



**Book of Abstracts**

**Re-Thinking Humanities  
and Social Sciences**

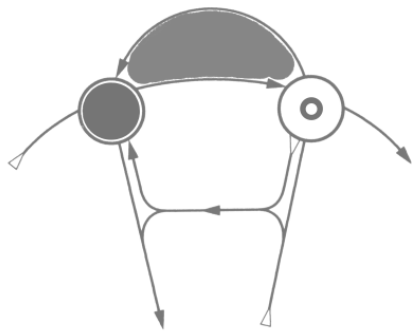
University of Zadar  
September 5 - 7, 2013

RE-THINKING HUMANITIES AND SOCIAL SCIENCES 2013

On Violence

University of Zadar, Zadar, Croatia

September 5-7, 2013



## ***Welcome***

Together with our colleagues in the English Department at the University of Zadar, we extend a warm welcome to the participants of the 2013 Re-Thinking Humanities and Social Sciences conference. The conference focuses on a wide range of current inter-disciplinary issues and problems, while at the same time attempting to breach the traditional academic canons. It is both a pleasure and an honor to be able to organize and host the fourth edition of this international conference and we hope that such an event will encourage further collaboration between various scholars on both local and international levels.

A key feature of the English Department is its interdisciplinary focus, with an unusually wide range of disciplines: linguistic studies; literary and cultural studies; film and television studies; social and political studies. The Department covers a wide range of topics and issues, from cultural and language policy, language education, and sociolinguistics to discourse analysis, psychoanalysis, postcolonial theory, literature, literary translation, cinema and visual culture. The staff in the Department is currently engaged in diverse projects (literature, cinema and national identities, globalization and the politics of culture, cultural memory and politics of identity, re-imagining places and spaces, diaspora issues). This clearly indicates the presence of a group of individuals interested in the development of a complex academic setting that can offer a dynamic and direct interaction with current research. Therefore, it was no surprise when in 2009 the staff in the Department decided to organize the Re-Thinking Humanities and Social Sciences conference, which, in its 2010, 2011 and 2012 editions gathered around 100 international scholars for each edition, providing in such a way an invaluable opportunity for meeting, exchanging and debating current topics in humanities and social sciences.

This year's conference theme is violence. This theme was chosen with the expectation that it would be broad enough to elicit diverse intellectual contributions from colleagues from many parts of the world and in many areas of humanities and social sciences as well as numerous other intellectual and academic surroundings.

We would like to thank the Ministry of Science, Education and Sport of the Republic of Croatia for its generous conference grant. The English Department has also offered financial back-up and we would like to thank all of its members for the technical and practical support that has been provided to us over the past months. Also, we would like to extend our gratitude to the University of Zadar and its various offices for allowing us to use its facilities and for providing the indispensable technical and administrative support necessary for the successful completion of a project such as this one. We would also like to thank our colleagues and student volunteers at the University of Zadar. Last but not least, we would like to welcome our keynote speakers and all of the participants of this year's conference – we hope that RHSS will prove to be a useful and inspiring venue to all present.

## ***Conference Organization***

### **Conference Committee**

Senka Božić Vrbančić (senka\_bozic@yahoo.com.au)

Zlatko Bukač (zlatko.bukac@gmail.com)

Jelena Kupsjak (jelena.kupsjak@gmail.com)

Tomislav Kuzmanović (tkuzmano@unizd.hr)

Atila Lukić (atilalukic@gmail.com)

Marko Lukić (Chair) (mlukic@unizd.hr)

Tomislav Pletenac (tpletena@ffzg.hr)

Mario Vrbančić (mario\_exile@yahoo.co.nz)

Adrijana Vidić (adrijana.vidic@gmail.com)

### **Web Development**

Zlatko Bukač

Jelena Kupsjak

### **Visual Design**

Adrijana Vidić

Jelena Kupsjak

Marko Lukić

### **Logo**

Atila Lukić

### **Volunteers**

Eva Folivarski, Irena Jurković, Marina Orhanović, Martina Stojko, Petra Kupsjak,

### **Contact us**

rhss.conference@gmail.com

<https://www.facebook.com/RHSSZadar>

## ***Content***

|                                     |    |
|-------------------------------------|----|
| Theme                               | 1  |
| Conference Proceedings              | 2  |
| Keynote Speakers                    | 3  |
| Practical information and Timetable | 6  |
| Accommodation                       | 7  |
| Recommended Local Restaurants/Cafés | 9  |
| Taxi Service                        | 10 |
| Important Telephone Numbers         | 11 |
| Conference Abstracts                | 12 |
| List of contacts                    | 76 |



## ***Theme***

### **On Violence**

The financial crisis, the terrorist threat, natural disasters (such as the earthquake in L'Aquila, Italy) and immigration policies are just some of the global issues where new forms of social regulation can be detected. One of the important areas in which societies experience changing regulation is in the ambivalent attitude to violence. Although violence is often conceptualized as a non-human condition, reflecting the collapse of the symbolic order, it is, however, precisely the symbolic order that organizes and structures violence. On the other hand, it is often allocated to the 'other', thus promoting a new geopolitical map that now, in the post-Cold War world, draws borders between us and them (violent Islamists, tribal Balkans, threatening Chinese).

