

MODERN GREEK STUDIES

(AUSTRALIA & NEW ZEALAND)

Volume 11, 2003

A Journal for Greek Letters

Pages on C.P. Cavafy

Published by Brandl & Schlesinger Pty Ltd
PO Box 127 Blackheath NSW 2785
Tel (02) 4787 5848 Fax (02) 4787 5672

for the Modern Greek Studies Association
of Australia and New Zealand (MGSAANZ)
Department of Modern Greek
University of Sydney NSW 2006 Australia
Tel (02) 9351 7252 Fax (02) 9351 3543
E-mail: Vrasidas.Karalis@modern.greek.usyd.edu.au

ISSN 1039-2831

Copyright in each contribution to this journal belongs to its author.

© 2003, Modern Greek Studies Association of Australia

All rights reserved. No parts of this publication may be reproduced, stored
in a retrieval system or transmitted in any form or by any means
electronic, mechanical or otherwise without
the prior permission of the publisher.

Typeset and design by Andras Berkes

Printed by Southwood Press, Australia

MODERN GREEK STUDIES ASSOCIATION OF AUSTRALIA & NEW ZEALAND (MGSAANZ)

ΕΤΑΙΡΕΙΑ ΝΕΟΕΛΛΗΝΙΚΩΝ ΣΠΟΥΔΩΝ ΑΥΣΤΡΑΛΙΑΣ ΚΑΙ ΝΕΑΣ ΖΗΛΑΝΔΙΑΣ

President: Michalis Tsianikas, Flinders University
Vice-President: Anthony Dracopoulos, University of Sydney
Secretary: Thanassis Spilias, La Trobe University, Melbourne
Treasurer: Panayota Nazou, University of Sydney, Sydney

MGSAANZ was founded in 1990 as a professional association by those in Australia and New Zealand engaged in Modern Greek Studies. Membership is open to all interested in any area of Greek studies (history, literature, culture, tradition, economy, gender studies, sexualities, linguistics, cinema, Diaspora, etc).

The Association issues a Newsletter (Ενημέρωση), holds conferences and publishes two journals annually.

MODERN GREEK STUDIES
(AUSTRALIA AND NEW ZEALAND)

Editors

VRASIDAS KARALIS & MICHAEL TSIANIKAS

Book Review Editor

HELEN NICKAS

Text editing: **Katherine Cassis**

MEMBERSHIP TO MODERN GREEK STUDIES ASSOCIATION

plus ANNUAL SUBSCRIPTION for two issues

Individual: AUS \$45 US \$35 UK £25 €35 Institutions: AUS \$70 US \$65 UK £35 €45 (plus postage)

full-time student/pensioners: AUS \$20 US \$30 UK £20

(includes GST)

Address for all correspondence and payments

MGSAANZ

Department of Modern Greek, University of Sydney, NSW 2006 Australia

Tel (+61-2) 9351 7252 Fax (+61-2) 9351 3543

E-mail: Vras@arts.usyd.edu.au

The periodical welcomes papers in both English and Greek on all aspects of Modern Greek Studies (broadly defined). Prospective contributors should preferably submit their papers on disk and hard copy. All published contributions by academics are refereed (standard process of blind peer assessment). This is a DEST recognised publication.

Το περιοδικό φιλοξενεί άρθρα στα Αγγλικά και τα Ελληνικά αναφερόμενα σε όλες τις απόψεις των Νεοελληνικών Σπουδών (στη γενικότητά τους). Υποψήφιοι συνεργάτες θα πρέπει να υποβάλλουν κατά προτίμηση τις μελέτες των σε δισκέτα και σε έντυπη μορφή. Όλες οι συνεργασίες από πανεπιστημιακούς έχουν υποβληθεί στην κριτική των εκδοτών και επιλέκτων πανεπιστημιακών συναδέλφων.

