboyant diversity containing varied, pro-human, pro-interactive, and generally pro-life content, so characteristic of the open and vibrant space of the city (see e.g. Grześkowiak, 2010; Shohamy et al., 2010).

Instances of camp graphics:



Fig. 7

(Source: <http://www.google.pl/imgres?q=jedem+das+seine&start=405&um=1>)



Fig. 8

(Source: <http://www.google.pl/imgres?q=arbeit+macht+frei&start=382&um=:>)



Fig. 9

(Source: <http://www.google.pl/imgres?q=nazi+camp+signs&um=1&hl=pl&sa>)



Fig. 10

(Source: <http://www.google.pl/imgres?q=vorsicht&start=500&um=1&hl=pl&>)



Fig. 11

(Source: <http://www.google.pl/imgres?q=halt+st%C3%B3j&um=1&hl=pl&sa=>)



Fig. 12

(Source: <http://www.google.pl/imgres?q=halt+st%C3%9Cj&hl=pl&sa=X&tbo=>)



Fig. 13

(Source: <http://www.scrapbookpgaes.com/AuschwitzScrapbook/Photos/Ga>)



Fig. 14

(Source: <http://www.google.pl/imgres?q=neutrale+zone&um=1&hl=pl&sa=N>)

An analysis of the scarce linguistic means employed in these graphic materials which were distributed over the camp area would point to their primitive lexical fundamentality, unmistakably threatening content, and the most noxious use of the imperative mood also collectively designed to scare off the detainees. Obviously, the purpose of placing these signs in the finite camp space was not to make such a place a vibrant and socially friendly and open one aimed at inviting spontaneous communicative interactivity, but, on the contrary, to indicate its gloomy, closed, emotionally negative and therefore completely dystopian character aimed at inhibiting any communicative spontaneity and creativity.

2b. The physical features of the dystopian communicators (i.e. hangmen and their victims) of the CCP

The populace of the concentration camps basically consisted of two categories of people whom we may regard as the dystopian communicators, namely the hangmen, that is, those individuals, both male and female, who, while keeping the entirety of their own human rights intact, were in addition fortified with the absolute power over the lives of the detainees and were thus imbued with the sense of divine omnipresence, and the victims who were devoid of

every human right and who were, on the contrary, imbued with the sense of the fragility and meaninglessness of their bodies and lives. This simple and dramatic hangman – victim division had severe consequences for the communicative practices held in the concentration camps as will be briefly shown below. The two categories, the hangmen and the victims, are shown in the photos below (Figures 15 through 17).

Dehumanization step III: the hangmen as dystopian communicators - the hangman's syndrome

The syndrome mentioned above is what one may expect to function with regard to an individual (or a group of individuals) to whom complete power over other human individuals had been delegated. Usually, the syndrome is easily recognized, for its core characteristic is the overwhelming and publically recognized dominance of punishment as a means of all social regulations employed in the camp. It is manifested publically by the hangmen's wearing uniforms in the closed space of the camp, also by assuming some kind of a lordly posture (see Fig. 15, Fig. 16 and Fig. 17 below), and by adhering to the public proliferation of the linguistically limited resources of oppression as instances of legal communications (e.g. the infamous *Lagerordnung*) developed for the purpose of strict control of the detainees (Fig. 18 and Fig. 19), and, above of all, in committing all kinds of acts of brutal terror, including acts of mass destruction (genocide), that is, participating in countless acts of the utmost vandalization of the sanctuary of the human body (Fig. 20 and Fig. 21). No doubt, such a treatment of human beings as 'perishable/disposable entities' would simply render (and did render) any more sophisticated communications along the hangmen-victim axis an unnecessary waste of time and effort on the part of the hangmen.



Fig. 15

(Source: <http://www.mirror.co.uk/news/real-life-stories/horace-greasely-bri>)



Fig. 16

(Source: <http://google.pl/imgres?q=nazi+camp+crews&start=150um=:>)



Bundesarchiv, Bild 183-R70579
Foto: o.Äng. | 1839/1930 ca.