The case of Breivik shows that detecting the object of violence and performing a violent act can never be outside of the symbolic but precisely in its core.

This raises questions such as: What is violence today? Who are the agents of violence? How is violence performed? In what way is violence (dis)approved of? Can violence be outsourced? Are the military and the police as traditional agents of the social regulation of violence regulated in a new way? Who are the victims of violence? Can victims reflect their condition? Are societies and individuals dealing with new kinds of trauma? Are there new social interpretations of the violent events in their past? What is the new relationship between different religions and violence? Are the new social movements appearing throughout the world (Occupy, Pirate Parties International, the Invisible Committee, Arab Spring Movement) offering a new way of resistance to new regulation?

At this conference we would like to focus on (1) the ways in which violence is conceived and perceived within different contexts, (2) the ways in which literature, film, performance, and other forms of art relate to and incorporate contemporary outbursts of violence, (3) the new ways in which this process can be theorized in the field of humanities and social sciences, and finally (4) the ways in which this type of violence changes the cultural politics of diversity in societies.

Possible topics include (but are not limited to):

- Violence in literature, film and art
- Life after violence
- Experience of structural violence
- Historical approach to violence – its same morphology but different mechanisms
- New conceptualization of violence in the humanities
- Gender specific violence and its cultural background, race

## ***Conference Proceedings***

The conference proceedings are published as a part of [sic] - A Journal of Literature, Culture and Literary Translation ([www.sic-journal.org](http://www.sic-journal.org)). Founded in 2009 by the University of Zadar faculty members, [sic] - A Journal of Literature, Culture and Literary Translation is devoted to publishing quality academic writing on the topic of literary and cultural theory and various social and cultural phenomena coming out of different literary and cultural practices and approaches, as well as promoting quality literature in translation.

[sic] - A Journal of Literature, Culture and Literary Translation is published bi-annually in the spring and fall semesters of the ongoing academic year. The spring issue always has a predetermined theme defined by the editor of the current issue, while the fall issue features a selection of papers presented at the Re-Thinking Humanities and Social Sciences Conference organized by the University of Zadar faculty members working closely with the journal. Papers published in the journal undergo peer review by an international board of reviewers and are published in Croatian and English.

Unfortunately, we are currently unable to publish all of the presentations that will take place during the conference. Instead, a number of authors/scholars will be contacted by the Conference Committee/Editorial Board after the conference and asked if they want to submit a complete article based on their conference presentation. Nevertheless, we encourage participants interested in publishing their work to contact the Editorial board directly at [sic.journal.contact@gmail.com](mailto:sic.journal.contact@gmail.com).



## ***Keynote Speakers***

**Mark Devenney** is a Principal Lecturer in politics and philosophy and he leads the Humanities Programme degrees at the University of Brighton. His main research interests lie in contemporary Political Philosophy, with research expertise on Critical Theory (Adorno and Habermas) and contemporary Continental Philosophy (notably Agamben, Hardt and Negri, Laclau, Ranciere, Derrida, Zizek and Badiou). He uses this theoretical work to research different ways of valuing life, in a research project that focuses on the uses and abuses of human bodies (torture, patening, suicide bombing, genetic engineering and the ethics of life/death decisions).

### **Abstract**

#### **Violence: Animal, Human or Divine**

Weber famously defined the state as that entity which "upholds the claim to the monopoly of the legitimate use of physical force in the enforcement of its order." This claim delivers the authority to use physical force in a given territory. The compulsive repetition in the tautologous phrase 'upholds the claim' points to its uncertainty. For Weber violence is a means whose end is to uphold a law deemed legitimate. However, the legitimacy of violence itself is caught in a recursive loop, a violence which can never be legitimated other than through constant repetition. Nonetheless, if upheld this claim renders all other uses of violence a threat to the state, criminal acts. What though does this legitimacy consist in?