CONTENTS

SECTION ONE: PAGES ON CAVAFY

C.P. Cavafy	Cavafy's Commentary on his Poems	7
	Poems, Prose Poems and Reflections	18
James D. Faubion	Cavafy: Toward the Principles of a Transcultural Sociology of Minor Literature	40
Vassilis Lambropoulos	The Greeks of Art and the Greeks of History	66
Peter Murphy	The City of Ideas: Cavafy as a Philosopher of History	75
Μιχάλης Τσιανίκας / Michael Tsianikas	Πρισματικές φωτοθυμίες στον Καβάφη: ΜΕ αφορμή το ρήμα “γυαλίζω”	103
Vassilis Adrahtas	Cavafy's Poetica Gnostica: in Quest of a Christian Consciousness	122
Anthony Dracopoulos	Reality Otherness Perception: Reading Cavafy's <i>Myris</i> : <i>Alexandria, A.D. 340</i>	134
Tim Buckley	Echoes and Reflections in Cavafy and Callimachus	146
Vrasidas Karalis	C.P. Cavafy and the Poetics of the Innocent Form	152

SECTION TWO: GRAECO-AUSTRALIANA

Toula Nicolacopoulos–George Vassilacopoulos	The Making of Greek-Australian Citizenship: from Heteronomous to Autonomous Political Communities	165
Leonard Janiszewski–Effy Alexakis	California Dreaming: The ‘Greek Cafe’ and Its Role in the Americanisation of Australian Eating and Social Habits	177
George Kanarakis	The Theatre as an Aspect of Artistic Expression by the Greeks in Australia	198
Patricia Riak	The Performative Context: Song–Dance on Rhodes Island	212
David H. Close	The Trend Towards a Pluralistic Political System under Kostas Simitis, 1996–2002	228
Eugenia Arvanitis	Greek Ethnic Schools in a Globalising Context	241

Dimitris Vardoulakis	Fait, Accompli – The Doppelgänger in George Alexander's <i>Mortal Divide</i>	258
Steve Georgakis	Sporting Links: The Greek Diaspora and the Modern Olympic Games	270

SECTION THREE: SPECIAL FEATURE

Katherine Cassis	Getting Acquainted with Giorgos Sarantaris (1908–1941)	279
George Sarantaris	Poems 1933 (selection) – Translated by Katherine Cassis	289

SECTION FOUR: COSMOS

Ihab Hassan	Beyond Postmodernism: Toward an Aesthetic of Trust	303
Paolo Bartoloni	The Problem of Time in the Critical Writings of Jorge-Luis Borges	317
Rick Benitez	Parrhesia, Ekphrastic and the Cassandra Dialogue in Aeschylus' <i>Agamemnon</i>	334
Thea Bellou	Derrida on Condillac: Language, Writing, Imagination, Need and Desire	347
Andrew Mellas	<i>Monstrum/Mysterium Tremendum</i> in <i>Buffy the Vampire Slayer</i> : Re-mythologising the Divine	358

SECTION FIVE: BOOK PRESENTATION

	LIST OF CONTRIBUTORS	375
--	----------------------	-----

ANDREW MELLAS

MONSTRUM/MYSTERIUM TREMENDUM
IN *BUFFY THE VAMPIRE SLAYER*:
RE-MYTHOLOGISING THE DIVINE

For those to whom *Buffy the Vampire Slayer* seems a quaint pop-cultural parenthesis and therefore have never taken the time to watch an episode, Buffy, a rather unassuming girl who displays a knack for repartee and is possessed of natural beauty, is a Vampire Slayer. *Slayer, the*: one chosen in every generation to do battle against the forces of evil. Uncannily enough, she is in love with a vampire: Angel. Angel is a broody creature of the night that has been cursed by gypsies and is thereby in possession of a soul. Mayor Wilkins, despite being responsible for the ‘hellmouth’ at Sunnydale and planning an apocalypse in which his ascension transforms him into a demonic serpent, is obsessed with hygiene and Middle American virtues. Glorificus, the ruler of a hell-dimension who has been locked-out of her demesne, is beguiling the time in Sunnydale as an über-consumer who goes on shopping sprees. Are there any religious elements discernible amidst the show’s almost paradoxical mayhem? How does divine import creep into the subtext of *Buffy the Vampire Slayer*?

Religion in the Buffyverse appears as a *prima facie* contradiction of terms. Joss Whedon, the creator of *Buffy*, is a self-proclaimed atheist but as Marti Noxon, one of the show’s executive producers, has pointed out: “Joss is a rabid atheist but interestingly his work is full of yearning for belief... Buffy’s calling is to serve mankind and it connects her to a greater good.”¹ In *Buffy*, the Divine is not debunked or demythologised but re-inscribed into a new topography. The secularisation of the metaphysical and, by implication, the “secularisation of consciousness”² has resulted in representations that become self-abolishing and collapse from excessive quantification and objectification; in a post-secular world, the metaphysical finds refuge in popular culture. But let us begin at the beginning. What, then, is the philosophical stance towards religion espoused in *Buffy*?

