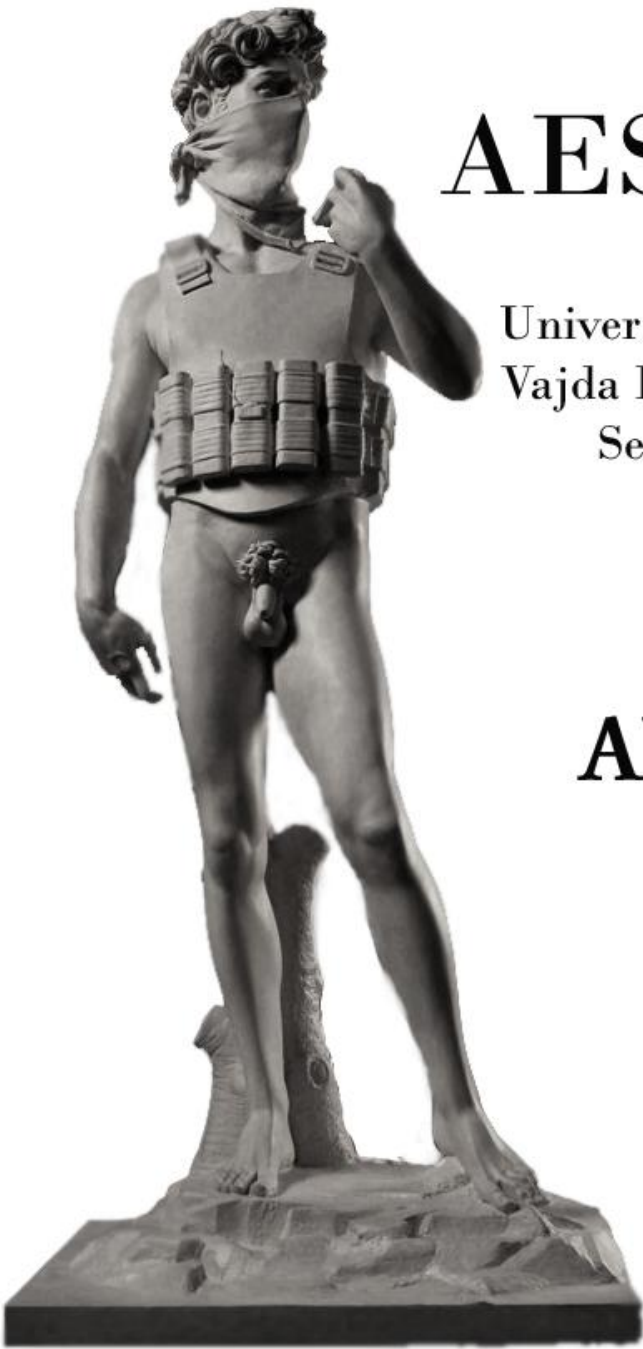


A Conference on

# **TERROR(ISM) & AESTHETICS**

University of Szeged (Hungary)  
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## **ABSTRACTS**



**ARETOULAKIS, EMMANOUIL** (Dept. of English Language and Literature, National and Kapodistrian Univ. of Athens, Greece)

**Terror, Beauty and Kantian Disinterestedness** (Session 1A)

Twentieth century (post)modern aesthetics has admittedly prioritized the quality of the sublime over that of the beautiful by associating the former with radical or unrepresentable feeling and the latter with a harmonious and conventionalized emotion. One only needs to refer to Paul de Man or Jean Francois Lyotard to arrive at that conclusion. Recently, however, there was a shift towards the reassessment of the importance of beauty in aesthetic as well as socio-political matters. Beauty began to be perceived as not so conventional as originally thought. However, what happens when we start to think of major contemporary problems, such as terrorism, in terms of the conceptual shift from the sublime to the beautiful? What if we take into account the possibility of beauty entering also the question of terrorism? Would not that be an awkward, immoral, or dangerous thing to do? I argue that it might not. I am proposing the possibility of a *forbidden* aesthetics entering the discussion of the appreciation of terrorism. I intend to refer to the infamous terrorist attacks on the WTC, but would also like to refer to other terrorist events that are not traditionally associated with terrorism, such as the Hiroshima nuclear disaster, or even the tsunamis that have been recorded in history – especially the 1755 Lisbon tsunami. My point is that those incidents could be justly and ethically appreciated if they were presented not as sublime and unrepresentable spectacles but rather as aesthetic or “beautiful” (but not artistic) images that we should keep on reflecting upon.

**BENKŐ, KRISZTIÁN** (Dept. of English, Eötvös Loránd Univ., Budapest, Hungary)

**The Rehabilitation of Beauty: Mediation and Rethorics of Red Terror in Cécile Tormay’s *An Outlaw’s Diary*** (Session 8B)

The title of my paper refers to the famous opposition (sublime/beauty) of Edmund Burke from his *Reflections on the Revolution in France*: in a similar way Cecile Tormay also disputes the possession of being labelled as Sublime with the revolution(arie)s and rehabilitates the Beauty against them, meaning it as the aesthetic category of the sympathy and safety associated with the „ancime regime”. As an introduction I will provide a short summary of the historical context of Tormay’s diary-form memoir: the First World War, the left-wing revolution in 1918-1919 in Hungary, the Hungarian Soviet Republic (1919), the dictatorship of the proletariat and the peace treaty in Trianon (1920). The wave of red revolutions throughout Europe (Russia, Germany, Hungary etc.) gave an international fame to the book of Tormay in the 1920s, and its inwardness might have raised the ambition to become a handbook for White Terror in the struggle against Soviet type Bolshevism.

In my interpretation of Tormay’s *Diary* (Bujdosó könyv, 1920-21) I will focus on the descriptions of political posters. The posters made by well-known artists were not totally lack of aesthetic values – the MOMA in New York has an exhibition of them this year: Seeing Red: Hungarian Revolutionary Posters, 1919, February 2–August 1, 2011 – and the Hungarian avant-garde poetry inspired by futurism and the spirit of revolution created a textual iconography as well, for example, the poem *Placard* (Plakát, 1914-15) by Lajos Kassák. I will investigate these aesthetic characteristics before turning to the view-point of Cecile Tormay, a representative of the counter-revolutionary, Christian intelligentsia. Her

rhetorically brilliant language makes sensible the experience of being in an agony of fear, the terror of banishment by the violence of „Lenin-boys” and the disgust at alien occupation. Friedrich A. Kittler (technics and mediation) and Paul de Man (the rhetoric of figurative language) are being the main theoretical context for my close readings.

**BERSZÁN, ISTVÁN** (Dept. of Hungarian Literary Studies, Babes-Bolyai Univ., Kolozsvár, Romania)  
**Artifactuality and Practical Orientation in Terror(ism): Action, Conceptualization and Artistic Approach** (Session 7B)

If we investigate terroristic action, political definition of terrorism and the artistic representation of terror as forms of artifacts, we describe certain ways of engineering specialized in different media or media configurations. I wonder how such an approach can explain that despite the obvious historical currency of terroristic actions (or maybe out of it) the political definition of terrorism is extremely difficult, but for an artistic approach (say extermination or hard labour camp stories) there is no problem with it: terror is obviously terror. In my presentation I shall examine terroristic action, its conceptualization and the artistic approach to it as experiments of practical orientation, especially with respect to the terrorist pilot, the U.N. congressman and a chapter of Herta Müller’s novel entitled *Atemschaukel*. In the conclusion I will query medial, political and historical construction rendered by recent investigations as the level of positivity in any practical orientation.

**BÓDI, KATALIN** (Univ. of Debrecen, Inst. of Hungarian Literature and Culture, Hungary)  
**L'allégorie du sang dans le *Cid* de Pierre Corneille** (Session 3B)

L'étrangeté actuelle du drame de Corneille provient avant tout de son monde humain indépendant du transcendant, dont les valeurs sont déjà incompréhensibles de nos jours. Par rapport à Racine, il s'agit ici d'un monde pré-tragique dont l'idée principale est la loyauté pour le roi et le pouvoir de l'homme pour reconnaître la vérité. Le sang devient le terme central dans l'oeuvre car il représente la passion, la fidélité, la noblesse, l'ascendance, la force, la violence, la vie et la mort en même temps.

La description du corps mort du père de Chimène après le duel exprime un rapport particulier envers la violence et la terreur: le corps détruit représente avant tout une beauté par rapport à laquelle la valeur morale des idées (comme par exemple l'amour, la famille, la mort) se diminue.

Le sang qui provoque actuellement plutôt la peur est également important dans la définition du corps humain à l'époque selon l'humoralisme qui étudie l'altération des humeurs et maintient un rapport naturel envers le corps. Ainsi le sang peut relativiser l'idée de la violence et de la terreur, en éliminant le contexte moral au bénéfice de la contemplation du corps et de la richesse de l'allégorie du sang.

**BÓNUS, TIBOR** (Dept. of Comparative Literature and Culture, Eötvös Loránd Univ., Budapest, Hungary)

**Violence, douleur et expérience esthétique – dans *À la recherche du temps perdu* de Marcel Proust** (Session 4B)

Dans mon intervention j'essaierai d'analyser quelques passages de la représentation de la guerre et du masochisme de Charlus dans *Le temps retrouvé*, le dernier volume de la *Recherche*. L'esthétique a deux aspects contradictoires dans le roman proustien. D'une part la distinction esthétique se montre irréductible, sa condition étant *la distance* dont les médiums par excellent sont *l'image* et *le son*, c'est-à-dire la vue et l'ouïe, et dont le médium adversaire est surtout *le toucher*. D'autre part la même distinction esthétique se montre impossible, ou bien tautologique, pour au moins deux raisons: 1. toutes sortes de renouvellement de la perception (*aïsthésis*) – produit soit par des médiums techniques (modèles et modificateurs des appareils sensoriels), soit par la mémoire – font partie intégrante de l'expérience esthétique; 2. l'intérêt personnel est considéré non seulement comme l'adversaire de l'expérience esthétique, mais aussi comme sa condition nécessaire. Le toucher, surtout la douleur psychique et physique, fonctionne ainsi comme une sorte de mnémotechnique pour la mémoire involontaire, pour la forme la plus sublime de l'expérience (esthétique). La vue des avions de chasse sur le ciel nocturne de Paris ou la lecture (pendant le petit déjeuner dans un appartement parisien) d'un journal informant sur la terreur des batailles, transforment *inévitablement* la douleur et la souffrance de la guerre en plaisir. Transformation dont la condition est la distance, et qui ne peut pas ne pas se passer, même si – ou d'autant plus qu' – on est profondément touché par la terreur. La flagellation de Charlus dans le bordel de Jupien, racontée par Marcel le voyeur, peut être lue comme la mise en scène du lien direct (sans distance) et indirect (avec la distance de la vue, du voyeurisme) entre la douleur et la jouissance, entre la violence et l'esthétique.