In its classic formulation legitimacy comprises at least two elements: first, violence protects the sovereign power exercised by a defined people, and second violence guarantees basic rights to life, liberty and property. The claimed right to use physical force to the point of death is legitimate when exercised within certain proper bounds. These bounds define who is subject to this force, and where and when it can be exercised. The proper and the legitimate here overlap – defined bounds are required in order to deliver legitimacy. Legitimacy is not divine but is always provincial and limited. Securing the provenance of legitimate violence requires that the borders demarcating the proper are themselves secured. Legitimacy has the magical quality of transforming the same act – physical injury of others to the point of death – into a legitimate, deliberate act. Violence as a legitimate, deliberate and considered act is neither animalistic (instinctual and reactive), nor divine (universal without any need for justification.) All so called legitimate violence is thus perverse, insofar as it requires a deliberate decision to inflict harm, and justifies this decision by defining the bounds of the proper.

If violence as means can never finally be justified, and if as deliberate it is always perverse, we must confront a further problem in relation to ends. Violence as a means should not overlap with the ends it claims to serve. The problem is that these ends – life, liberty and property - are themselves violent norms and practices. Each claimed right is over-determined

by symbolic, structural and physical forms of violence which are intrinsic to their very definition. The subject in whose name violence is exercised is always already constituted by that very violence. The political problem we are left with is that posed by Benjamin in his *Critique of Violence*: to imagine a divine violence without need for justification, a divine violence which is improper in refusing the bounds of legitimacy, which can take place here and now. Such violence enacts other ways of becoming violating the propriety, property and liberty maintained by the hegemonic order of bio-financial capital. This paper rearticulates the possibility of Benjamin's divine violence in four against the grain readings of 'violence' against the proper committed first, by the occupy movement, second, by the army coup in Egypt, third, by the figure of the suicide bomber, and last by so called squatters.

---

**Fred Botting** is a Professor of English Literature and Creative Writing at Kingston University, London (UK). He has taught English Literature, Critical Theory, and Film and Cultural Studies at the Universities of Lancaster, Keele and Cardiff. He has written extensively on Gothic fictions as well as on theory, film and cultural forms. His current research projects include work on fiction and film dealing with figures of horror and on spectrality, the uncanny and sexuality.

### **Abstract**

#### **Permissive Violence: Horror, Culture, Zombie**

Post World War II Anglo-American horror (figures of the zombie notably) registers changes in the mediation and form of violence, changes connected to social, political and economic transformations. Returning to the work of Herbert Marcuse, his discussions of repressive desublimation and the performance principle in particular, this paper reexamines the significance of contemporary horror for rethinking key psychoanalytic concepts and myths of oedipus and the paternal metaphor.

## ***Practical information and Timetable***

Should you require any help interpreting the information in the conference book, please ask one of the conference team members at the reception desk. The reception/help desk will be located on the 4th floor. Most of the conference will take place on the 4th and 5th floor. Keynote lectures and welcome reception will be held in the Main Hall on the 2nd floor.

At the end of the book there is a 'List of Speakers' to help you identify the sessions in which particular participants will present papers.

The first conference session commences on Thursday at 10:00 am and we kindly ask you to arrive between 9:00 and 9:30 am. This will allow adequate time to register and collect badges, conference program handbook and delegate materials, and also benefit from the refreshments that are offered.

Each 90-minute session ordinarily accommodates three papers (20 min talk + 5 min discussion) (this can be used as a rough guide in establishing which papers will be presented when).

Registration includes refreshments (coffee and water) which will be served twice a day on the 4th floor. Food will be provided at no cost on Thursday and Saturday (our welcome reception and conference dinner). Don't miss out on our welcome reception and dinner because these will be a fantastic opportunity to catch up with your colleagues and peers and enjoy some lively conversations!

Lunch can be purchased from the many cafés, restaurants and shops in the local area. The University is located in the old part of the city (the peninsula) and it is only a few minutes' walk from the University to the city center. The conference team can point you in the right direction.

Conference team members can be identified by their special conference t-shirts. If you cannot see a team member, then please ask for help at the reception desk on the 4th floor. Any financial arrangements must be dealt with at the reception desk with the conference organizers.

### **Contact Numbers**

During the conference, emergency messages or calls can be sent to +38598651632 and +385989019661 or emailed to [jelena.kupsjak@gmail.com](mailto:jelena.kupsjak@gmail.com) and [zlatko.bukac@gmail.com](mailto:zlatko.bukac@gmail.com).