Parallels between Buffy and Christ are numerous and well documented. She appears as the “Chosen One” who is called to do battle against demon-kind and is endowed with

preternatural strength and dexterity. At the end of the fifth Season of *Buffy*, our heroine chooses to sacrifice her own life to save her sister Dawn. Before this cataclysmic event, she has visited an oracle appearing in the form of the first slayer after a quest that – in Christ-like fashion – is undertaken in the desert. Buffy is told by the oracle that, contrary to her fears that the calling of Slayerhood is destroying her ability to love, she is full of love and that love will lead her to her ‘gift’: death. In the very last episode, Buffy is wounded in the final battle with the Turok-Han when her right side is pierced with a sword, not unlike the soldier who pierced Jesus’ side with a spear as he hung from the cross. And yet when all hope seems to fade, she is able to stand up to the First Evil. The Buffyverse equates humanity with compassion, love and love’s ultimate sacrifice: death. The feminine divine presented in Buffy is one where the destiny of man or woman is not viewed in terms of justification from sin and guilt – salvation is not bounded by legalistic parameters – but rather as an outpouring of love.

Xander, in the episode “Grave”, confronts Willow just before yet another apocalypse. Willow’s lover Tara has been murdered and the rage that ensues in her heart causes her to adopt a magic that comes from the darkest chasms of her being, a magic that is completely wayward in its focus. Willow becomes unimaginably powerful and threatens to bring about the end of the world. And contrary to the natural predictability of some programs, the episode does not end with Buffy doing battle in an epic melee with her long-time friend. It is Xander, the simple carpenter, with his unbending faith in Willow who has the courage to face her and confess his love for her: “You’ve been my best friend my whole life. If we are all going to end, where else would I want to be? I know you’re in pain and I know you’re about to do something apocalyptically evil. It doesn’t matter, I still love you.”

In the sixth season when Buffy is resurrected from the dead through Willow’s magical invocation of Osiris, she confides in Spike that she was not taken out of some hell dimension of suffering as her friends believed but in fact torn out of paradise by people who couldn’t bear her absence: “Time didn’t mean anything... nothing had form... but I was still me... and I was warm and I was loved... and I was finished... complete. I don’t understand about theology or dimensions or any of it really, but I think I was in heaven.” The afterlife is presented within a very loose framework that is very religious but only loosely Christian. Whilst *Buffy* exhibits a variety of aspects that align it with the mythology of the Christian faith, it leaves the question of its complete identification with Christianity or any religion deliberately unanswered: “Don’t Forget! Winter Solstice, Hanukkah, Christmas, Kwanzaa & Gurnenthar’s Ascendance Are Coming” (Sign at the Magic Box store in the episode “Into the Woods”).

In the episode “Triangle” when Buffy visits a convent looking to escape from her bad run of men, she asks a nun: “Do you have to be, like, super-religious?” Of course her

genuine interest in the nunnery is somewhat thrown into question by the fact that she slew a vampire there moments before asking the sister about the pre-requisites of a nunnery. Elsewhere, when she and her “Watcher” – Giles – visit a place that stores holy relics:

Giles: “It’s a reliquary. Used to house items of religious significance. Most commonly a finger or some body part from a saint.”

Buffy: “Note to self: religion freaky.”

And then there’s Buffy’s ability to laugh in the face of impending doom: “If the apocalypse comes, beep me” or her utter confusion in the face of Evangelism:

Evangelical at University: “Have you accepted Christ as your personal saviour?”

Buffy: “Uh, you know... I meant to and... then I just got really busy...” [She runs]

Indeed, it is somewhat ironic that Buffy’s nemeses – usually demons, but not as a rule – exhibit far more traditional religious zeal than the Scooby gang could ever muster.

The characters in *Buffy* have an inane ability to subvert the demonic powers that be through comic parody and hilarious exchanges with figures of grandiose evil. The arrival of Dracula in Sunnydale in the first episode of Season five is rather short-lived (Buffy disposes of him in one episode) and characterised by a total lack of the seriousness or gravity that one would expect to attend such a personage:

Xander [having the misfortune to bump into Dracula whilst walking home alone]: You know what? You’re not so big. One round of old-fashioned fistcuffs and you’d fold like a bitty baby.