**CORA, ZOLTÁN** (Dept. of English Studies, Univ. of Szeged, Hungary)

**Longinos and the Early 18th Century Theory of the Sublime by John Dennis** (Session 1A)

The sublime of *Longinos* inspired many generations of philosophers, orators, and writers from the late Roman to (post)modern times. Although the work of Longinos (*Peri hypsous*) had been known in England since the mid-17th century, as it was translated into Latin by two English authors (Langbaine 1636, Hall 1652), more frequent allusions to the sublime appeared only after 1674 when Nicolas Boileau-Despréaux's work on Longinos (*Traité du Sublime on du Merveilleux dans le Discours Traduit du Grec de Longin*) was translated into English. French literary debates on the notion of the sublime also influenced early 18th century British literary critics, who elaborated on the sublime so as to gradually transform it from its original, stricter rhetorical interpretation towards a more imaginative and empiricist psychological aesthetic category. Within this realm of early 18th century British literary aesthetics my presentation will examine the theory of the sublime by John Dennis (*The Advancement and Reformation of Modern Poetry* (1701) and *The Grounds of Criticism in Poetry* (1704)) and how the early 18th century concept of the sublime developed towards that aesthetic concept which finally became the major source of terror in the theory of Burke and later authors. Dennis was one of the first among the British literary critics of this period, who reinterpreted the rhetorical tradition of the Longinian sublime, and

reconceptualised it by using the physico-theological theory of Thomas Burnet (*Sacred Theory of Earth* (1681)).

**COX, JOHN, K.** (Dept. of History, Philosophy and Religious Studies, North Dakota State Univ., Fargo, USA)

**"Waxworks, Penny Dreadfuls, and Puppet Shows": Danilo Kiš, Totalitarian Regimes, and Terror through Taboo** (Session 7B)

Danilo Kiš fought hard against the instrumentalization of art by the twin totalitarian systems of fascism and Stalinism. There are, of course, many lenses through which to view the aims, means, and aesthetics of directed art under ideological police states. Kiš criticized regimes of the far left and far right on similar criteria, and he covered much of the conventional scholarly ground through his rejection of the official *étatist* or nationalist toolbox including exclusive reliance on realism and the figure of *Homo politicus*, reductionism, partisanship, mandatory rage, obligatory engagement, acceptance of key "giants and myths," and the slippery category of "having balls" (a sort of reflexive and tough national virility).

This toolbox is used to achieve the instrumentalization of art. This is, in turn, both cause and effect, pre-condition and result, method and goal, of a modern dictatorial regime's move from institutional monopoly to ideological hegemony (to paraphrase Bahro). Kiš's writings reveal a connection between taboo, terror, and this instrumentalization. Taboos, as we know, inspire awe and control behavior by their extreme sanctity or extreme profanity. What happens when a totalitarian government takes a "positive" or sacred taboo of mission, function, or structure, and vitiates its meaning by violence (terrorism) into something repulsive and repellent (terror)?

This is, arguably, how Kiš describes the way museums, classical poems, churches, a child's innocent memories, etc., are appropriated not just to harness their power for "ideological remolding" (Lahusen, 9-10) but also to foster aversion to the institutions themselves. Thereby a useful absence is created, one that helps rip the cultural and civic fabric. If taboos control and shut down discourse and options, (Zulaika and Douglass, 149), then governments who refashion them are using terrorism to spread new kinds of terror.

The source base for my study includes Kiš's essays and interviews as well as his two recently rediscovered film scripts from the 1970s, his lesser-known short stories, and his seldom-analyzed poetry and plays.

**CVEK, SVEN** (American Studies Program, Univ. of Zagreb, Croatia)

**Affect and Politics in Times of Terror** (Session 6B)

I am proposing this talk as a reflection on the paradoxical articulation of affect and politics in times of terror. The historical context for this reflection are the September 11, 2001 attacks on the United States. In the wake of the terror of 9/11, progressive critics of the Bush regime (Amy Kaplan, Judith Butler) have made calls to political action by explicitly articulating affect and politics. For them, the mourning that followed the event had the potential of becoming the basis for politicized transnational solidarities, as it allowed for recognition of common humanity threatened by the forces of US capitalist imperialism. On the other hand, arguments about "pornography of mourning" after 9/11 posited excessive affective

responses as being at odds with democratic politics, as these occluded the possibility for a balanced and presumably affect-less political discourse. In the given historical context, in which military retribution appeared to be carried out to a large extent on emotional grounds, this is an unsurprising claim. These two positions are simultaneously contradictory and complementary: While the second position neglects the fact that politics – often politics that demands emancipation, liberation, or democratization – involves mobilization of affect, the first position has to struggle with the valid point that affective excess represents a problematic remainder of democratic politics. In both cases, affect appears as a non-political foundation of politics that needs to be regulated and/or contained. In order to disentangle this ethico-political knot, I turn to the literature of terror written after 9/11 (especially, but not exclusively, Don DeLillo's *Falling Man*).

**DARLINGTON, JOSEPH** (School of English, Sociology, Politics & Contemporary History, Univ. of Salford, Greater Manchester, UK)

**Terrorism as Catharsis in Britain, 1973 – BS Johnson's *Christie Malry's Own Double Entry* and Alan Burns' *The Angry Brigade*** (Session 8B)

Both published in 1973, BS Johnson's *Christie Malry's Own Double Entry* and Alan Burns' *The Angry Brigade* both feature terrorists as their main protagonists. At that historical moment such a focus was undoubtedly controversial; Irish and Welsh nationalist groups were growing increasingly violent and England itself was reeling in the midst of an anarchist bombing campaign. It is these anarchists, The Angry Brigade, that provide the inspiration for Burns' "documentary novel". Johnson, present at the trial of the Angry Brigade alongside Burns, goes further by making a lone terrorist the anti-hero of his black-comedy. Best known as "experimental" writers, neither Burns nor Johnson had written any outwardly political novels until this point.

With a conservative government in power whose Industrial Relations Act slashed trade unions' right to strike, the atmosphere of Britain in 1973 was combative politically and tense economically. My argument is that under such conditions the excesses of the terrorist mindset become relatable and, distanced by the devices of the comedic novel, the portrayal of terrorist acts provides a sense of catharsis for the powerless reader. The hyperbolic frustrations vented in classic slapstick comedies are here expressed through the machine-gun, the spray can, and the bomb. Importantly, these novels also imply that the reader hold certain sympathies in common with the terrorists' cause – an implication perhaps unimaginable today.

**DUPUIS, PETER** (The College of Charleston, South Carolina, USA)

**The Appeal of "Violence Enjoyment": Rhetoric, Psychology, and the Enjoyment of Violent Behavior in the Animal Liberation Front** (Session 1B)

There is a common place understanding that groups restore to violence because, as Thomas Rose puts it, "violence is a political resource when the bargaining process provides no other alternatives, or at least when some groups perceive no other alternative" (30). Such thinking is echoed amongst many scholars, relegating 'violences' as morally or economically driven. But such explanations neglect rhetorical and psychological considerations into how groups

recruit, maintain, and persuade their members to utilize violence, especially when other avenues of protest and reform exist. To round out the picture, we might turn to Reversal theory and psychologist Dolf Zillmann's "norm violation theory," which proposes that "violence enjoyment hinged on some people's desire to violate the norms of socially acceptable behaviour, or to see them violated by others." The idea that people might involve themselves in violence because it is enjoyable is troubling, but it is one that groups can and do exploit. In this presentation, I suggest that some domestic terrorist groups frame violence as a pleasurable action because it subverts normal behaviour towards a perceived moral cause. Using the Animal Liberation Front (a violent, U.S. animal rights group) as a case study, I will show that the group's manifestos, primers, and zines carry implicit and explicit appeals towards violence enjoyment. By placing reversal theory in conversation with rhetorical theorist such as Burke and Sonja Foss, it seems the ALF rhetorically shapes and reshapes "violence" towards its membership, showing it as a necessary tool and a vehicle for enjoyment.

**FOGARASI, GYÖRGY** (Dept. of Comparative Literature, Univ. of Szeged, Hungary)  
**Perpetual Peace, Permanent Terror: Kant with Schlegel** (Session 1A)

The paper seeks to elaborate on late eighteenth-century German aesthetic and rhetorical thought, as they relate to the political notions of war and peace. It examines some of the works of Immanuel Kant and Friedrich Schlegel, with references to certain passages from Quintilian, Longinus, and Burke, in order to present the Schlegelian concept of irony as a challenge for the Kantian notion of the sublime, on which the concept of "eternal peace" is funded.