## Accommodation

Please be advised that this list only provides available recommended options. Accommodation is at one's own expense and not covered by the conference fee. For private lodging, or any other specific information regarding lodging, please refer to TOURIST INFORMATION CENTRE ZADAR (<http://www.tzzadar.hr/en>). Private lodging can also be found on <https://www.airbnb.com/>.

|   |   |  |
|---|---|--|
| <p><b>Art hotel Kalelarga ****</b></p> <p>Majke Margarite 3, 23000 Zadar</p> <p>+385 (0)23 23 00 00</p> <p><a href="mailto:info@arthotel-kalelarga.com">info@arthotel-kalelarga.com</a></p> <p><a href="http://www.arthotel-kalelarga.com">www.arthotel-kalelarga.com</a></p> | <p><b>Hotel Kolovare ****</b></p> <p>Bože Peričića 14, 23000 Zadar</p> <p>+385 (0) 23 211 017</p> <p><a href="mailto:info@hotel-kolovare.com">info@hotel-kolovare.com</a></p> <p><a href="http://www.hotel-kolovare.com">www.hotel-kolovare.com</a></p>   | <p><b>Hotel Bastion ****</b></p> <p>Bedemi zadarskih pobuna 13, 23000 Zadar</p> <p>+385 (0) 23 49 49 50</p> <p><a href="mailto:info@hotel-bastion.hr">info@hotel-bastion.hr</a></p> <p><a href="http://www.hotel-bastion.hr">www.hotel-bastion.hr</a></p>  |
| <p><b>HOTEL Mediteran ***</b></p> <p>Matije Gupca 19, 23000 Zadar</p> <p>+385 (0) 23 337 500</p> <p><a href="mailto:info@hotelmediteran-zd.hr">info@hotelmediteran-zd.hr</a></p> <p><a href="http://www.hotelmediteran-zd.hr">www.hotelmediteran-zd.hr</a></p>                | <p><b>Falkensteiner Club Funimation Borik ****</b></p> <p>Majstora Radovana 7, 23000 Zadar</p> <p>+385 (0) 23 206 100</p> <p><a href="mailto:reservations.borik@falkensteiner.com">reservations.borik@falkensteiner.com</a></p> <p><a href="http://www.falkensteiner.com/en/hotel/borik">www.falkensteiner.com/en/hotel/borik</a></p> | <p><b>Hotel Donat ***</b></p> <p>Majstora Radovana 7, 23000 Zadar</p> <p>+385 (0) 23 206 500</p> <p><a href="mailto:reservations.borik@falkensteiner.com">reservations.borik@falkensteiner.com</a></p> <p><a href="http://www.falkensteiner.com/en/hotel/donat">www.falkensteiner.com/en/hotel/donat</a></p> |
| <p><b>Hotel Porto ***</b></p> <p>Nikole Jurišića 2, 23000 Zadar</p> <p>+385 (0) 23 292 300</p> <p><a href="mailto:hotel.porto@zd.t-com.h">hotel.porto@zd.t-com.h</a></p>  | <p><b>Drunken Monkey Hostel</b></p> <p>Jure Kastriotića Skenderbega 21, 23000 Zadar</p> <p>+385 (0) 23 314 406</p> <p>+385 (0) 99 415 73 50</p> <p><a href="mailto:drunkenmonkeyhostel@gmail.com">drunkenmonkeyhostel@gmail.com</a></p> <p><a href="http://www.drunkenmonkeyhostel.com">www.drunkenmonkeyhostel.com</a></p>           | <p><b>Aparthotel Villa Hrešč ***</b></p> <p>Obala kneza Trpimira 28, 23000 Zadar</p> <p>+385 (0) 23 337 570</p> <p><a href="mailto:info@villa-hresc.hr">info@villa-hresc.hr</a></p>  |

[www.hotel-porto.hr](http://www.hotel-porto.hr)

Hostel Home Zadar

Mihovila Pavlinovića 9, 23000  
Zadar

+385 (0) 91 456 44 66

[hostelhome.zd@gmail.com](mailto:hostelhome.zd@gmail.com)

[www.hostel-home.com](http://www.hostel-home.com)

Youth Hostel Zadar

Obala Kneza Trpimira 76,  
23000 Zadar

+385 (0) 23 331 145

[zadar@hfhs.hr](mailto:zadar@hfhs.hr)

[www.hfhs.hr](http://www.hfhs.hr)

[el.com](http://el.com)

Hotel Villa Nico \*\*\*

Krešimirova obala 138,  
Diklo

+385 (0) 23 331 198

[nico.moric@villanico.t-com.hr](mailto:nico.moric@villanico.t-com.hr)

[www.hotel-villanico.com](http://www.hotel-villanico.com)

[www.villa-hresc.hr](http://www.villa-hresc.hr)

University Hostel

Dr. Franje Tuđmana 24d,  
23000 Zadar

+385 (0) 23 203 023

[tkrsulov@unizd.hr](mailto:tkrsulov@unizd.hr)  
[/studom@unizd.hr](mailto:/studom@unizd.hr)

[www.unizd.hr/studentskidom](http://www.unizd.hr/studentskidom)

## ***Recommended Local Restaurants/Cafés***

### **Café Bar Illy, Ruđera Boškovića 4, Zadar**

Café Bar Illy has been the location of numerous academic discussions, disputes and activities on countless occasions. These have always been accompanied by a great cup of coffee (and many times more than one). Therefore, it is no surprise that we decided to ask them to be the official sponsor of this year's conference. Besides enjoying great coffee during the conference, we would also like to recommend Café Bar Illy as a great place to spend your break between sessions or simply enjoy a nice drink afterwards.