Fig. 17

(Source: <http://google.pl/imgres?q=ossietzky&um=1&hl=pl&sa=N&tbo>)

Bekanntmachung OBWIESZCZENIE

Am 22.10.1943 ist in der Volkswacht (VW) in Warschau unter dem kriegsrechtlichen Oberbefehl auf einem Massenabschusslager der Schutzpolizei verurteilt worden Hans-Joachim Wulfsberg, 5. Schutzpolizeibattalion mit 7 Angehörigen des Waffen-SS getötet und einige weitere Schutzpolizisten verwundet. Durch Aussagen eines bei dem Oberbefehl beteiligten Angehörigen der Polizei WOLFGANG LESAKOWSKI, geb. 12.12. in Dabitz, wohnt in Warschau, Zamiaty 20A, wurde festgestellt, dass der Oberbefehl von einer Teilgruppe der eigentlichen Widerstandsorganisation „PZP“ begeben worden ist.

Die Vergebung wurde geleistet durch die nachfolgend aufgeführten 103 Personen, die durch die Straftatendeckelung der Schutzpolizei gemäß §§ 1 und 2 des VO zur Bekämpfung von Angriffen gegen das deutsche Reichswort Nr. 16, vom 22.11.1943 wegen Waffenbesitzes und Tötens an verurteilten Organisationsmitgliedern des KZ, und am 22.11.1943 zum Tode verurteilt worden sind, am 22.10.1943 überführt wurden können.

Dies 22.10.1943 = große d. Polizeitabelle) somit die Namen dieser Gruppe an demselben 2. Abschnitt polizei verurteilt (1. Abschnitt 20) nicht, aber diese Namen werden polizei verurteilt, nämlich Franz Kutschera, polizeiliche Angehörige, die nicht angegeben sind, darunter POLICJA WILKOCZA LESAKOWSKIEGO, Nr. d. 12.12.1943 = in Dabitz, wohnt in Warschau, Zamiaty 20A, wurde festgestellt, dass der Oberbefehl von einer Teilgruppe dieser Gruppe begeben worden ist, nämlich „PZP“, wohnt in ul. Żytki 10.

Jeder selbst in polizeiliche kriegsrechtlich verurteilt, die nicht angegeben sind, darunter POLICJA WILKOCZA LESAKOWSKIEGO, Nr. d. 12.12.1943 = in Dabitz, wohnt in Warschau, Zamiaty 20A, wurde festgestellt, dass der Oberbefehl von einer Teilgruppe dieser Gruppe begeben worden ist, nämlich „PZP“, wohnt in ul. Żytki 10, am 22.10.1943 = in Dabitz, wohnt in Warschau, Zamiaty 20A, wurde festgestellt, dass der Oberbefehl von einer Teilgruppe dieser Gruppe begeben worden ist, nämlich „PZP“, wohnt in ul. Żytki 10.

Nr.	Name	geb.	Wohnort	Nr.	Name	geb.	Wohnort
1	51	...	...	...
2	52	...	...	...
3	53	...	...	...
4	54	...	...	...
5	55	...	...	...
6	56	...	...	...
7	57
8	58
9	59
10	60
11	61
12	62
13	63
14	64
15	65
16	66
17	67
18	68
19	69
20	70
21	71
22	72
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32	82
33	83
34	84
35	85
36	86
37	87
38	88
39	89
40	90
41	91
42	92
43	93
44	94
45	95
46	96
47	97
48	98	...	...	...
49	99	...	...	...
50	100	...	...	...

Die Hauptgruppen polizeiliche eigentlicher Widerstandsorganisationen, und zwar vorwiegend der „PZP“, an und waren in einem Teil der oben Genannten in Anzahl genannt.

DER 44- UND POLIZEIFÜHRER
in Dabitz Warschau

Warschau, den 2. Oktober 1943.

Dieses Verzeichnis der eigentlichen Angehörigen der polizeilichen Gruppe, die in polizeiliche der „PZP“, die nicht angegeben sind, darunter POLICJA WILKOCZA LESAKOWSKIEGO, Nr. d. 12.12.1943 = in Dabitz, wohnt in Warschau, Zamiaty 20A, wurde festgestellt, dass der Oberbefehl von einer Teilgruppe dieser Gruppe begeben worden ist, nämlich „PZP“, wohnt in ul. Żytki 10.

DOWÓDCA 44- I POLICJI
in Dabitz Warschau

Warschau, den 2. Oktober 1943.