The argument starts with a consideration of Kant's conception of sublimity as an extreme version of the beautiful (that is, of aesthetic judgment in general), and demonstrates how the category of the sublime turns the mere difference between thought and perception into sheer opposition. As a second move, the presentation places this Kantian aesthetic terminology in the context of classical rhetoric, and traces a similar conceptual difference between Quintilian's notions of allegory and irony (the former centering on otherness, while the latter on opposition), concluding that Kant's aesthetics is in a sense a mere reformulation (but not a rethinking) of classical rhetorical thought. In the third part, the analysis focuses on Friedrich Schlegel's speculations on the permanence of irony, conceived no longer as a locality or a trope, but rather as a constant threat of (dis)simulation, whose terror lies precisely in its dislocated or disseminated character, which makes us unable to (fore)see and possibly evade it. Sublime terror thus attains an uncanny or spectral dimension, which may account for the immense difficulty we must face when we seek to face its political offshoot, terrorism.

**FÜZI, IZABELLA** (Dept. of Visual Culture and Literary Theory, Univ. of Szeged, Hungary)  
**Silence and Sound in Balázs: The Split between Imagination and Perception** (Session 7A)

Phenomena related to sound effects have often generated fear and anxiety. In fact, the word "panic" derives from the name of the ancient Greek god Pan who could induce a state of confusion and irrational terror by creating terrible sounds without any visible cause.

Sounds without a visible or a known source (who/what emits the sound?), the difficulty to localize the sound in space (where does the sound come from?), the dissociation between the senses (ventriloquism), the “pregnant” moment of silence are all experienced as troubling moments of perception.

In his second book dedicated to film aesthetics, *The Spirit of Film* (1930) Béla Balázs deals with the problem and concept of the (film) sound defined by its relation with image, space, and the body in space (proximity/remoteness). On the one hand, in Balázs’s words film can function as an instrument of “the world as acoustic experience” insofar the sound film can generate sense and meaning from the “chaos of noise”, which overwhelms us in everyday experience. This meaning attribution can be achieved through the “cultivation” of our ears by the different connections between sound and image: sound film unthreads and dissects noise into meaningful sounds. On the other hand, Balázs is aware of the problems posed by the sonic space of the sound film. He is interested in elusive, passing sounds and the possibilities of silence – something which can be experienced through the sound film, too – which stage the failure of meaning and understanding. Silence is “not a condition, but an event” disrupting all the possibilities of perception: silence is hearing the distance, “a cry turned inwards, a screaming hush”, “a negative detonation”. I am interested in the double movement of the Balázsian aesthetics rendering the highest aesthetic experience as one which threatens with the collapse of the subject, a haunting presence dismissing the category of the human.

**GULA, MARIANNA** (Inst. of English and American Studies, Univ. of Debrecen, Hungary)  
**“The Facts as I Saw Them”: Cinematic Representations of the 1980-81 Republican Hunger Strikes in Northern Ireland** (Session 8A)

The IRA “blanket” and “no wash” protests (1976-1980) culminating in two hunger strikes (1980-81) in the H Blocks, Belfast have invited several cinematic representations over the past fifteen years: most recently *Hunger* (dir. Steve McQueen, 2008), preceded by *H3* (dir. Les Blair 2001), and *Some Mother’s Son* (dir. Terry George 1996). As Matthew Brown, discussing *Hunger*, has recently noted, such films are “intentionally uncanny, for they mean to disturb the contemporary moment by bringing to life old but familiar memories and to raise a series of larger questions about how these memories are politicized, memorialized, and positioned within contemporary narratives about political ‘progress’ in Northern Ireland.”

I will inquire into how these films disturb their respective contemporary moments and how they enter into a complex dialogue with each other in their representation of space and the body. I argue that even though none of the films offer a reductive, ideologically blindfolded representation of the events, while *Some Mother’s Son* and *H3* – highlighting the communal and strongly evoking the imagined community of the nation (Benedict Anderson) – ideologically lean towards a nationalist appraisal of the events, *Hunger* – evoking the collective only in the prisoners’ collective suffering, and otherwise strongly abjectifying their experience and presenting Bobby Sands on hunger strike as an “isolated body in pain,” as Brown has noted – is a revisionist rewriting of the memory of this particularly turbulent period in Northern Irish history.

The films’ conflicting ideological stances become most pronounced in their different staging of Christian iconography. Although through this tactic all films evoke the republican

recourse to the mythic discourse of sacrifice in prison, while in *Some Mother's Son* and *H3* it foregrounds the interaction of mythic discourse with the secular discourse of political agitation deeply embedded in the tradition of Irish nationalism, *Hunger* through the ample visual evocation of Christian iconography subverts the republican mythic discourse of sacrifice from within.

**GYIMESI, TIMEA** (Dept. of French Studies, Univ. of Szeged, Hungary)

**Approche deleuzienne du dispositif « terroriste » de l'esthétique** (Session 4B)

La littérature et les arts – tout comme la philosophie – ont toujours été affrontés à l'indicible, à l'irreprésentable et à l'impensable. Ainsi le terrorisme a-t-il toujours partie liée avec la « transgression », la « part maudite », le « dehors », le « Mal », le « fou rire », la pornographie, l'obscénité, etc. – autant de phénomènes étudiés entre autres par Georges Bataille et par toute notre modernité philosophique et artistique – ou bien la folie, la schizophrénie interrogées par Artaud, Carroll, Freud et bien d'autres. Cette force aveugle que toute société cherche à apprivoiser, à « recenser » au nom de l'*appareil d'état* (Deleuze) semble être aussi celle qui préside à la naissance des *affects*, des *percepts* et des *concepts* dans les arts et la philosophie.

La communication se propose de comprendre avec la mise en perspective de l'esthétique de Gilles Deleuze comment pouvoir assigner une positivité créatrice – car participant du non-sens – au terrorisme des machines de guerre pour éviter une fois pour toutes le vrai terrorisme de la pensée qui consiste à investir et par là se reterritorialiser sur des institutions, disciplines, théories, concepts.

Le projet deleuzien est exemplaire dans la mesure où Deleuze finit par déstabiliser voire liquider les frontières étanches entre disciplines pour minoriser leur discours, et partant s'incriner dans une perspective pragmatiste. Alors que notre modernité rend finalement compte du terrorisme par l'*abjet* kristévien (négativité hégélienne) et se situe dans une perspective *optique*, notre postmodernité, laquelle rend transparente et simulée celle-ci, n'a prise sur le terrorisme que sur le mode haptique. C'est aussi la raison pour laquelle il est urgent de *minoriser*, de *déplier* cette force aveugle pour en créer des affects et des percepts dès lors inédits.

**HÖRCHER, FERENC** (Dept. of Aesthetics, Pázmány Péter Catholic Univ., Piliscsaba, Hungary)

**Domesticating and Liberating the Passions in the Enlightenment** (Plenary 3)

In the British context of the Enlightenment after the Glorious Revolution one of the most important philosophical and practical problems became the domestication of the passions. The civilisational programme, rooted partly in antique Scepticism, partly in Cicero, was updated by the humanist and French-inspired order of expectations called the culture of politeness, and by the requirements of religious toleration. This view, made central in the discourse of the time by the orientation dominated by Shaftesbury, Hume, Smith, in spite of its doubts about human nature, believed in the possibility of particular forms of peaceful social cooperation. However, the second part of the paper is intended to show that this paradigm proved to be rather fragile: it was soon overshadowed by the Evil present in the fictional world of artists (Piranesi, Fuseli, Sade, Goya), in theories associating art with the

night (Young, Burke), and in the practice of the revolutionary cult of terror, which has drowned society into blood in France at the end of the era.

**KANE, NINA** (Dept. of Drama, Univ. of Huddersfield, UK)

**Gender, Violence and the Explosive Significance of the Perimeter Fence in Sarah Kane's *Cleansed* (1998)** (Session 6A)

Interviews with Sarah Kane frequently reflect her critiques on theatre, violence and gender, and are characterised by an upbeat humour. In considering her aesthetic handling of violence, it is important to understand the historical moment and terror(ism) of conditions in late 20th Britain. Kane's vision was informed by a feminist and queer consciousness, and thereby this paper proposes that the perimeter fence in *Cleansed* (1998) reflects a terror(ist) aesthetic; one that is gender-related and locates the subject in space (terrain). As a site of detainment and questioning, the fence marks inclusion or exclusion from the institution (or land) contained within (and without) its boundary. Considering Adorno and Foucault we reflect on English football hooliganism of the 1980s and the fence as representing the detainment of a violent masculinity, monitored through surveillance, but allowed to exist and express itself within its 'cage'. Turning then to Irigarayan notions of echo and mucus, we consider the Greenham Common Women's Peace Camp and the fence as a site of potential agency, of feminine (and feminist) questioning, resistance, restraint and making (unmaking). In constructing and then stressing the tensions of such a binary in *Cleansed* Kane enacts a spectacle of gender violence which militates for a queer and feminist space of social critique pertinent to the moment of its making. In the wake of 9/11 and 7/7 the paper finally asks whether such a terror(ist) aesthetic could be constructed in British theatre today.

**KAPOSVÁRI, MÁRK** (Dept. of English Studies, Univ. of Szeged, Hungary)

**The Presence of Terror in Don DeLillo's Fiction** (Session 6B)

"I am interested in religion as a discipline and a spectacle, as something that drives people to extreme behavior" — says Don DeLillo, one of the most well-known and engaging authors in contemporary North-American fiction. The writer of abstract themes and detached tones, DeLillo was always interested in the big questions concerning human forms of existence. Being self-aware beings humans have a peculiar sense of agency that goes together with a set of highly susceptible and utterly vulnerable sensibilities. There is a relentless yearning for order, meaning and significance which intensifies when circumstances or unanticipated events disrupt the order that one habitually dwells in. To be is to territorialize. When the coherence of experience is compromised, in an attempt to counteract the terror of the disintegrating sense of significance, it is desperation that engenders much of the momentum that underlies individual motivation. To territorialize is to terrorize. In DeLillo's fictional world this is in essence what leads to obsessive and extreme forms of behaviour. For him the phenomenon of terror and the terrorist is not something external to us, rather it's at the very core of our being; seemingly *extremely* far from us, it is, actually, the closest to our very being. In my presentation I will argue that regarding terrorism DeLillo inverts the commonplace rhetoric of *outside-in* (the us vs. them) and that he basically achieves this by

creating spaces (fictional landscapes) that strips all the symbolic layers that insulate us from the violence and the dormant terror within. The reader self-deconstructs.