### **Restaurant DALMATINA, Kovačka 10, Zadar**

The restaurant offers a variety of delicious food at reasonable prices.

### **Restaurant BRUSCHETTA, Mihovila Pavlinovića 12, Zadar**

The name says it all! The emphasis here is on the 'homemade' element as the restaurant offers quality products from the local Zadar region. The range of food is varied – from several types of bruschetta, to fish and meat carpaccio, as well as different types of pizza and pasta...

### **Restaurant Pizzeria PET BUNARA, Trg Pet bunara bb, Zadar**

The restaurant has an unusual offering of risotto-like dishes made with barley instead of rice, a nutritious alternative, and home-made pasta. They also have beef, pork, tuna, and turkey steaks, lamb cutlets, and classic fish dishes.

### **Konoba NA PO URE, Špire Brusine 8, Zadar**

Tiny and mellow, inventively designed using natural stone. However, the food is definitely traditional konoba style. Shark is their specialty, and they do grilled fish and meats, plus cooked meals at reasonable prices, including paštica beef stew.

## ***Taxi Service***

There are numerous taxi companies waiting to transport your person, for which privilege an equally varied array of prices apply, ranging from 20kn to 40kn for a 5km trip. Your safest bet is to ask the cost of the journey before entering the taxi.

### **TAXI LULIĆ**

Tel. +385 (0)23 494 494

Additional information:

[www.lulic.hr/taxi](http://www.lulic.hr/taxi)

Online reservation:

[www.lulic.hr/taxi/en](http://www.lulic.hr/taxi/en)

### **TAXI DENIS**

Tel. +385 (0)91 262 2621

+385 (0)98 424 071

Additional information:

[www.taxi-zadar.com.hr](http://www.taxi-zadar.com.hr)

Online reservations:

[www.taxi-zadar.com.hr/booking.html](http://www.taxi-zadar.com.hr/booking.html)



## ***Important Telephone Numbers***

Emergency Situations: 112

International country code for Croatia: +385

Ambulance: 194

Fire Brigade: 193

Police: 192

Roadside Vehicle Assistance: 1987

*(When calling from abroad or by mobile phone, dial +385 1 1987)*

General information: 18981

Information on local and intercity numbers: 11888

Information on international numbers: 11802

Weather forecast and road conditions: 060 520 520

## ***Conference Abstracts***

– in alphabetical order

---

### **Acarón, Thania**

Department of Sociology, University of Aberdeen

Thu 5th Sep, 11:30-13:00, Session 1B – Room 154 (5th floor)

#### **Reshaping Space: Body, Boundaries and Violence**

How does the body shape space, and space shape bodies? This paper proposes an interdisciplinary discourse on negotiations of space as a cause or result of violence, departing from the perspectives of the body and dance/movement. Spatial attention, spatial orientation and spatial behavior are embodied processes, and inevitably entail attention to the body. However, spatial analyses often exclude theories from movement and body-based disciplines. An embodied approach is brought forth as a way to explore the impact on particular bodies, such as women and disabled people. Examples of different forms of violence are hence analyzed in terms of their spatial components, weaving in considerations from the field of movement analysis into social theory.

### **Bagarić, Petar**

Institute of Ethnology and Folklore Research, Zagreb

Fri 6th Sep, 16:30-18:30, Session 6B– Room 154 (5th floor)