Fig. 18

(Source: <http://www.solidarni.waw.pl/kutschera.htm>)



Fig. 19

(Source: <http://google.pl/imgres?q=dachau+postcard&um=1&hl=pl&sa>)



Fig. 20

(Source: <http://google.pl/imgres?q=camp+bodies=1&hl=pl&sa=Nc>)



Fig. 21

(Source: <http://google.pl/imgres?q=nazi+camp+hanging+photos&um=:>)

The communicative practices of the camp hangmen are very well documented, especially in various forms of literature (including novels, short stories, diaries, etc.) written by former inmates, particularly after the war atrocities had been ended, in many film productions, and a host of other written documents testifying to their widespread and most utterly negative practices used in the camps. It is therefore rather easy, even after a superficial inspection of their content, to grasp the general principles governing official communication practices adhered to in the CCP. Thus, the most general principle emerging from the various generally available documentary sources which appears to govern all public (i.e. official) communicative practices held in the CCP had to do with the presentation of self through the application of a particular dystopian ‘performance regime’ (see e.g. Goffman, 1959). More precisely, on the part of the hangmen and victims these performance regimes, while allowing for markedly different communicative activities before the hangmen-victim observers, could be expressed in the following way:

(a) with respect to the camp guards, the following sub-rules were generally sanctioned:

be oppressive and show no signs of empathy with the detainees, and to this end communicate in whatever way you find necessary,

*be brief and always communicate with the sense of 'divine' superiority,
be ready to punish the prisoner 'addressee' instantly, including instant killing.*

(b) with respect to the prisoners, the following sub-rules were in order:

be aware of your hopelessly subordinate and slave condition and of all the other inmates,

communicate on command only,

*communicate with the visible signs of obedience and utmost respect for the uniformed
'interlocutor(s)' and other humans in power,*

be ready for receiving instant punishment, including death.

In addition, it should also be observed that the overall emotional lay-out dominating in the CCP was based on the following main affective dimensions: fear, panic, despair, hope, contempt, indifference and hate. It is obvious that such an utterly ferocious combination made the CCP extremely dystopian in nature for, on the one hand, the oppressors were doomed (and many of them were more than willing) to demonstrate the executioners' emotional admixture of indifference, contempt and hate towards the victims in what may be called 'the hangman's syndrome of brutal public oppression'. The victims, on the other hand, were doomed to live their counted camp days immersed in the admixture of all of the above dimensions and in what one may call 'the victim's syndrome of brutal public oppression'. The emotional fear-, hate-, pain-focused and pain-driven (see below) 'textures' of the two groups functioning against each other within the spatially limited confines of the camp may therefore be defined as not only symmetrical but also deeply dystopian owing to their degenerative character (see also Klemperer, 1983; Frijda, 1986; Van Kleef, 2009).

The communicative practices of the hangmen so characterized followed the top sub-rule expressed in (a) above. And while being quite varied in their dystopian nature, they included the following:

- applying all kinds of public vocal humiliation directed towards the detainees (including: shouting derision, contempt and threat, humiliating the prisoners with bawdy expressions uttered at a close face-to-face distance)
- using short utterances in the imperative mood as indicators of domination and official abomination

- administering camp violence, e.g. brutal beatings usually with clubs and floggings, combined with strong vocal humiliation of the victims
- badging the prisoners with all kinds of signs (see Fig. 23 and Fig. 24) thus imposing on the inmates a CCP classification system designed to establish a quasi social and highly dystopian social organization, the 'prisoner society'
- tattooing the prisoners with serial numbers for easy identification and as an additional sign of dehumanization, in form resembling the branding practices of cattle breeders
- sometimes sticking derisive written notices on prisoners' dead bodies exposed to the rest of the prisoner populace to watch.