**KELEMEN, ZOLTÁN** (Dept. of Comparative Literature, Univ. of Szeged, Hungary)

**The Relation of Terror and Aesthetic in Takami Kósun's *Battle Royale*** (Session 7B)

The reviews compare Takami Kósun's novel *Battle Royale* to William Golding's *Lord of the Flies*. It is probably a mistake. Takami's novel uses the experiences and lessons of strategy games, wrestling, reality shows as well as the various forms of media and communication. The plot of the novel is about a world in which the government forces children to play a cruel game, in which there is only one survivor. The author does not ask the question about the moral imperfection of children, but he draws attention to the fact / circumstance that children, like adults, are exposed to the state power. But the connection of power, terror, terrorism and the expression of social opinion is more important for the present investigation. On the one hand, in a totalitarian dictatorship, terror and terrorism operate within social system through the usage of the power. On the other hand, in the case of Takami's work, the ruling power also requires the usage of terrorism from particular members of the society. It becomes especially significant within this framework that the rhetoric of power monopolizes the definition of terrorism. Terror and terrorism become forms of aesthetic expression. The mass media—dominated by the ruling power—develops into a device of the public manifestation of terror and terrorism. At the same time, the media and the forms of mass communication appear as a weapon of terror. Mass media can almost totally cover the living space of society. Therefore, the individual and the small communities are exposed to the dictatorship. Pop culture contains rock music, maybe the only aesthetic phenomenon in the novel which can be opposed to totalitarianism, on a conceptual level. Rock music creates a counter-rhetoric against the ruling power. The interpretation investigates these phenomena in a complex way, and considers the consequences about the connection of aesthetics, media, terror, terrorism, rhetoric and the registers of culture. The topic of my investigation is the symbiosis of terror, media and terrorism, and the delicate question of the way terrorism develops as a quality or category in a rhetoric ruled by totalitarian state power, and the way society can react to it. Has society a share in this communication? Can society interpret the narrative provided by the ruling power? Beside the investigation of Takami's novel, the present study searches for the aesthetic forms of the communication between the ruling power, society and the individual.

**KÉRCHY, ANNA** (Inst. of English and American Studies, Univ. of Szeged, Hungary)

**Creative Iconoclasm and Cultural Trauma** (Session 5B)

My paper proposes to make sense of those individual, overdemonstratively violent acts which strategically aim at damaging an original artwork with a specific political and aesthetic intent, a wish to unlawfully and unexpectedly challenge established dogmas, and thus spread the *terror* of potential further violence. I focus on cases of 20<sup>th</sup>–21<sup>st</sup> century post/modern 'creative iconoclasm' ranging from suffragette Mary Richardson's slashing of Velazquez's Rokeby Venus meant to resist beautiful *living* women's patriarchal oppression, to shock-artist Jake and Dinos Chapman's doodling on Hitler's watercolours while toying

with the idea “If Hitler had been a hippy how happy we would be,” to the literal defacement and fracturing of the human bodily form as a means of representation in Kerry Skarbakka’s and Jeffrey Lohn’s post-9/11 art. I argue that instead of the total annihilation of the artwork from canonical, (art) historical record (like in the case of censorship), ‘creative iconoclastic’ erasure, scribbling or ‘wounding’ becomes a kind of uncannily ‘counter-spectacular’ scripture, signalling Unrepresentability itself, as a locus of *damnatio memoriae*, a removal from remembrance *and* a kernel of cultural memory’s traumatic residue: a terrifying and ravishing blind spot apt to evoke the experience of the sublime. Following Freedberg, I examine the complicated emotions creative iconoclasm engages on grounds of 1. threatening the cherished art objects which arouse cathartic emotions we have learnt to safely sublimate, and 2. staging the most vital performative, physical responses to images, through violently foregrounding the real, historical, biological presence of the beholder within the aesthetic experience. Starting out from Damien Hirst’s provocatively calling the destruction of the Twin Towers a “kind of like an artwork in its own right” due to the stunning visual effects and the realization of the unimaginable (reminiscent of the Zizekian views on the necessary fictionalization or ‘fantastification’ of the traumatic Real) I shall scrutinize the interconnections of destruction/terror, art/the aesthetic sublime, and justice/the responsibility of commemoration.

**KISS, ATTILA** (Dept. of English, Univ. of Szeged, Hungary)

**Fantasy and Terror in the Memory Theater of Adrienne Kennedy** (Session 6A)

One of the strategies through which postmodern theater reaches out to the spectator and intrudes his or her privacy is the unsettling of identity positions by the techniques of abjection, fragmentation, ellipsis, pluralization of characters and the indeterminacy of meaning. In the present investigation I would like to focus on the early writings of the American playwright Adrienne Kennedy in order to map out how these techniques, which have long been responsible for the agency of terror in the history of the theater, become operational within a fantasy or a fantasized world. Kennedy’s characters dwell in spaces that engulf them as haunted castles, where nonlinear memories, fragmented remnants of the past and violent traces of traditions haunt them and keep them captive and victim to their general failure to tell fantasy from reality, phantasm from history, identity from mask or memory from the catastrophe of remembering. The imagery of these plays foregrounds an awareness of that ideological infiltration of the inner space of subjects which, I think, is also the constitutive objective in acts of terrorism. Through the problematization of this infiltration I will attempt to establish a critical difference between “powers of horror” and powers of terror.

**KŁOSIŃSKI, MICHAEL** (Dept. of Polish Philology, Inst. of Polish Literary Studies named after Ireneusz Opacki, University of Silesia, Katowice, Poland)

**The Terror within, Symbolic Violence and the Experience of Media S(t)imulated Trauma**  
(Session 1B)

Am I a possible terrorist? What does it mean to be a terrorist? What does it mean to have a terrorist seed planted in me, to have The Other of terrorism buried deep inside my thoughts. Is it even possible to be a terrorist in a Western way of thinking?

For what is terror? Where does it come from, and what can I say about it as its witness? Can I be a witness, can all of us call ourselves witnesses of terror and terrorism even though it came to us through the images, within them?

I pose these questions not only to mark a place of difference between two types of experience, but also to put a stress on a possibility of being a false witness and thus giving a false testimony (Agamben). For terrorism is a crime and because it is a form of violence it requires a true testimony and judgment. But is such a judgment even possible if this violence, this evil (Baudrillard) lays deep inside those who are to be its judges and witnesses?

In my text I am trying to answer some of these questions through the lecture of Baudrillard's *The Spirit of Terrorism Requiem for Twin Towers*, and Agamben's *Homo Sacer: Sovereign Power and Bare Life*. The core of my reflection is the problem of identity created or marked by the trauma carried in the images of terror.

**KOVÁCS, KATALIN** (Dept. of French Studies, Univ. of Szeged, Hungary)

**De la terreur et de ses représentations dans le discours sur l'art français du XVIII<sup>e</sup> siècle**  
(Session 3B)

Est-il possible de considérer la *terreur* comme une notion décisive du vocabulaire esthétique français du XVIII<sup>e</sup> siècle ? Dans le contexte de la réflexion picturale de cette époque, la question de la terreur se conçoit essentiellement dans le cadre de la théorie des passions, et renvoie, par là, au « passé rhétorique » de la terminologie esthétique.

Dans mon intervention, j'insisterai sur la notion de la terreur en tant que catégorie esthétique-rhétorique, qui subit un changement d'interprétation au début du XVIII<sup>e</sup> siècle. Cela va de pair avec le changement général des théories des affects, au cours duquel le dénombrement des passions cède progressivement la place à leur intensité. Dans ce processus, c'est *l'esthétique du sentiment* de l'abbé Du Bos qui joue un rôle déterminant. Se concentrant sur l'expérience du spectateur au théâtre et à l'égard de la peinture, Du Bos met l'accent sur le plaisir paradoxal, propre à l'expérience esthétique, qui ressemble à l'affliction.

La théorie de Du Bos influe, entre autres, sur la naissance des critiques des *Salons* vers le milieu du XVIII<sup>e</sup> siècle. A l'instar de Du Bos, les critiques d'art de l'époque insistent avant tout sur la capacité des oeuvres d'art à toucher fortement le spectateur. Dans le domaine pictural, l'image de la terreur est liée à cette époque surtout à la représentation du paysage et des ruines. C'est alors la dimension verticale de la terreur qui se voit valorisée, et la notion de terreur s'approche du champ conceptuel du sublime. Par le biais du rapport de la terreur à l'enthousiasme, au pathétique mais, avant tout, au sublime, j'examinerai aussi la question de la terreur vécue, autrement dit, de l'effet de la représentation de la terreur sur

le spectateur : c'est principalement là où la sphère de la terreur touche de plus près celle du sublime.

Sur la base des textes sur l'art de l'époque, j'essaierai de répondre à la question de savoir s'il existe certaines constantes de la terreur, qui se manifestent par des marques visuelles (et textuelles), et qui sont susceptibles de fonctionner comme des indices dans l'image (et dans le texte), et que les spectateur (lecteur) peut reconnaître. Outre les *Réflexions critiques* de Du Bos (1719), je considérerai encore d'autres écrits sur l'art français ayant rapport aux passions : le *Cours de peinture par principes* de Roger de Piles (1708), le *Traité de peinture* de Dandré-Bardon (1765) ainsi que les extraits des *Salons* de Diderot et d'autres critiques de son temps.