[*Dracula* scowls]

Xander: Come on puffy shirt, pucker on up because you can kiss your pale ass–

Dracula: Silence.

Xander: Yes master. [Shakes head resisting the hypnotic suggestion] No, that’s not...

Dracula: You will be my emissary, my eyes and ears in daylight.

Serve me well. You will be rewarded. I will make you an immortal; a child of darkness that feeds on life itself...on blood.

Xander: [Mimics *Dracula’s* accent] ‘Blood’? Yes! Yes! I will serve you, your excellent spookiness.

[*Dracula* scowls again]

Xander: Or ‘master’, I’ll just stick with master.

Dracula: You are strange and off-putting. Go now.

However, his visit is not without its disturbing aspects, particularly the insights he imparts to Buffy concerning the nature of a Slayer. “Your power is rooted in darkness,” he tells Buffy, calling her “kindred” and remarking on her excellent “hunt”. Is he reminding Buffy that “whoever fights monsters should see to it that in the process [s]he does not become a monster”?³ Buffy responds to his comments characteristically as she stakes him through the heart: “How do you like my darkness now?”⁴ Indeed, Buffy has a knack for laughing in the face of evil.

When Buffy confronts the First Evil she literally scoffs at its incorporeal face:

First Evil: “I am the First... Beyond sin, beyond death... I am the thing the darkness fears...”

Buffy [sarcastically]: “Alright, I get it, you’re ‘evil’, do we need to chat about it?!”

Evil is not presented as the lofty figure of Mephistopheles that the West has propagated. The Devil is not majestic in Buffy it is a dissembling parasite characterised by mediocrity. Indeed, the ‘First’, as it calls itself, cannot take material form; it only appears to the characters in the guise of someone already dead and does so with the intention of conversing with them. And it is in this insidious way that evil operates in Buffy: “From beneath you it devours” (Spike to Buffy in the second episode of Season seven). When the First Evil speaks, it “speaks from [its] very nature.”⁵ The “very nature” of the evil one, from where he draws his deception, is then nothingness since a lie points to that which is false.

However, it is no coincidence that the First Evil only makes its ‘presence’ as a numinous being apparent in the final Season of *Buffy*. While it did make a cameo in ‘Amends’, Season three, the most common representation of evil in the Buffyverse is a cornucopia of demons, goblins and vampires as the embodiment of evil forces. Indeed, the visualisation of evil makes it easier for Buffy to see her enemy’s face and thus eliminate it. The problem with the First is that it never had any tangible, stable visual substance and thus could not be pinned down. When evil is visualised it becomes self-abolishing and therefore more manageable; quantifiable and objectified representations have a tendency to collapse because they cannot sustain themselves. As Rudolph Otto so astutely perceives, spirits – or monsters in our case – are the rationalisation of divine transcendence inasmuch as they comprise ruptures of the sacred into the sensible world, but their corporeal form acts to dispel the holy: “They are the source from which springs, not religion, but the rationalisation of religion, which often ends by constructing such a massive structure of theory... that the mystery is frankly excluded.”⁶

“Religion has always been incurably anthropomorphic.”⁷ Its need to ascribe human characteristics to God culminates in the reduction of His divinity to objectified form,

something that can be traced back to Aaron's golden calf. Whilst symbols and analogies may serve as a means of making the divine accessible through their power of clothing revelation within mythic paradigms; the "peculiar nature of symbols is that at the same time they conceal and reveal, that they reveal by concealing."⁸ This precarious paradox reached its apogee in the Incarnation, where the proverbial face of God was veiled in the Theandric mystery after the Old Testament offered a preview in the burning bush that was not consumed by the fire and which Moses could not look upon without dying. It also simultaneously tumbled to its nadir in the form of a golden calf that was ultimately an incipient form of the Enlightenment and its worship of unadulterated Reason. This was hauntingly echoed in 1508 when Pope Julius II commissioned Michelangelo's depiction of God in the Cappella Sistina as an old man reaching towards Adam, well before the fullness of the Age of Reason. And as Moses reached for his trusty hammer to destroy the crass materialisation of divinity, Buffy reaches for 'Mr Pointy' (her pet name for her stake) to slay vampires. But what do vampires have to do with golden calves?