The combined effect of these dystopian activities was the deliberate introduction of pain, both physical and mental, to the CCP, thus exposing all the victims to its destructive presence in the camp. The overwhelming presence of pain, as a result of such an intensification of negative stimuli (see Kostarczyk, 2003, for a detailed description of the neuropsychophysiology of the process, and Craig, 2009, for a more social approach to the phenomenon of pain), was introduced to the camp reality in order that it becomes a permanent ally to the hangmen in their efforts focused on the shaping up of a new social organization, a new slave society, the 'prisoner society', whose members would then become permanently vulnerable to pain. In this kind of society, pain would constitute an important structural element of the totally dystopian bio-engineering process as well as an invisible controller (it is a direct threat to self and identity) and paralyzer (it threatens the following: who I am, who I want to be, and how I might behave) in all daily affairs, including daily communicative practices. In this way, pain became a chronic and socially regulated (i.e. imposed) phenomenon assisting the perpetrators in their efforts to turn the detainees into a passive and helpless mob. At the same time, since the presence of pain is always accompanied by emotions, the inevitable generation of a whole complex of negative emotions by the detainees as part of their self-defense would additionally sanction the widespread and excessive use of punitive practices by the oppressors.

In communicative terms, the long-term (i.e. chronic) presence of physically-induced and socially regulated pain would result in the generation of human communicators' dystopian and degenerative communicative practices whereby they would perform communicative acts with the visible (i.e. non-verbal) signs of chronic suffering and discontent thus indicating to the oppressors that dehumanization is present and is taking its toll. The negative influence of different degrees of pain on facial expressions is shown on the diagram below (Fig. 22, see

IS2), where the various pain-induced facial deformations are clearly correlated with the occurrences of pain and its intensity.