**KOWAL, EWA** (Inst. of English Studies, Jagiellonian Univ., Krakow, Poland)

**"Bigger, Brighter, Life's So Short" – Inflammable Art in Selected Post-9/11 Novels** (Session 2A)

Analysing a number of post-9/11 literary works for my dissertation, I noticed that several of them devote considerable attention to works of visual art. Several protagonists / narrators go to exhibitions in museums or art galleries; and even some of those who stay at home still contemplate art, for example those artworks, which they possess. In addition, some of the protagonists / narrators are professionally involved with art or are artists themselves and create their own visual works. "Accumulation puts an end to the impression of chance" — said Sigmund Freud, as visitors could have learnt from the inscription above the entrance to Paul Virilio's exhibition "Ce qui arrive" / "Unknown Quantity", described by Frédéric Beigbeder in *Windows on the World*.

In my paper I would like to have a closer look at both: the real-life exhibitions and works of art and the fictional art mentioned in selected post-9/11 literature. What are all these works like? How are they presented? What could be their role and meaning? Why were these particular real-life artists chosen rather than others? These are some of the questions I would like to consider while discussing *Windows on the World*, Don DeLillo's *Falling Man*, Ian McEwan's *Saturday*, Sharon Schwartz's *Writing on the Wall*, Art Spiegelman's *In the Shadow of No Towers*, John Updike's *Terrorist*, and William Gibson's *Pattern Recognition*.

It is striking but probably not surprising that literary works responding to the "image-event" (Jean Baudrillard) are themselves filled with images, even if they are usually but not always only made of words.

**KRASMANN, SUSANNE** (Dept. of Social Sciences, Univ. of Hamburg, Germany)

**Legalizing Targeted Killing: On Precision and Failure** (Session 3A)

Targeting killing is about precision, but this is not the same as being precise. Targeted killing exposes a double tension, firstly, between targeting and actual strike, and secondly, within the traditionally alternative distinction of either laws of war or law enforcement. By rendering state violence in a particular mode visible, targeted killing as a technology reinforces as much as corroborates this latter confusion about established legal concepts. Even though having been designated as extra-judicial execution or assassination, targeted

killing as a tactic in the U.S.'s fight against terrorism has substantially gained social acceptance and legal approval recently. The paper in turn argues that it could gain this approval because law had already been prepared for it. Analysing law within a Foucaultian perspective in relation to the forms of knowledge that enact it and the rationalities of government that shape its enactment, a similar, double tension concerning the law comes into view. Firstly, it is a tension of legal norms designated to ensure reliability of expectations (Luhmann 1985) while at the same time having to be susceptible to new concerns. Secondly, it involves the legality of security measures to be proved by way of specifying legal norms and rules whereas these specifications only describe but never meet, or determine, the actual decisions. Nonetheless, they contribute to the process of legalizing the measures in question. With a focus on this coupling of precision and failure, determination and indeterminateness, the increasing acceptance of targeted killing will be read as a mutual constitution of the technology and its law.

**KULCSÁR-SZABÓ, ZOLTÁN** (Dept. of Comparative Literature and Culture, Eötvös Loránd Univ., Budapest, Hungary)

**Entscheidung, Repräsentation, Feind: Carl Schmitt (Session 3A)**

Carl Schmitts Konzept des Feindes ist seit einiger Zeit auch in der Literaturwissenschaft in aller Munde – die zentralen Fragestellungen dürften wohl auf Inspirationen gewonnen aus Jacques Derridas *Politiques de l'amitié* zurückgeführt werden. Schmitts Konzept des politischen (aber zuweilen auch in einem anthropologischen Kontext situierten) Feindes wurde dabei vor allem als eine Identitätsfigur begriffen, die etwa als konstitutives Außen zur Erfassung einer politischen Einheit beiträgt. Im geplanten Vortrag soll Schmitts Begriffsbestimmung in zwei verschiedenen Problemkomplexen eingebettet untersucht werden. Erstens wird die Performativität der (politischen) Entscheidung zwischen Freund und Feind mit der formalen Struktur der Entscheidung konfrontiert, die aus der in Schmitts Schrift zur *Politischen Theologie* entworfenen Souveränitätslehre hervorkommt, im zweiten Schritt dann Schmitts Unterscheidung zwischen öffentlicher und privater Feindschaft (einer der wichtigsten Voraussetzungen in *Der Begriff des Politischen*) in den Kontext von Schmitts eigenartiger „Semiologie“, d. h. seines Repräsentationsbegriffs gestellt. Auf dieser Grundlage sollen dann Prämissen Schmitts erhellt werden, die denjenigen Unterscheidungen (z. B. zwischen Formen der Feindschaft im normalen „Kriegsfall“ bzw. Piraterie oder Partisanenkrieg) zugrunde liegen, an denen u. a. die Dimensionen einer politischen Anthropologie im Werk von Schmitts erkennbar werden.

**LENGYEL, ZOLTÁN** (Dept. of Comparative Literature, Univ. of Szeged, Hungary)

**The Right to Starve: Remarks on the Film *Hunger* (Session 8A)**

In his 1921 essay titled *The Critique of Violence* Walter Benjamin treats the (labouring class's) recently granted right to organise strikes as the most controversial development in the history of modern (positive and natural) law. The state, he argues, de jure recognises a "right" which, in a form of a general revolutionary strike, would be able (de facto) to overthrow the state itself. But, he seems to add in a dialectical way, it is precisely in order to

domesticate such dangerous power that the state grants the right to organise “political” (and in this case, not revolutionary) strikes.

We might say that among the de facto modern realisations of the right of strike hunger strike is the most radical form, especially if it holds on till death by starvation. In 1981 Bobby Sands was the first among Irish Republican prisoners in Her Majesty’s Prison Maze to die after a 66 days effective hunger strike. The figure of Sands became the number one martyr of the IRA and the republican movement.

In a contemporary newspaper article the San Francisco Chronicle’s reporter commented the case in the following way: “Terrorism goes far beyond the expression of political belief. And dealing with it does not allow for compromise as many countries of Western Europe and United States have learned. The bombing of bars, hotels, restaurants, robbing of banks, abductions and killings of prominent figures are all criminal acts and must be dealt with by criminal law.”

The director of the 2008 film *Hunger*, which takes as its basic motive the depiction of Sands’ resolution and final days, Steve McQueen commented on some criticism about the film’s subject matter in the following way: “In *Hunger* there is no simplistic notion of “hero”, or “martyr” or “victim”. My intention is to provoke debate in the audience, to challenge our morality through film.”

Thus my presentation will be centred round the problems implied in the paragraphs above.

**McCALLAM, DAVID** (French Eighteenth-Century Studies, Univ. of Sheffield, UK)

**The Terrorist Earth? Exploring and Exploiting Fault-lines in Sade and Baudrillard** (Plenary 2)

This paper starts from a fictional terrorist act in the marquis de Sade’s *La Nouvelle Justine* which harnesses the power of an earthquake in its execution. It raises the question of whether ‘terrible’ large-scale geological phenomena might offer a plausible model for modern terrorism. Eighteenth-century discourses on revolutionary politics and the aesthetics of the sublime afford strong conceptual links which support this premise. They also help to explain Jean Baudrillard’s repeated assertion that, today, terror attack and natural disaster might be indifferently substituted for one other. His analyses point to a confusion in ‘safety’ and ‘security’ responses in the wake of 9/11, both notions which derive to a large extent from eighteenth-century aesthetic reactions to overwhelming natural phenomena, as in Burke and Kant’s theories on the sublime. However, Baudrillard takes this confusion between safety/security or natural disaster/terrorist attack further, intimating that the globalised system of power, like its geological counterpart (plate-tectonics), is structured by its very fault-lines and works *because* – not in spite of – them. It is these fault-lines that both the Sadean and the modern terrorist exploit; and it is these same fault-lines that differing aesthetics of the sublime explore.

**McKINNEY, RONAN** (English Literature, Film and Visual Culture, Univ. of Sussex, UK)

**Luc Tuymans and the Monstrance of September 11** (Session 5B)

The Belgian painter Luc Tuymans is renowned for his preoccupation with the question of whether and how painting can represent violence. It was widely expected that Tuymans

would address the terrorist attacks of September 11, 2001 in his contribution to *Documenta 11*, a major contemporary art exhibition held in the summer of 2002. However, the centrepiece of his display, an enormous yet curiously insubstantial still life, was interpreted as a refusal of any critical engagement with the aesthetics of terror. This paper complicates such responses by reading the painting as an attempt to move beyond the dominant tropes of spectacle and sublimity in the representation of terrorist violence. Tuymans neither reproduces the spectacle of terrorism, nor seeks to foreclose the possibility of its representation. Instead, *Still Life* substitutes the aesthetic for the horrific in order to highlight their complex interrelation; it suggests that violence is transfigured and redeemed through representation. The painting advances a subtle critique of the politics of art and their relation to the ‘blowback’ of neo-imperialist violence, of which the September 11 attacks were widely interpreted as a leading example. Tuymans thus opens up new ways of figuring ‘the aesthetics of terror’ in contemporary visual culture.

**MIRCEAN, OVIDIU** (Dept. of Comparative Literature, Babeş–Bolyai Univ., Cluj-Napoca, Romania)

**The Rhetorics of Terror in Ian McEwan’s *The Cement Garden* (Session 2A)**

The main objective of this paper is to analyse the rhetoric of terror in Ian McEwan’s novel *The Cement Garden* (1978) in relationship to the anguish of history and the new crisis of national identity in the post-war, post-colonial Britain. The aim of the study is to offer a parallel description of the emotional tension instrumented throughout the novel and its correspondent anguish of fallen history as seen in the British culture of the 1960s and the 1970s, as a direct consequence of the shift of the self-representational images from the ensigns of the world empire to the geography of a smaller insular map.

In order to derive the conclusions relevant in a larger socio-cultural context, our comparative approach will dwell on an inter-textual link between Ian McEwan’s novel and E. A. Poe’s short story *The Tell-Tale Heart*, so as to extract a similar „grammar of terror” centred on two symbolic objects that function as a metonymy in the two texts: both the hidden corpse of the deceased mother and the mysteriously beating heart of the murdered victim embody the ultimate object of fear. It is not only decay, but mostly the conscious awareness of death and time, the horrible discourse of history that is being rejected and denied both in the two texts text as well as in the nostalgic, evasive tendencies of the British culture of the times, following the same rhetorical pattern of negation and conceit.