Tertullian answered the question with a question when he asked: "What does Athens have to do with Jerusalem?", and Jaroslav Pelikan echoed the sentiment when he wrote a treatise with an identical title. The irrepressible proliferation of monsters is not a recent phenomenon, in the same way that a ghetto is not something that first appeared last century in America. Both are intrinsic to humanity. Are monsters a return of repressed otherness within the self, a consequence of modernity, or are they representations of primordial wonder, irruptions into human life of the divine as pure rampant energy that has not been rendered into a concept? Are they sublimated primitive impulses untainted by the logic of modernity or intimations of divinity that have not passed through the filter of rationality?

Timothy K. Beal's contribution is admittedly appealing: "Monsters are... paradoxical personifications of otherness within sameness."⁹ And Richard Kearney's suggestion that we need to hermeneutically negotiate these "two extreme positions"¹⁰ of Otto and Freud is illuminating. I would venture that monsters are an inverted form of angels whose message (since *angelos* signifies 'messenger' in Greek) or 'warning' (*monstrum* is a 'portent') is that any attempt to render the supra-essential, unknowable and unapproachable Otherness of the Divine through the overwhelming excess of the sensible, renouncing the fundamental transcendence of God, is doomed to failure. Quantifiable and objectified representations of what is beyond symbolically and mythically mediated reality are self-abolishing because they cannot sustain themselves.

The Enlightenment celebrated the triumph of reason and the supremacy of scientific thought as the ultimate means of liberation from the superstition and mythology of the past. This is frequently reflected in the ideal of objectivity and the rejection of revelation.

However, modernity's disillusionment with spirits, angels and magic has come full circle provoking a counter-movement of rampant religiosity. Whilst secularisation may have rendered Church and State asunder and accounted for the supposed demise of the supernatural, what we are seeing is a post-secular epoch where what was thought long forgotten has taken new forms and is re-mythologised.

The Buffyverse is a de-secularised world. It presents us with the transformation and indeed translocation of the Divine in the wake of modernity's demise. Perhaps Giles, Buffy's Watcher, will prove an apt illustration of this. Giles is the quintessential carrier of knowledge in *Buffy*, and the Council of Watchers is the ultimate institutional reservoir of knowledge. Indeed the Council, the governing body of all Slayers that have existed over time, does resemble a religion. However, Giles seriously questions its authority in Season three's "Helpless" when he allows his affection for Buffy override his duty to the Council and he and Buffy achieve independence from the Watcher's Council at the end of that Season (and, if there was ever any doubt, it is bombed out of existence in the final Season). In so doing Buffy and Giles demonstrate a disassociation from hierarchical and bureaucratic authority. But it is more than this. The new liberalism they achieve frees knowledge from the objectified and institutionalised form in which it was imprisoned and translates it into a new "frame of reference that locates [it] *within* consciousness."¹¹

Giles becomes a wandering mystic and is illustrative of the "shift from a transcendental to an immanent perspective, and from an objective to subjective understanding"¹² of knowledge. Similarly, the Divine has experienced a shift from objectivist reduction to the egotistical sublime. But something further occurs in *Buffy* that no one would have expected; there is disillusionment with the disillusioned. In the middle of the seventh Season, Buffy closes the door on Giles telling him that she has nothing left to learn from her former Watcher and, in the episode "End of Days", she stumbles upon a woman who was "watching the Watchers" and announces herself as a secret guardian of the Slayer. Before Caleb breaks her neck, she imparts to Buffy a means of radically altering the 'there can only be one' edict that has existed from time immemorial. Buffy re-enacts the Enlightenment but this time with a twist; she continues "the Enlightenment by another means, the production of a new Enlightenment, one that is enlightened about the limits of the old one."¹³

Willow unlocks the power of the mystical Scythe that Buffy "King-Arthured" out of a rock and the world is changed forever. Every potential slayer that exists across the planet suddenly becomes a Slayer. This is not the sending out of the Holy Spirit but rather its activation. It represents the fullness of a post-religious society where new modes of understanding are inaugurated and where there is a diffusion of the Divine. The onset of secularisation has not caused the divine fullness to recede; God is not dead; He is only

sleeping. The Divine has returned but in a different and diffused form. As has been perspicaciously noted, “[t]he Buffyverse, with its plethora of religious beliefs and practices, is far from secularised, but it is also far from sacralised.”¹⁴