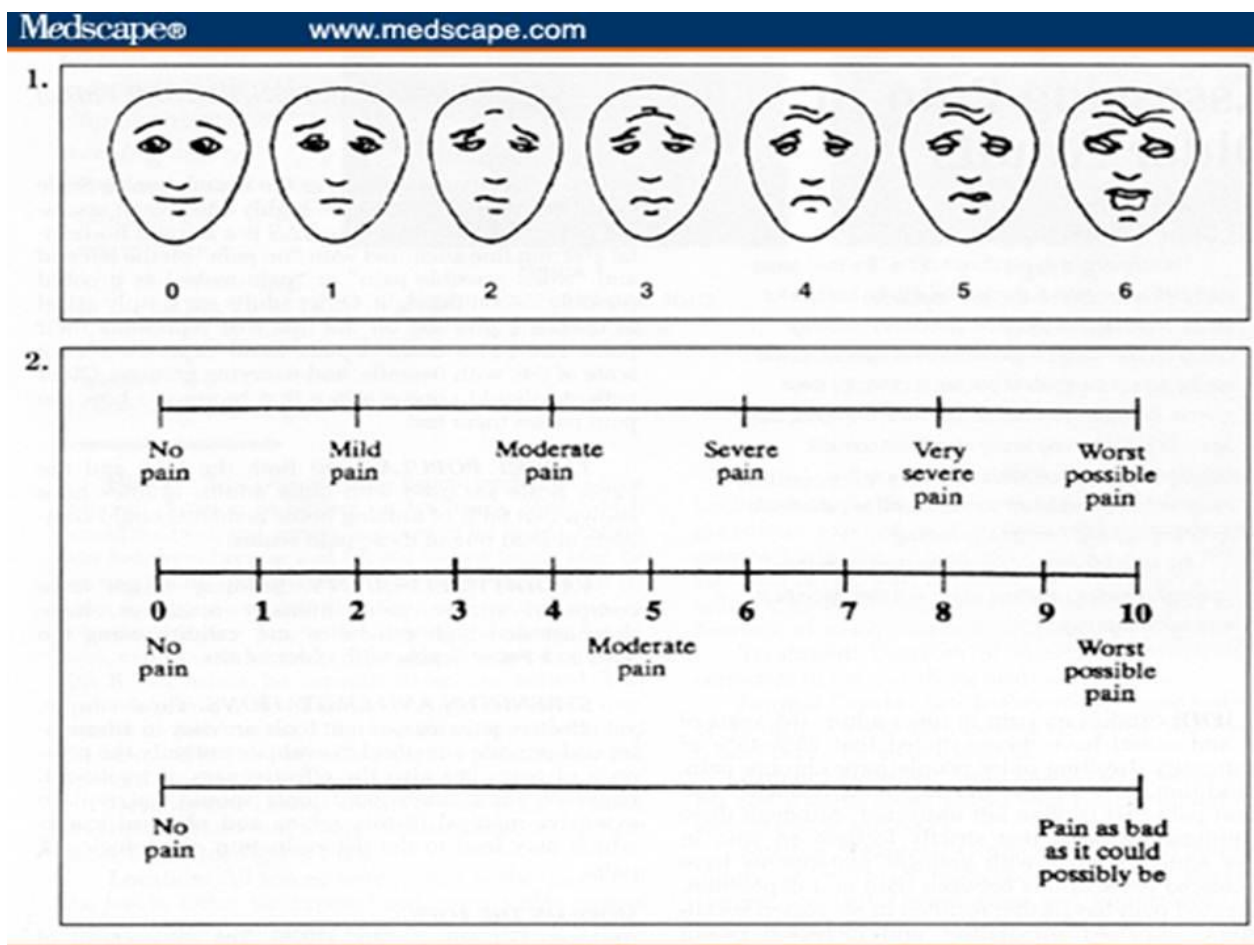


Fig. 22

(Source: see IS2)