#### **Ethicists without Borders: Preventing Violence with Ethics of Care**

The Cartesian dualistic confronting of subject and object has been, among other reasons, criticized as an oppressive reduction of the ‘other’ to just another object of perception. By recognizing Cartesian dualism, which divides the world into active awareness-bearers and objects of their perception, as a foundation of violence, phenomenologically inspired ethics are trying to suggest certain forms of perception by which the taboo of objectification should be avoided. That is why phenomenological ethics are insisting on the founding of subject through the concept of intersubjectivity, which defines the subject not by its relation to the object, but by its appearance among other subjects. By avoiding the objectifying perception of the other, these ethics are trying to evade the possibility of violence, and are therefore introducing the concept of caring for the other as a foundation of morality (compare Levinas, 1976). The firm line between inner and outer realm, which once helped the objectification of external phenomena, and which strengthened the traditional subject, is abandoned in favor of the common being in the world, which evokes images of the organic, symbiotic interconnection of human subjects (compare Merleau-Ponty, 1990; Nancy, 2003). In order to

actualize this new, embodied subject through its relation with the other in the social realm, it has been necessary to promote new values, such as nearness and grooming (Piper & Stronach, 2008). Unfortunately, radical ethics of caring for the other, most adequately metaphorized in Heidegger's shepherd of being, does not essentially hinder the possibility of violence as much as it, as argued by Ron Broglio (2008), simply moves it offstage.

### **Bančić, Ivana**

Department of Educational Sciences, Juraj Dobrila University of Pula

Fri 6th Sep, 11:30-13:00, Session 4B – Room 154 (5th floor)

#### **Rethinking the Notion of National Identity in the Novel *The Redbreast* by Jo Nesbø**

This paper sets out to examine the extent to which the novel *The Redbreast* by Jo Nesbø confirms the hypothesis that in the 21st century the crime novel has become a platform suitable for the examination of national identity and the nature of violence in given social surroundings.

The paper introduces the hypothesis that contemporary Norwegian society functions in a state of discomfort. The existence of supporters of the Nazi regime in the history of the nation, which since World War II has constituted itself as a modern, tolerant and multicultural society, has caused a crisis of identity and evoked a new takeoff of right-wing politics. Therefore, the policy of resistance to Nazism and the celebration of tolerance and multiculturalism are on slippery ground. But Nesbø's reexamination of national identity is not conducted solely for the purpose of questioning the absoluteness of ethical positions of good and evil: Nesbø transposes the contemporary Norwegian crime novel from the domain of subjective violence into the realm of objective violence.

The paper argues that Nesbø offers a new view of the categories of the immoral and the righteous within Norwegian society, pinpointing thus the dangers of a policy which uses the fear of immigrants as a means of mobilizing the nation.

### **Bekavac, Luka**

Faculty of Humanities and Social Sciences, University of Zagreb

Sat 7th Sep, 12:00-13:30, Session 8A – Room 143 (4th floor)

#### **Where Does a Body Begin? Derrida on Violence and Literature**

Beginning with "Violence and Metaphysics" (1964), a landmark study on Levinas, violence regularly surfaces in Derrida's work as a blanket term for suppression of alterity, with instances where it is represented through the "restricted economy" of the proper or the

“same”. Nevertheless, in the subsequent development of his thought, particularly in his texts on literature and translation (Glas, “Schibboleth”, “What is a Relevant Translation?” etc.), the violence of commentary is increasingly perceived as a physical trauma inflicted on the other (text). This paper will briefly examine Derrida’s notion of physical violence as an unavoidable facet of a theoretical approach to literature, while posing the question of what precisely is the “body” that is being violated. Drawing on sources from Derrida’s earliest analyses of Husserl to his final interviews, we will attempt to show that corporeality is used as a synecdoche for areas irreducible to philosophical categories, and that the “secret” and “singularity” of literary texts, as well as their resistance to interpretation, rests on their material support.

**Bertoša, Mislava and Antulov, Sandra**

Faculty of Philosophy, University of Zagreb

Thu 5th Sep, 14:30-16:00, Session 2D – Room 156 (5th floor)

**In the Name of Croatian People: Definitional Struggles, Children and Same-sex Marriage**

In this presentation we aim to analyze the discourse used by the initiative called In the Name of the Family from the semiotic and discursive perspectives. During May 2013 this organization conducted a Croatia-wide petition in order to initiate the procedure for amending the constitution of the Republic of Croatia by entering the definition of ‘marriage’ as a union between a man and a woman. On one hand, the request for a constitutional definition of ‘marriage’ can be viewed as an attempt to regulate the discursive use of this term in the Croatian semiosphere. Thus, the definition itself appears to be a metalinguistic praxis that plays an important role in social, political and cultural life, because there it can realize its perlocutionary effects. On the other hand, we are dealing here with an attempt to re-form the national mind in the framework of strong nationalism, including religious fundamentalism, where a particular ideology is represented as inherent to Croatian identity and culture. In the analysis we shall research the topoi, argumentation, discursive strategies and value positions of the enunciator as well as the underlying level of the construction of meaning in this discourse. Semiotics argues that the construction of sense and meaning proceeds in binary oppositions, whereby what is explicitly stated always evokes the other half of the pair that is explicitly absent, forming its meaning and acquiring its sense based on it. In this presentation we aim to show that the discursive characteristics of the analyzed object ultimately promote intolerance and exclusiveness which, in their turn, can include and legitimate verbal and physical violence.