Peter Berger lamented the fading “not very reputable”¹⁵ rumour of angels as evidence that the “breaches of this-worldly reality which these mighty figures have embodied have increasingly vanished from our consciousness as serious possibilities.”¹⁶ However, this has proven to be far from the case; Thales of Miletus’ exclamation that everything is full of gods still holds but they have been changed utterly, such that ‘a terrible beauty is born’. Indeed, Berger was not without his “chunk of prognosticating demon”¹⁷ when he remarked that “comic relief” may make it “possible for us to laugh and play with a new fullness.”¹⁸ *Buffy* offers a transcription of the Divine into mythical patterns that are hitherto unknown but also with a helpful serving of postmodern humour. This re-mythologising of the Divine is invariably symptomatic of postmodernism because, as Slavoj Žižek suggests, the Enlightenment inadvertently set the operation of myth on an incessant course of repeat: “when the dialectic of enlightenment reaches its apogee, the dynamic, rootless post-industrialist society *directly generates its own myth.*”¹⁹

But before we explore the full implications of Žižek’s comment, what is postmodern humour? Fictionality that parodies itself. The show’s capacity for parody is often turned on itself engendering a regularity of self-referentiality and thus calling attention to its own fictionality à la Laurence Sterne’s *Tristram Shandy*. Some examples are when Buffy recently made a reference to ‘Bring it On’ in conjunction with Faith and cheer-leading because Eliza Dushku stars in that movie; in ‘What’s my Line’ Buffy says to Kendra: ‘Hey, hold on there pink power ranger’, which is a reference to Buffy’s stunt double – formerly the pink power ranger stunt-double; Xander exclaims in an episode: “For those of you who’ve just tuned in, everyone here is a crazy person”; in ‘Once More With Feeling’ when Buffy is told that her little sister has been kidnapped she says: “So Dawn’s trouble: must be Tuesday” which refers to the scheduling of “Buffy” in America - Tuesday nights. *Buffy*, with its postmodern panache, parodies the very logic of modernity. Moreover, when Buffy fights demons, she is essentially battling the rationalising forces of modernity.

Adam, the cyborg-demon of Season four, is a strange co-mingling of the demonic and techno-science, providing an image of sublimated postmodernity in which there is an attempted fusion between the *monstrum tremendum* of the unknown and the artificial intelligence of robotic impersonality. He is an apocalyptic figure that demon-strates the terrible consequences of the modern humanist Government’s attempt to harness the ‘other-worldly’ threat for its own purposes. Adam is the postmodern reply to modernity’s question regarding the power of myth. When logic and order seek to become absolute

principles in the world what emerges is threatening and horrific figures of warning. Adam turns on the Government's 'Initiative' but in doing so –rather ironically – perpetuates the reductive logic of the institution until he is destroyed by a magically enhanced über-Buffy. Giles, Xander and Willow combine 'Sophus', 'Animus' and 'Spiritus' – and Buffy as 'Manus' – in an enjoining spell that unleashes a 'Primeval' Buffy who transforms Adam's rockets into doves and wrenches his uranium power supply from his spine; Modernity's logocentrism is deconstructed by the über-Buffy Gestalt: "You can never understand the source of our power."²⁰

Buffy is popular culture that is replete with religious import. The Divine is poured and sent out in all directions and instead of a demythologisation a strange new mythopoesis occurs. The Divine is re-mythologised through the transcription and relocation of old religious figures and underlying mythical patterns: "The presence of myth in our culture does not represent an alternative or opposing movement to modernisation, but is rather its natural outcome, its destination. The demythologisation of demythologisation may be taken as the true moment of transition from the modern to the postmodern."²¹ The modernisation of the spirit of antiquity and the onset of secularisation has not caused the Divine to be left behind but provided it with a means of a metamorphosis into a multiplicity of secular meanings. *Buffy* attacks the rationalising forces of the Enlightenment through an imaginative playfulness where the mythical forces of the past are *re-membered* through a profound symbiosis of religion and popular culture. The secularisation of the Divine has given birth to a post-secular era where there is neither an excessive objectification of the numinous nor a retreat to disembodied world of spiritual existence. When the former occurs we are castigated by *monstrum tremendum* and when the latter happens the Divine appears but only at the expense of narrative and the reduction of everything to ontological silence before the *mysterium tremendum*. "The death of God will ensure our salvation because the death of God alone can reawaken the Divine."²²