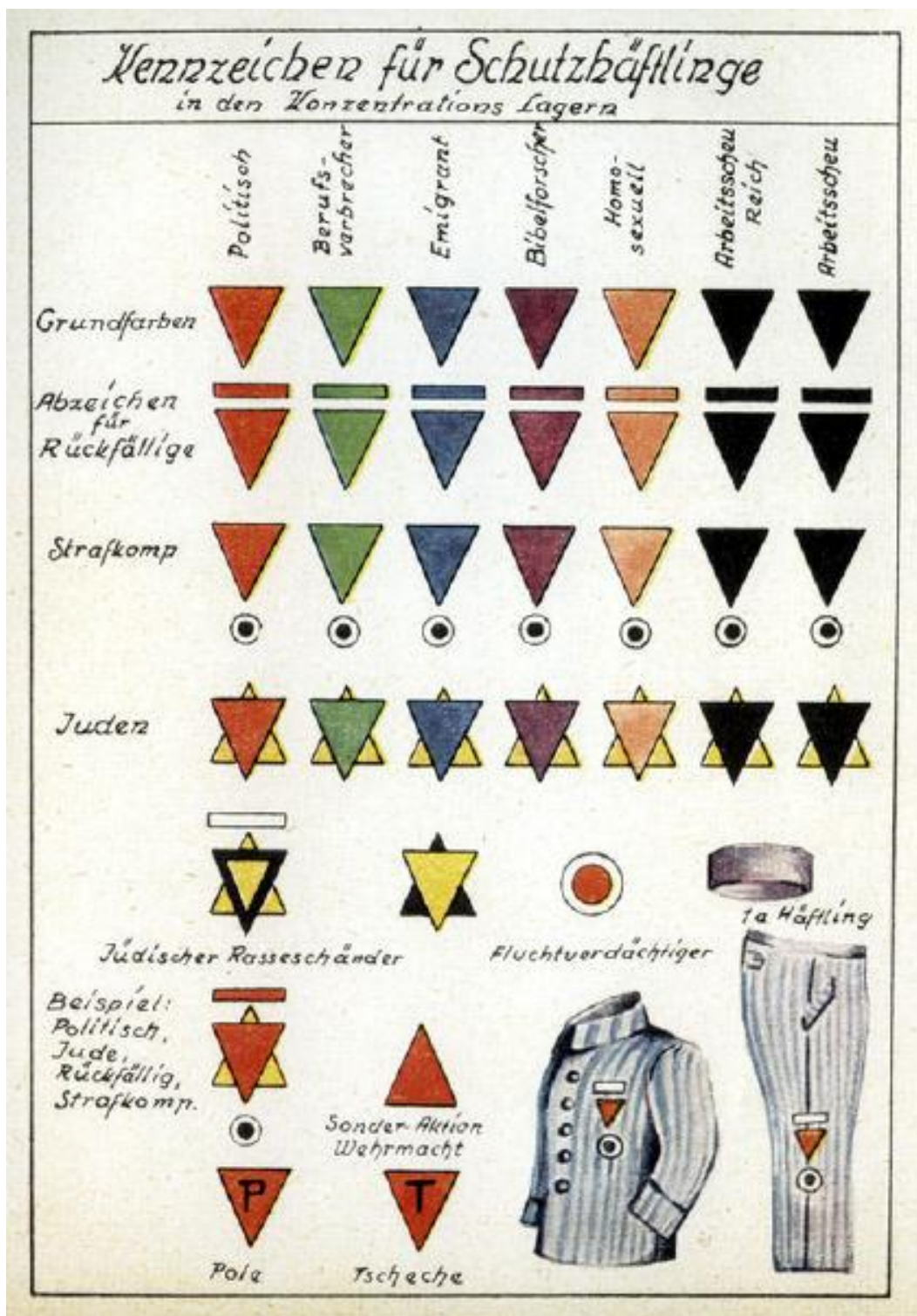


Fig. 23

(Source: <http://google.pl/imgres?q=badges+in+nazi+camp&um=1&hl=>)



Fig. 24

(Source: <http://google.pl/imgres?q=badges+worn+by+men+in+nazi+ca>)

Dehumanization step IV: the victims as dystopian communicators - the victim's syndrome

The communicative practices of the victims followed the top sub-rule expressed in (b) above and were the combined result of the victims' awareness of their fragile social position and the sense of helplessness within the CCP, and included the following:

- being forced to use spoken language in public only if asked to do so
- communicating from the status of the 'victim', so clearly demonstrated by the lack of normal civilian clothes (see Fig. 24, 25, 26, 27)
- in public, being forced to use short utterances and avoiding any sophisticated linguistic resources
- in public, being forced to use low-intensity voice
- in public, being forced to avoid excessive gesticulation, elaborate facial expressions (especially expressing joy) and vigorous/frivolous body postures (nb: the postures allowed in the camp, apart from the sleeping hours, were the variants of the upright postures, such as the marching posture, the standing posture, forced so incessantly by the camp perpetrators during long hours of camp roll call (infamous *appel*, see

Fig.26), and the bent posture in open field work, but also the seated posture that was as a ‘graceful’ concession given to some prisoners who were involved in camp jobs which required sitting (Fig. 28)

- being completely cut off from the eutopian and assonance-focused linguistic expressions (cf. Puppel, 2012) which are available to every human communicator in freedom
- being cut off from the possibility to use written language and any forms of written creativity
- generally being forced to conform to the dystopian ‘minimal language-communication regime’ and a basically silent (mute) conduct of life in the ‘prisoner society’, with declining language resources as its dominating tendency.



Fig. 25

(Source: <http://www.google.pl/imgres?q=nazi+camp+crews&start=97&um=1>)

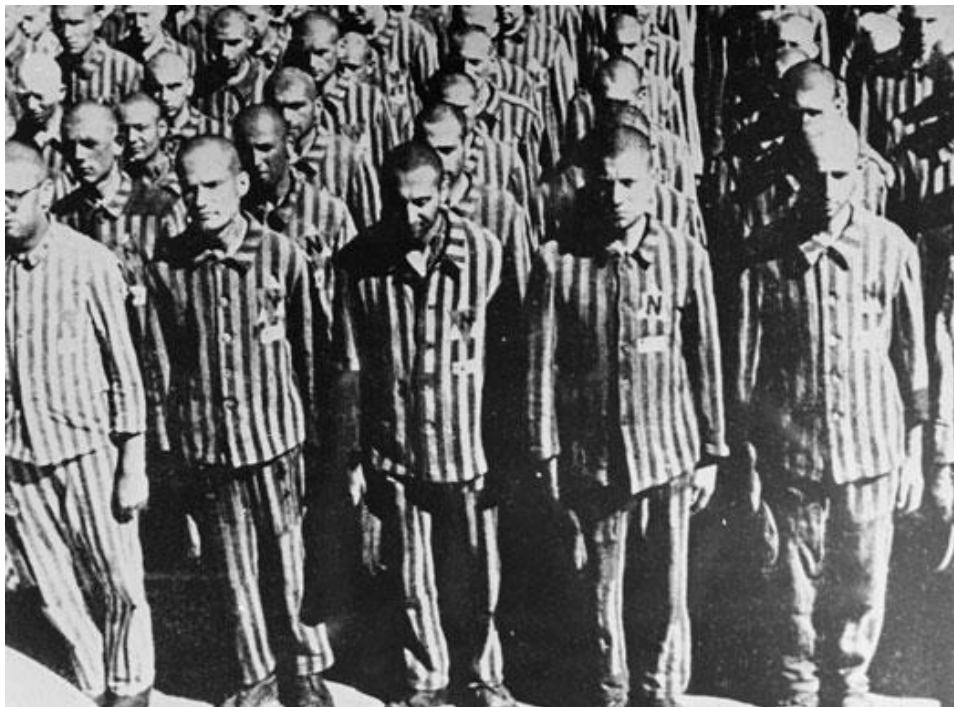


Fig. 26

(Source: <http://www.google.pl/imgres?q=nazi+camp+roll+call&um=1&hl=pl>)