**MOLNÁR, GÁBOR TAMÁS** (Dept. of Comparative Literature and Culture, Eötvös Loránd Univ., Budapest, Hungary)

**“Gone Pure Ballistic” – Trajectories in *Tristram Shandy* and *Gravity’s Rainbow* (Session 4A)**

This paper will discuss ballistics as a source of rhetorical and communicational models in Sterne and Pynchon. In addition to taking advantage of puns on parables and parabolas, missives and missiles, both novels share a number of themes that suggest the possibly violent implications of communication as a means of targeting an audience. In Sterne, the possible source is Swift’s *A Tale of a Tub* and its reference to Epicureanism, whereas Pynchon obviously draws on modern theories of communication, such as the Shannon-

Weaver model. In my attempt to read the two novels simultaneously, I will outline some potentially 'terroristic' ramifications of these 'materialistic' models of communication.

**MÜLLNER, ANDRÁS** (Inst. for Art Theory and Media Studies, Eötvös Loránd Univ., Budapest, Hungary)

**"Bug collection": Articulations of Terror in Hungarian Neo-avant-garde** (Session 5A)

In Hungarian neo-avant-garde one can find the whole range of works of art which can surely be associated to the subject of terror. Obviously, among these works there are some with political interest even if in allegorical disguise. In the soft dictatorship of the Kádár-regime the repressed neo-avant-garde used different kind of genres to express its counter-position to the antidemocratic political terror. Nevertheless, the subject of terror in these works appears not only in relation to politics, but to other institutions and apparatuses as well. The neo-avant-garde artists targeted the terror-like processes of mediatization, performing and signifying practices, rendering an extended thematization of terror beyond politics. In my presentation I would examine some images, film stills, photographs, texts, and performances in order to discuss and classify the subject of terror as it emerges in various contexts. Thus I will "build" the archive of the art of terror for which the Hungarian neo-avant-garde serves as a basis. My starting point is the concept of the "subject-in-process" coined by Julia Kristeva. Originally it was applied to the reader of the avant-garde poetry, but I suppose it can also be adapted to the neo-avant-garde art and its media appropriations. The artists whom I would focus are Tibor Hajas, Miklós Erdély, Gábor Bódy.

**NOVAK, SONJA** (Faculty of Philosophy, Univ. of J.J. Strossmayer, Osijek, Croatia)

**Dramatic Representations of Contemporary Terror – Genres of Modern Tragic Theatre** (Session 6A)

According to 20th century death-of-tragedy theorists, such as Goerge Steiner, Northrop Frye and Friedrich Dürrenmatt, tragedies are unfit for today's world. Does this mean that terror and tragic events, such as depictions of war, have completely disappeared from the modern stage? No. This paper shows that mass as well as individual tragedy is very much present on the stages of contemporary theatres, but in different genres than the traditional tragedy.

The paper looks at various examples from genres like docu-theatre, tragic comedy and lyrical theatre, showing some of the ways that 20th century playwrights deal with issues of terror(ism).

Peter Weiss' *The Investigation* uses original transcripts from the Auschwitz process after the Second World War in the form of an "Oratorio in 11 Cantos" to show its terrible events.

Henry Adam's play *The People Next Door* was, on the other hand, triggered by the events on 9/11 showing, in the form of a tragic comedy, the paranoid climate and the way individuals on both sides had to deal with the tragic events thereafter.

Chris Thorpe's *Safety* shows how the terrors of war influence individuals who are indirectly connected with the tragic events. Michael is a well-known photographer specializing in war zones. The play shows how things he had seen influenced his family life, intertwined with scenes showing him in Bosnia during the 1990s war.

**ORBÁN, JOLÁN** (Dept. of Modern Literature, Univ. of Pécs, Hungary)

**The Politics and the Poetics of Friendship – Montaigne, Schmitt, Derrida (Session 3A)**

"O my friends, there is no friend." – quotes Derrida Montaigne invoking Aristotle in his book *The Politics of Friendship* (1997) and re-opens the philosophical and political discussion about Friendship at the Time of Peace, of War and of Terror. In my paper I would like to focus on three question raised by Derrida in his seminars and worked out later on in his texts *Rouges: two Essays on Reason* (2004), *Philosophy at the Time of Terror* (2003), *The Beast and the Sovereign* (2009-2011), the question of friendship and fiendship, of immunity and auto-immunity, of sovereignty and democracy.

**PEROSKI, ACO – JOSIFOSKA, KATERINA** (Dept. of General and Comparative Literature, Univ. Ss. Cyril and Methodius Skopje, Macedonia)

**The Negative Sublime and the Poetics of Mourning (Session 1B)**

In this text the acts of terrorism are to be considered from two aspects—in the context of the negative sublime and in the context of the poetics of mourning. The negative sublime is related to the aesthetics of the so-called *negative forms*, which involve an intense perceptive effect and transfer of the sensible so that their sensory force and impact allows them to acquire a character of both a discursive and a performative tactics. Terrorist acts focus their sensory potential for the spectacular as a political tactics, transforming their mass effect of shock into a practically directed message. The negative sublime, which can be viewed as a kind of a possibility of the impossible by making the unrepresentable perceptible, as a concept resembles the "impossible" aesthetics of the poetics of mourning. The act of mourning is a manner in which terror, the aesthetically negative forms and radical trauma are signified and represented, while at the same time revealing the ethical and political aspect of such a signification. Thus, if terrorist acts are viewed through the negative sublime and the poetic potential of overcoming trauma, one could clearly detect the aesthetic aspects and elements built in as functions in their realization—naturally, not in order to legitimize, ritualize or promote violence, but rather acknowledge, understand, memorize, interpret, accept and, in a certain sense, even overcome it.

**PRADE, JULIANE** (Dept. of Comparative Literature, Goethe-Univ. Frankfurt, Germany)

**Translating Terror: On Exile and Mimesis (Session 2B)**

Wie ist es möglich, vom Terror zu sprechen, der ins Exil zwingt, ohne ihn fortzuschreiben? Ihn zu verschweigen heißt, sich ihm zu fügen. Doch wird das Schreiben als Zeugnis des Terrors verstanden, als Vergegenwärtigung des Verlorenen oder Abschied davon, dann wird der Text ebenso als vom Terror bedingt aufgefasst. Um vom Terror zu sprechen, ohne seinen Zwang fortzuschreiben, ist der Sprung einer Übersetzung nötig, die ihn kenntlich macht und unterbricht. Nabokov erhebt in *Speak, Memory* Einspruch dagegen, sein Schreiben sei vom fortgesetzten Exil bedingt. An die Stelle blutigen Terrors, der ihm diktierte, setzt er den von *Mother Nature*, die mit dem Leben die Vergänglichkeit gibt. Ihm setzt er eine Ästhetik sterilen Terrors entgegen, eine Hypostasierung des nekrophilen Zugs der aristotelischen Mimesis als Weise der Selbstverfertigung der Natur. Bilder von Leichen betrachte man gern,

sagt Aristoteles, Leichen nicht. Die Poesie erscheint darin als *technē*, in der die Natur über die Vergänglichkeit ihrer Verfertigungen hinausreicht. Das Bild überlebt. Nabokovs an der Schmetterlingskunde illustrierte Ästhetik der Mortifizierung fixiert nicht das Vergangene, um es zu bergen, sondern entnimmt das, wovon die Rede ist, dem Vergehen, nimmt seinen Tod vorweg und fixiert es zum Bild. In *Schmetterlingsjagd*, einem Kapitel der *Berliner Kindheit*, nimmt Benjamin Abstand von dieser Poetik: Der Versuch, eines Flüchtigen durch Fixierung habhaft zu werden, entstellt es zum Toten, birgt nichts, und ist kein Schutz vor Terror, sondern eine *Dreingabe* an ihn. Benjamin entwirft den unterbrechenden Sprung als Prolepsis, die nichts Vergangenes im Bild festhält, sondern darin eine Öffnung sucht, um zu entrinnen.

**PRIKULE, LAURA** (Dept. of Art History, Art Academy of Latvia, Riga, Latvia)  
**Love and Fear: New York Vanguard Art in The 1960s** (Session 5A)

During a militant and controversial decade in history known as 'The Sixties' Western art world made a radical shift from Modern to Postmodern. Art as a rebellious activity freed itself from many restrictions imposed by the cultural heritage of the previous eras, almost touching its zero point. Styles and methods rapidly changed, re-directing the question „quo vadis, ars?“ to the increasingly growing number of the spectators.

The report examines the move to ever more radical methods of communication used in the visual language of the New York avant-garde artists during the 1960s. Closer examples from the happenings done by Jim Dine (*Crash*), early work of pop-artist Andy Warhol (*Death and Disasters*), Eva Hesse's morbidly absurd sculptures, Michael Heizer's vicious earth cuts (*Double Negative*), Robert Smithson's entropic earthworks (*Broken Circle, Spiral Hill, Asphalt Rundown*), Chris Burden's ambiguous and destructive performance piece *Shoot*, a. o. bring into critical focus the main concepts the American artists were examining and working on in the period between 1960 and 1972, such as, violence, death, the void, system imposed limitations and technology driven fear. This research also identifies the methods used for visual reaction: reduction, de-materialization of the object, optical silence, removal of any hand-left marks. Reading the artworks through a Structuralism based comparison of binary opposites (love/ fear), characteristic to the 1960s, it is also an effort to show the positive cultural counterweight to the 'fear focus' in the works of Robert Indiana (*Love*), hippy idealism in the *Summer of Love* events, *Bed-in* performances by Yoko Ono and John Lennon and the line meditations of Agnes Martin.