BIBLIOGRAPHY

- Beal, Timothy K. (2002) *Religion and its Monsters*, New York, Routledge.
- Berger, Peter L. (1969) *A Rumour of Angels*, London, Penguin Press
- (1977) *Facing up to Modernity*, New York, Penguin Books
- ([1967] 1990) *The Sacred Canopy. Elements of a Sociological Theory of Religion*, New York, Anchor Books.
- Caputo, John D. (2001) *On Religion*, London, Routledge
- Derrida, Jacques ([1967] 2001) *Writing and Difference*, London, Routledge Classics.

- Kaveney, Roz (ed.) *Reading the Vampire Slayer*, London, Tauris Trade Paperbacks.
- Kearney, Richard (2003) *Strangers, Gods and Monsters*, London, Routledge.
- Otto, Rudolph ([1923] 1958) *The Idea of the Holy*, New York, Oxford University Press.
- Pelikan, Jaroslav ([1955] 2001) *Fools for Christ: Essays on the True, the Good, and the Beautiful*, Eugene, Wipf and Stock Publishers.
- South, James B. (ed.) *Buffy the Vampire Slayer and Philosophy: Fear and Trembling in Sunnydale*, Chicago, Open Court.
- Vattimo, Gianni (1992) *The Transparent Society*, Cambridge, Polity Press.
- Zizek, Slavoj (2001) *On Belief*, London, Routledge.

NOTES

- 1 In an interview on CBC Radio's *Ideas* (January 20, 2003).
- 2 Peter L. Berger (1969) *A Rumour of Angels*, London, Penguin Press, p. 16.
- 3 Friedrich Nietzsche (1966) *Beyond Good and Evil: Prelude to a Philosophy of the Future*, New York, Random House, section 146. Quoted in Timothy K. Beal (2002) *Religion and its Monsters*, New York, Routledge, p. 2.
- 4 And in a touch of comedic brilliance stakes him again after he reconstitutes himself from a scattered mist stating: "You think I don't watch your movies? You *always* come back". He tries a third time but she remarks with feigned indignation: "I'm standing right here!" and the mist disperses.
- 5 John 8:44
- 6 Rudolph Otto ([1923] 1958) *The Idea of the Holy*, New York, Oxford University Press, pp. 26–27.
- 7 Jaroslav Pelikan ([1955] 2001) *Fools for Christ: Essays on the True, the Good, and the Beautiful*, Eugene, Wipf and Stock Publishers, p. 126.
- 8 See note 8, p. 127.
- 9 Timothy K. Beal (2002) *Religion and its Monsters*, New York, Routledge, p. 4.
- 10 Richard Kearney (2003) *Strangers, Gods and Monsters*, London, Routledge, p. 35.
- 11 Peter L. Berger ([1967] 1990) *The Sacred Canopy. Elements of a Sociological Theory of Religion*, New York, Anchor Books, p. 167.22 Jacques Derrida ([1967] 2001) *Writing and Difference*, London, Routledge Classics, p. 232.
- 12 Peter L. Berger (1977) *Facing up to Modernity*, New York, Penguin Books, p. 205.
- 13 John D. Caputo (2001) *On Religion*, London, Routledge, p. 60.
- 14 Wendy Love Anderson (2003) "Prophesy Girl and the Powers That Be: The Philosophy of Religion in the Buffyverse" in James B. South (ed.) *Buffy the Vampire Slayer and Philosophy: Fear and Trembling in Sunnydale*, Chicago, Open Court, p. 212.
- 15 See note 2, p. 119.
- 16 See note 2, p. 118.

-
- 17 “Primeval”, *Buffy*, 4.21.
 - 18 See note 2, p. 119.
 - 19 Slavoj Žižek (2001) *On Belief*, London, Routledge, p. 11.
 - 20 Brian Wall and Michael Zryd (2001) “Vampire Dialectics” in Roz Kaveney (ed.) *Reading the Vampire Slayer*, London, Tauris Trade Paperbacks, p. 57.
 - 21 Gianni Vattimo (1992) *The Transparent Society*, Cambridge, Polity Press, p. 42.