Dehumanization step V: living in the predator/prey economy

In the predator/prey economy mentioned above, the prisoner communicators were doomed to perish shortly after their arrival in the camp, usually following the infamous ramp selection. This human 'prey' and 'perishable/disposable entity' selected for instant extermination was disposed of in no time and on an industrially organized scale. However, those of the prisoner communicators who were selected for further exploitation were employed at camp labour and were forced to work as a direct consequence of the application in the CCP of the predator/prey economy in its milder version. According to this version, some concentration camps served as labour camps, apart from being death camps, in which case the aggressive/predatory possibilities (see e.g. Krebs and Davies, 1993) inflicted by the whole machinery of camp oppression, were somewhat softened and integrated with some production activities and trading possibilities developed within the entire CCP (see also Deleuze and Guattari's concept of 'collective machinic assemblage'). In this way, the prisoners' biological (physical) and intellectual resources were first exploited and further 'consumed', as it were, in

a manner useful to the state functioning as the oppressor, before they all as human 'prey' succumbed to the inevitable abyss of extermination (Fig. 20 and Fig. 27).



Fig. 27

(Source: <http://google.pl/imgres?q=women+in+nazi+labor&start=267&i>)

This kind of economy, exceedingly dystopian, put the prisoners in the drastic framework of being predated upon and made them suffer the deliberate poverty of their slave condition enforced upon them. Subsequently, physical hunger became the absolute ruler and the most efficient pain inducer. In this context, it requires to be examined to what extent and how deeply hunger may have influenced (and does influence) man's communicative practices. Its presence, however, is an additional element which should be added to the devastating functioning of pain in the framework of dystopian culture in its communicative dimension. The photo below may serve as a fine illustration of seated labour in the camp setting (Fig. 28).



Fig. 28

(Source: <http://02varvara.wordpress.com/tag/german/>)

3. A preliminary ‘portrait’ of the DNA of the dystopian culture

On the basis of the above presentation, a preliminary ‘portrait’ of the most important landmarks of one of the worst versions of dystopian culture, exemplified by the German concentration camps, which one may liken to an organism operating on the foundation of some kind of a dystopian DNA structure as well as a kind of gigantic laboratory for the manufacture of dystopian culture, may be outlined in the following way:

1. Culture is dystopian when it minimizes (or degrades) the human species in all possible dimensions.
2. The minimization assumes the shape of a complex (i.e. multi-phase) dehumanization process as an interplay of the negative (dystopian) version of the collective assemblage of enunciation and the negative (dystopian) collective machinic assemblage. The process may be accomplished in a number of steps. The steps include the following:
3. Dehumanization is accomplished through the development of the syndrome of the finite/bounded space of forceful and massive incarceration.
4. Dehumanization is accomplished through the deliberately dystopian engineering of the collective assemblage of enunciation accomplished by way of the organization and

exposition of an oppressive and deliberately degenerated linguistic landscape by a group of cynical (often uniformed and anonymous) ‘elders’ licensed by the oppressive state to operate outside any social control and forcing the sector of humanity’ populace subjugated to their authority to what has been referred to above as ‘a minimal language-communication regime’, especially due to an excessive reliance on the reduced means of the oral and written communication order.