**Brautović, Helena**

Centre for Languages, University of Dubrovnik

Thu 5th Sep, 14:30-16:00, Session 2A – Room 143 (4th floor)

**Recontextualization of Shakespeare's Plays in Postmodern Croatia or a Code Critique to the Representatives of Power**

In Croatia, in the period from 1971 to the present, 16 playwrights have used Shakespeare's text in their 22 plays. They have all used postmodern intertextual elements in different ways, with different intentions and different effects. Shakespeare's works are an important intertext in dramas of Croatian postmodernism whose authors use Shakespearean themes, characters and citations as they see their own culture through the lens of socio-political reality, (pseudo) history and a postmodern cultural epoch that has lost confidence in the possibility of (re)presenting reality. Authors that use Shakespeare do not seek a role model; it is not about questioning and evaluating the archetype code; rather, it is an incentive for dialogue thus established, and it is observed in the framework of their own culture, a period in which there is no place for emotions. By analyzing Shakespeare intertext in the Croatian postmodern drama we have come to the conclusion that in recontextualising Shakespeare texts the authors deal with three major themes: 1.) socio-political reality, 2.) (pseudo) history, and 3.) Shakespeare intertext as a postmodern authorial game or ludism. Dramas that deal with socio-political realities continually talk about politics which they then manifest, or have an emphasis that covers topics of society, state and theatre. The topic "state" is about the public, about the society as a representative of power, about the ruling system, about violence, about the ownership as a representative of the power, about war and peace.

**Brelek, Tomislav**

Faculty of Philosophy, University of Zagreb

Sat 7th Sep, 12:00-13:30, Session 8A – Room 143 (4th floor)

**Violent Periods: Histories and Figures**

While Roman Jakobson's description of literature as organized violence committed on ordinary speech has, albeit diffidently and with various misgivings, come to be accepted, the proposal to analyze the proclivity of referential narrative accounts to subject their putative subjects to similar handling, when not outright ignored, has met with rebuttals that can only be described as violent. Yet, does not the very fact that the metahistorical analyses of Hayden White, Foucault's genealogies of discourse, the rhetorical allegories of Paul de Man, or Lyotard's deconstruction of the opposition discourse/figure hardly ever fail to elicit righteously irate rejoinders in the name of history and truth showing that the ordering of words has more to do with world order than one is willing to acknowledge? If it is the hallmark of historicism to periodize violently, as Derrida put it, then, rather than speak the truth of history, the narratives predicated on the policing of discourse would bespeak a vested interest in historical

figuration. For history and truth to be more than figures of speech, would it not be necessary to attend to the speech of figures?

**Brockhill, Aneta**

PhD Candidate, The University of Plymouth

Sat 7th Sep, 12:00-13:30, Session 8C – Room 155 (5th floor)

**To What Extent does Structural and Cultural Violence Explain the Persistence of the Israeli-Palestinian Conflict? The Case of Israeli Hydropolitics in the West Bank.**

The Israeli-Palestinian conflict is one of the world's most intractable conflicts. Despite the numerous bilateral attempts and third-party interventions to bring an end to the conflict, peace between the parties has failed to materialize. This paper proposes a new analysis of the reasons of the continuing failure to achieve a peaceful solution to the conflict, based on the concept of structural and cultural violence. The aim of the paper is to examine the impact structural and cultural violence has on the protraction of the Israeli-Palestinian conflict. The paper employs the conceptual and methodological framework of Johan Galtung's triangle of violence, in which he identifies three types of violence: direct, structural and cultural. As unequal access to resources is one of the most common forms of structural violence, the case study the paper employs is Israeli hydropolitics in the West Bank. The paper argues that Israeli structural violence, evident in the stark differential in water distribution and consumption between the two groups, is justified by the Israeli belief of their chosenness and their belief of their biblical right to the Promised Land, Eretz Yisrael. Identifying and discussing the implication of structural and cultural violence in the conflict, the paper analyses the implications of the discussed acts of structural and cultural violence. The paper argues that structural violence can be considered as a root of the conflict, and direct violence, the enduring feature of the conflict, can be seen as a manifestation of the conflict rather than its cause. The resolution of the conflict would then require the cessation of structural violence. The second part of the paper will look at the main peace initiatives, such as the Oslo Peace Process, and examine whether, and to what extent, the peace process has failed to bring a peaceful solution to the conflict because it has underplayed the importance of structural and cultural violence. I shall argue that all peace attempts to resolve the conflict have resulted in negative peace and they have failed as they have not addressed structural and cultural violence. Consequently, the failure to address these forms of violence has significantly contributed to the persistence of the conflict, and it remains one of the main impediments to the future coexistence between the two parties. The removal of structural disparities between conflictual groups is necessary for the successful process of peace building, and consequently, lasting peace.