Also drawing upon Niklas Luhmann's premise of systems being defined by their environment and the commodity fetishism concept outlaid by French situationist Guy Debord the main goal for this critical study is to reflect upon the problem of growing social alienation and ever-increasing fear in contemporary society through a kaleidoscopic parade of love and fear inflicted images and an isomorphic analysis of the relations between them in order to trace the very roots of the issues they consider, some of which originate in the decade examined.

**RADIN-SABADOS, MIRNA** (Dept. of English, Univ. of Novi Sad, Serbia)

**Poetics of Terror in Don DeLillo's Writing** (Session 6B)

Focusing on the aspects of (in)visibility of the acts of terror and on its visualization between the concepts of studium and punctum, as well as on the „production of the invisibility“, as understood by Alain Badiou (“I hold that, today, the world deprives the vast majority of human beings of their visibility. It is a protocol of exclusion of the visible, and not the transcendental distribution of a situation of the visible.”) the paper will address the issues by analyzing the elements in the novels *Mao II*, the *Falling Man*, *Point Omega* and the short story *Baader-Meinhof (Looking at Meinhof)*.

Proposing that media culture thrives on exploiting the exclusion of the visible, and therefore serves as an instrument of the dissemination of terror, the paper juxtaposes the ideas of „networked society“ and „terror networks“ and aiming to establish that both belong to the same cultural framework which, when devoid of its imagery, becomes the „desert of the real“ (Žižek, 2002). A particular interest of the analysis are the mechanisms which define terror(ists) through the process of mediation.

**REITZENSTEIN, MARKUS** (Dept. of German, Justus Liebig Univ. Giessen, Germany)

**Die gute Terroristin: Doris Lessings Empathie-Ästhetik terroristischer Psychopathologie** (Session 2B)

Im Roman *Die gute Terroristin (The Good Terrorist, engl. 1985)* wagt die Nobelpreisträgerin Doris Lessing ein politisch brisantes ästhetisches Experiment. Die Handlung inszeniert Lessing um eine terroristische Hausbesetzer-Kommune im London der Thatcher-Ära. Was den Roman jedoch aus dem Gros literarischer Fiktionen zum Thema Terrorismus hervorhebt, sind die spezifischen narratologischen Mittel: Durch konsequent interne Fokalisierung und dramatischen Modus sowie den Verzicht auf eine übergeordnete Erzählinstanz birgt der Text ein enormes Potential der Beunruhigung, denn der Rezipient wird zur Einfühlung in das radikale Denken und die emotionalen Prozesse der moralisch fragwürdigen „Heldin“ Alice Mellings aufgefordert. Durch die so bedingte Nähe des Rezipienten zur Protagonistin erzeugt Lessings Text Empathie für terroristische Figuren und deren Psychopathologie.

Die Frage, die sich angesichts Lessings kontroversen Werks unweigerlich stellt, ist jene nach der Funktion einer Empathie-Ästhetik des Terrorismus. Martha Nussbaum zufolge sind Emotionen von narrativer Struktur und als rationale Werturteile zu verstehen, die entscheidend an der Genese ethischer und moralischer Urteile beteiligt sind. Die narrative Struktur von Romanen besitzt also Relevanz für die ethische Entscheidungsbildung ihrer Rezipienten. In diesem Sinne begreift auch Hille Haker den Roman als für ethische Reflexionen fruchtbaren Analysegegenstand. Der Vortrag untersucht mit einem Ansatz aus Rezeptionsästhetik und narrativer Ethik Lessings Text in seiner Wirkung auf den Rezipienten.

**SAGE, LIZ** (School of English, Univ. of Sussex, UK)

**Blind Terror: The Forgetting of Visual Aesthetics in Understanding Terrorism** (Session 7A)

Although terrorism remains notoriously difficult to define, it is universally accepted that the intent to communicate terror is a fundamental feature of such actions. Whilst experts like

Laqueur reminds us that the anxiety about modes of communication and the dissemination of fear have been of concern from Aristotle onwards, in contemporary terrorism discourses it is the ambiguous role the media plays in conveying the 'terror' of an atrocity that causes most concern.

This paper examines the extent to which 'the media' is conflated with the 'moving image' in terrorism discourses. In contrast to Baudrillardian critiques, whereby the proliferation of images closes down the possibility of response, I argue that DeLillo's *Falling Man* adopts a more nuanced understanding of the particular types of spectatorship different visual media invoke. I explore how in writing about 9/11, DeLillo sets up a dialogue between the aesthetics of the still life, photography and film and, thus suggests the moving image not only encourages spectacular forms of terrorism, but that the aesthetics of the moving image pre-figure our responses to such events.

Building on DeLillo's work, I posit that terrorism studies have forgotten the moving image was not always the means of communicating terror, and thus have ignored how specific aesthetics shape their discourse. In doing so, I examine the implications DeLillo's work, as it allows us to mobilise the thought of Bazin, Barthes, and others, in order to open up new avenues for thinking about the concept of terrorism.

**SARAÇLI, SEÇİL** (Dept. of American Literature and Culture, Ege Univ., Izmir, Turkey)

**Freak Shows as an Artistic Interpretation and the Southern Grotesque** (Session 5B)

Starting from stories of Edgar Allen Poe physical/mental disability has long been used as a narrative tool in the Southern grotesque tradition. William Faulkner, Carson McCullers, Flannery O'Connor, and Truman Capote preferred to use deformed figures mutes, lames, homosexuals, hermaphrodites, and disability in general as a metaphor interchangeably for problematic interpretation of terrorizing effects of modernism and thus alienation, shifting roles of gender and for no doubt, great socio-cultural changes taking place in modern American history, such as the traumas caused by the First and Second World Wars, Great Migration, and Great Depression, or even to signify Southern culture's being represented as the other in literary history. In that sense their works turned up to be a parade of disabled characters all in some ways signifying and commenting on general social attitudes and American cultural imagination.

Besides several disabled characters Southern grotesque fiction writers committed some remarkable portion of their works to images of the freak shows and freakish (monstrous) bodies, which are again functioning as primary metaphors to underline the otherness (freakishness) of the characters that identify themselves with them and the general prejudicial attitude of the society towards them. Freaks are so apparent in Southern Literature that it is impossible to not see the obvious influence of them in the development of Southern grotesque tradition. These freak shows as forms of entertainment, exhibiting deformed animals, such as two-headed cows, unborn distorted babies or malformed children (Jo-Jo the Dog-faced Boy), Siamese twins (like Chang and Eng), diseased bodies; hermaphrodites (bearded woman Krao, the Darwin's Missing Link), were highly popular and profitable in the United States especially in South from around 1850s to the 1970s. Thus, in my paper I would like to discuss the significant impact of the freak shows on American Southern grotesque as an allegory of danger and terror.

**SCHALLER-FORNOFF, BRANKA** (Dept. of Germanic Studies, Univ. of Belgrade, Serbia)  
**Terrorism and the Novel** (Session 2A)

In dealing with the events and discourses on "terrorism" over the past 15 years, fiction opens up new fields and narrative strategies which reflect and comprise observations, policies and analyses.

The genre of the novel appears to be particularly suited to highlight the complexity of the phenomenon: quite different aspects of terrorism are thereby put into focus in German and Anglo-American contemporary literature, ranging from the description of terrorist cells and suicide bombers, through the psychological work on the trauma of 9/11 and to the representation of the unrepresentable of terrorism, namely its subcutaneous internalization.

My paper intends to juxtapose literary and socio-political issues, points of view and questions by examining aspects of the following literary examples: Josef Haslinger's *Opernball*, Ian McEwan's *Saturday*, John Updike's *Terrorist*, Thomas Lehr's *September*, and Siri Hustvedt's *The Sorrows of an American*.

Similarities and differences between the German and Anglo-Saxon examples referred to above will be elaborated. Similarly, the talk will also concentrate on the differences within the tradition of the narrative gesture in the novel, as well as emphasizing aspects of remembrance and cultural memory. The terrorists and their agenda, it emerges, both create and remain the backdrop and new parameter of global writing in the new millennium.

The analysis is theoretically based on the writings of such scholars as Varvin/Volkan, Derrida, Žižek, Weigel, and Hoffmann.

**SINGER, SANDRA** (School of English and Theatre Studies, Univ. of Guelph, Canada)  
**Text Mediating Image: Holding the Falling Man in Freeze Frame Analysis** (Session 6B)

This paper concerns terror, trauma, anxiety, and social paranoia. It configures the victims of terrorism through the response of the euphemistically called 9-11 "jumpers" from the North Tower of the World Trade Center. The paper explores the social anxiety caused by seeing the jumpers' action—taken in the face of certain death. The image of the jumpers was immediately repressed; yet, in conventional traumatic fashion, the memory stored as image recurs. My paper looks at this recurrence symptomatically garnered through fiction.

A focus of Don DeLillo's *Falling Man* (2007) is a performance artist who repeats theatrically for New Yorkers the strange beauty of a man falling from the North Tower (captured originally in Associated Press Richard Drew's well-known photograph that was retracted after its release on 12 September 2001). DeLillo's falling man uses prominent buildings and overpasses as a springboard for his bungee jumping art. Reflecting Freud's grasp of pleasure in the death drive, for his theatricals the artist repeats the social infraction first committed by Drew, by proliferating the image of someone jumping from the North Tower, an event that has not yet been admitted into the social symbolic. DeLillo's novel works through the paralyzing effects of the September 11<sup>th</sup> attacks by the performance artist's enacting the fact of the actual deaths within the Towers and by his promoting engagement with and interpretation of the actions of the jumpers.

Rather than proliferating paranoia, DeLillo's novel admits the falling man (widely perceived as a victim) as potentially one of us impacted by terrorism, and as an enigmatic sign of our confusion over the life-and-death threats terrorism poses. Hence the book ends

with these words including the jumper “in this life”: the protagonist “saw a shirt come down out of the sky. He walked and saw it fall, arms waving like nothing in this life.” My analysis works the tension within representation Barthes describes in *Image, Music, Text* in relationship to *Falling Man*. Thus DeLillo’s narrative probes for analysing the traumatizing ekphrastic image captured in freeze frame by Richard Drew.