5. Dehumanization is accomplished through forcing the human beings into the devastating dichotomy of the hangman – victim syndrome which is also present in communicative practices as part of the dystopian collective assemblage of enunciation applied in the CCP.
6. Dehumanization is accomplished through forcing the human beings into the debilitating and long-term presence of physical and mental pain.
7. Dehumanization is accomplished through the dystopian use of linguistic-communicative resources, that is, through the sanctioning and enforcement of the public use of deliberately limited, vulgarized and emotionally negative linguistic-communicative resources.
8. Dehumanization is accomplished through the dystopian isolation of man from the more spiritual, that is, moral and creative, aspects of the human predicament (e.g. suppression of man’s involvement and expression in scientific research, and in the richness of all artistic creations) thus promoting a decline in man’s moral, creative and memorial potential (see also Conquergood, 1985).
9. Culture is dystopian when it threatens the human beings with a loss of their human and individual identities.
10. Culture is dystopian when it wards off the human beings from the sense of wellbeing, also by exploiting the human biological-social-intellectual resources, immersed, as it were, in the negative (dystopian) version of the collective machinic assemblage.
11. Culture is dystopian when it openly threatens the human beings with the loss of their lives. In this guise, dystopian culture assumes a truly apocalyptic dimension.
12. In the long run, the presence of dystopian culture may contribute to the manufacture of a dysgenic (or cacogenic) human race, as shown by Lynn (1996), due to cumulative, irreversible and negative changes in health, intelligence and consciousness of the individual human beings who have been doomed to participate in this type of culture.

Obviously, it should finally be admitted that the above 'portrait' of the most devastating aspects of dystopian culture, although it contains some of the most relevant features, including an outline of negative communicative practices, which may help to define it, is far from complete. Therefore, further and more systematic studies are required to unveil all of its negative dimensions and its more subtle shades as well as the negative impact it may have on every human individual who happens to be forced to 'reside' within its confines in a longer period of time.

However, even its preliminary characterization put forth in the above presented outline makes the dystopian culture an entirely malicious (and malignant) design. As such, we must remember that it may not be entirely a thing of the past and that it may tend to reappear to haunt humanity. Therefore, should it continue to reemerge in any organized and massive shape and with such deep intensity as shown above anywhere in the world, it should be kept under most vigilant control, including the monitoring and profiling functions, by all of humanity as the dimension which generally precludes any further progression of the human species towards the most desired form of culture, the utopian culture, with all of its intrinsic empathy and emphasis on developing and maintaining positive interactivity among the human individuals and overall wellbeing. Its stubborn maintenance, preservation and the willful enlargement of its volume would allow the human race to shy away from any forms of planned degeneracy in the future.

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	bawdy
	beat
<u>The English vocabulary used in the</u>	beating
<u>paperwith dystopian meaning:</u>	Bounded space
abominate	brutal
abomination	brutalization
absolute	cacogenic
abyss	chronic
aggression	close
aggressive	closed space
anonymous	communicative dystopia
arbitrary	
atrocitiy	

	derision
concentration camp	despair
concentration camp predicament	destroy
conquest	destructive
contempt	detain
control	detain
crowd	detainee
cut off	deterrent
dead	devastate
death	devoid
debilitate	discomfort
decline	discontent
deform	dominate
deformation	dominance
degenerate	domination
degeneration	doom
degenerative	doomed detainees
degrade	dramatic
degradation	drastic
dehumanize	dreadful
dehumanization	dysgenic
deprive	dystopia
deprivation	dystopian assemblage

dystopian bio-engineering	ghetto-concentration camp predicament
dystopian culture	guard
dystopian habitat	hangman
exclusion	hangman's syndrome
exploit	harsh
exploitation	harshness
exterminate	hate
extermination	helpless
extort	herd off
extortion	hope
fear	hopeless
fence	hostile
ferocious	humiliate
finite space	humiliation
flogg	hunger
flogging	imperative
force	impose
forceful	imposition
(en)forcement	incarcerate
fragile	incessant
fragility	indifference
genocide	infamous
ghetto	inhibit

inhibition	obedience
intern	oppress
internment	oppression
isolate	oppressive
isolation	pain
kill	perish
killing	perishable entity
labour	perpetrate
malicious	perpetrator
malignant	poverty
massive	power
meaningless	preclude
militant	predator
minimize	predatory
minimization	prey
mistake	primitive
monotony	prison
monotonous	prisoner
murder	punish
negative	punishment
negative impact	punitive content
noxious	rule
obey	ruler

scarce

war

scare off

waste

select

selection

slave

strict

subjugate

subjugation

suffer

succumb

syndrome

terror

threaten

total

undignified

vandalize

vandalization

victim

victim's syndrome

violence

vulgar

vulgarize

vulnerable