**STEINBRECHER, KATHARINA** (Inst. of Dramatic Arts, Univ. of Art in Graz, Austria)  
**9/11 in Theatre Texts** (Session 5A)

Within Visual, Film and (New) Media Studies, research on the aesthetics of representations of 9/11 has been developed since several years, one result is the topos of the “Image of the Falling Man”. However, the specific performative possibilities that *theatre texts* offer in this respect, have not thoroughly been researched so far. My pivotal research question was and is, how the terror attacks of September 11<sup>th</sup> in 2001, shorted “9/11”, are represented within theatre texts.

Already since Kropotkin, terrorism must be understood as a performative act which makes it a non-neutral topic for all kinds of performing art.

The research of 25 plays led to the conclusion that about 40% of them dealing with it in a remarkable similar way: what they have in common and defines them, is *the localisation of the event 9/11 beyond the displayed storyline of the drama: the repression into periphery*.

The flashing appearance of 9/11 in the plays has a clear correspondence to characteristics of psychological trauma. How this parallel dramaturgy of trauma and drama is presented in the plays will be explained and shown in the presentation. My personal interest always centred on how political contemporary theatre is and can be. The cognition that contemporary playwriting contains less obvious manifestations of the political led to the research results I want to present, share and discuss at this opportunity.

**SZŰR, ZSÓFIA** (Dept. of French Studies, Univ. of Szeged, Hungary)  
**La représentation de la terreur dans la peinture française du XVII<sup>e</sup> siècle** (Session 3B)

« [E]t comme la figure de l’homme est le plus parfait ouvrage de Dieu sur la terre, il est certain aussi que celui qui se rend l’imitateur de Dieu en peignant des figures humaines est beaucoup plus excellent que tous les autres ». C’est Félibien qui annonce dans la « Préface » aux *Conférences de l’Académie royale de peinture et de sculpture pendant l’année 1667* le principe de la hiérarchie des genres selon lequel la représentation de l’homme se trouve au sommet. Pourtant, il est également important, toujours selon Félibien, que les tableaux rendent « l’âme [du spectateur] susceptible d’autant de passions différentes ». Depuis Aristote, à côté de la production des œuvres, leur réception est aussi en question : il annonce dans sa *Poétique* que les spectateurs prennent plaisir à contempler des images exactes de choses dont la vue est pénible dans la réalité.

Dans cette communication, nous nous proposerons premièrement d’examiner la représentation de *la terreur* dans les écrits sur l’art du XVII<sup>e</sup> siècle : nous étudierons en premier lieu les *Conférences de l’Académie royale de peinture et de sculpture*. Charles Le Brun s’occupe de la façon la plus détaillée de l’expression des passions. Il est vrai qu’il ne

mentionne pas la terreur dans son discours, mais les notions telles que *la crainte, l'horreur, la frayeur ou la douleur corporelle* peuvent être évidemment liées à la terreur.

Ensuite, nous examinerons la terreur dans l'œuvre du peintre Nicolas Poussin (p. ex. *Paysage avec un homme tué par un serpent*, 1648) sur la base des textes de Félibien (*Entretiens*) et de Fénelon (*Dialogue des morts*).

Il est évident que la théorie de l'art et la philosophie sont inséparables, pourtant, nous trouvons important de souligner que nous aborderons des notions liées à la question de la *terreur* (*sublime, horreur, frayeur, crainte* etc.) dans la perspective de la théorie de l'art et non de la philosophie.

**TIMÁR, ANDREA** (Dept. of English, Eötvös Loránd Univ., Budapest, Hungary)

**Terror and Drugs – Derrida and the Immune System** (Session 4A)

Even if the Obama administration has recently done away with the phrase “War on Terror”, its declaration by Bush was undoubtedly a performance with unpredictable effects. The expression “War on Drugs” has known a similar fate, but, as opposed to the “War on Drugs”, its declaration has always been “primarily a law enforcement effort” (Redfield). For Jacques Derrida, 9-11 is a symptom of the autoimmune processes always already harboured by the body politic of the nation-state, whose immune system, “in *quasi-suicidal* fashion”, will always remain open to the event of its own undoing (Derrida). The image of autoimmunity had already emerged in Derrida’s discourse in *Spectres of Marx* and *Politics of Friendship* (cf: Naas), and was only “stretched to the breaking point” (Mitchell) after the September attacks.

In fact, Derrida’s preoccupation with damages done to the immune system had started much earlier. In 1989, in an interview later entitled “The Rhetoric of Drugs”, he had not only established an implicit, and uneasy connection between terror and the drug (“The luminaries of the Enlightenment [...] are in themselves a declaration of war on drugs”), but had also discussed AIDS (Acquired Immune Deficiency Syndrome) at length. The virus HIV, belonging “neither to life nor to death”, had become associated with “the third”, or “the traumatism”, which “may always already have broken into any ‘intersubjective’ space”.

Keeping in line with the aesthetic approach of the conference, I shall investigate Derrida’s images of the immune system to disentangle the complex metaphorical network that connects the system’s fatal failure to recognise and thereby destroy the foreign body (AIDS) and its equally fatal misrecognition of the self as a foreign other (autoimmunity). Expanding the implications of these biological metaphors may offer new perspectives on Derrida’s discourse on the pharmakon: while being intimately linked to deconstruction itself as the drug, *pharmakon* is also “another name [...] for the autoimmunitary logic” of terror.

**TÖRÖK, ERVIN** (Dept. of Visual Culture and Literary Theory, Univ. of Szeged, Hungary)

**Innerlichkeit, Legalität, Terror: Das Beispiel von Kleist** (Session 2B)

J. Hillis Miller in einem Aufsatz über Kleist (*Laying down the Law in Literature*) argumentiert, dass durch die Figur von Kohlhaas die kantianische Ethik radikalisiert und seine unerkannten Konsequenzen gezogen wurden. Dementsprechend Kleists Erzählung zeigt, dass das unbedingtes Befolgen einer (inneren) Norme zwangsläufig zur Übertretung des Gesetzes

führt. Kohlhaas durch die Verallgemeinerung seines Urteils und dadurch, dass sich an den selbstgegebenen Normen hält, potentiell immer riskiert, nicht mehr „rechtgeschaffen“ zu sein. Hillis Miller im terroristischen Verhalten von Kohlhaas die dekonstruktive Bestimmtheit des Gesetzes und des Gesetzgebens erblickt.

Kohlhaas „Rechtgefühl, das einer Goldwaage glich“, kann aber auch aus einer anderen Perspektive untersucht werden, nämlich aus der Hinsicht der „inneren“ Stimme, die sich zu erhört werden strebt. Die Stimme von Kohlhaas, die sich in den von ihm verfassten Mandaten verkörpert, erscheint als unbedingtes Befehl, das seine Gerechtigkeit als Bezug auf einen singulären Bestand gewinnt. Als solcher ist aber wie eine göttliche Stimme, die sich nicht irren kann. Diese Stimme und das Befolgen dieser Stimme erscheint als ein terroristischer Akt, da die Wahrheit einer solchen Singularität, die sich in der halluzinatorischen Charakter und Form einer solchen Stimme verkörpert, sich nur als Destruktion der Gesellschaft erscheinen kann.

**WEBER, SAMUEL** (Dept. of German, Northwestern Univ., Chicago-Evanston, IL, USA)

**Terror(ism) and Aesthetics: The Cloud** (Plenary 1)

Although the motivation of this conference, the title of which provides the point of departure of this talk, is clearly topical, I try to interpret its topicality through the lens of a broader, historical perspective than is often used. For the newness of the "new" can only be adequately interpreted against the background of that from which it seems to set itself apart. Through an examination and "unpacking" of the words, "terror(ism)" and "aesthetics" as well as a reflection of the mediatized manifestation of "September 11th...", something unexpected emerges as the focus of my reflections: a cloud, or rather two very different clouds. This talk seeks to trace the trajectory of those clouds and the way they impose themselves on a reflection of the relation of terror, terrorism and aesthetics.

**WEITZE, ALMUT** (Dept. of Germanic Studies, Trinity College Dublin, Ireland)

**The Terrorist Screen – Cinematic Structures of Terrorism** (Session 7A)

The loss of orientation and security is not only an important terrorist strategy, it also arouses uncertainty in film, and in this respect, film parallels terrorist staging. This paper investigates whether cinematic structures correspond to the staging and production of terrorism. Furthermore, it explores the extent to which the cinematographic devices, the mise-en-scène, the editing, and the montage found in the filmic images parallel different forms of terrorism.

It will be shown that depending on different terror organizations directors tend to (over-)use specific cinematographic devices and thus disturb or refuse traditional visual habits and filmic concepts of time and space. Films, such as *Germany in Autumn*, *The Baader Meinhof Complex*, *The Crying Game*, *The Wind that Shakes the Barley*, *11'09"01 - September 11*, *United 93*, and *Babel* shall serve as examples for the socio-revolutionary terrorism of the RAF, the ethno-nationalist terrorism of the IRA, and the transnational terrorism of the al-Qaida. I will focus on film-analytical, film-aesthetic, and form-aesthetic approaches, as, for instance, represented by Balázs, Arnheim, Deleuze, and Bordwell in order to analyse the most striking cinematic techniques which lead to a loss of orientation. In addition, it will be

shown that this loss is achieved differently and concentrates mainly on the Off, the use of light, double framing as well as interior space (RAF), narrative, temporal and spatial repetition (IRA), an excessive use of close-ups and apparently unmotivated editing and montage (transnational terrorism). However, all of these movies represent terrorism as a spatio-temporal border-crossing due to the loss of clear references in the frame and therefore evoke an image which embodies the uncertainty of terrorism itself.

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