**Bubaš, Josipa**

University of Zadar

Fri 6th Sep, 14:30-16:00, Session 5B – Room 154 (5th floor)

**Violence on/of Body**

This paper deals with the embodiment of violence resulting from constructed body representations and its manifestations in body/performance art. The perception of the subject as a stable unity, detached from the body and the world, has influenced Western thinking and put severe demands on the subject – aiming to achieve perfect rationality, it has created a frustrated image of the body. The body is thus an object of control, a machine that performs the orders of the mind. This leads to the rejection of unfavorable characteristics as bodily fluids, fat etc. and creates abjection inherited in the identity of the subject. Aiming at negation and suppression, it creates the body's negative double. This kind of interior division can be seen as the first stage of the violence performed by a subject over her/himself. As Foucault and Judith Butler have shown, social and cultural inputs provide codes of behavior that construct the subject's identity and create reality. The subject is incorporated into the social system by embodying its codes and imperatives, while rejecting what is considered to be inappropriate. The imperative of control over what is considered to be a unitary self is therefore also a social construct, one that is being maintained with severe consequences. New research in neuroscience shows that there is no proof or even the possibility of achieving a unitary self since there is no single center for representation of the self and the world (Damasio). In line with new research, Deleuze and Guattari anticipate another approach that avoids repression of the perfection of unity – taken from Artaud, the notion of body without organs is a way of creating not a system but an open channel for different intensities that connect the body to the environment. In this paper I deal with how different types of social conditioning are being presented in the visual and performing arts.

**Coşkun, Gülçin Balamir**

Istanbul Kemerburgaz University

Fri 6th Sep, 11:30-13:00, Session 4D – Room 156 (5th floor)

**The Neoliberal State, Violence, Justice and Development Party Practices in Turkey**

Democracy and democratization have become concepts largely used in international politics as well as in academic studies. It is possible to define democracy basing on different criteria. One of the common points of these definitions is the fact that democracy is based on an order where subjects interact and participate in the decision-making process in different ways. The participation of subjects necessitates the existence of a public sphere exempted from political violence or the threat of violence. In this context, the thesis of neoliberalism that small

governments can help the decrease of state violence has created a fictive link between democracy and neoliberalism. However, the withdrawal of the State (in particular from the economic sphere) has not brought about a decrease in state violence, especially in the democratizing countries. On the contrary, violence has transformed an integral part of the neoliberal state.

This paper aims to demonstrate that the neoliberal transformation in democratizing countries causes the intensification of state violence. In the first part, the framework of the relations between neoliberalism and state violence will be constituted from the conceptual distinction between subjective and objective violence proposed by Žižek. The concept of subjective violence is used to refer to concrete violent acts. The objective violence concept not only emphasizes daily reflections of violence, but focuses especially on systemic or structural violence. It is important to make this distinction and to understand that violence is inherent in the system itself. However, it is also necessary to examine state acts of violence that reflect structural problems of the neoliberal system. These reflections directly influence the struggle in the public sphere, especially in the democratizing countries. In the second part of the paper, the increasing violence used by the Justice and Development Party government in Turkey will be studied as an example of the problem of violence inherent in the neoliberal state. In this context, the paper will emphasize that neoliberalism is not only an economic policy, but also a social and political project.

**Crnić, Slaven**

PhD Candidate, Faculty of Philosophy and Humanities, University of Zagreb

Sat 7th Sep, 12:00-13:30, Session 8C – Room 154 (5th floor)

### **The Conditions of Vulnerability and Violence**

Each of us, Judith Butler argues, is constituted politically in part by virtue of the social vulnerability of our bodies. If our bodies are to be subjected to certain kinds of violence, a number of certain conditions have to be laid out before the violent act itself can take place. I would add to this that these conditions can be formal (spaces we know to be unsecure, dangerous or hostile to us specifically) or epistemological (inherent to the societal, but not obvious until activated by the very act of violence). Human interrelatedness that grounds society in order to rearrange vulnerability by means of sustenance is thus always a site of meaning-making. The question imposes itself: How can we answer vulnerability without turning this vulnerability into a tool of possible oppression? Is there a way of acknowledging a shared vulnerability (as Judith Butler finds necessary as a first step towards re-mapping the societal as a site of not only action, but also of ethics) and at the same time focusing on specific vulnerabilities of specific social groups that are produced socially and sustained by the threat of violence?



Without resorting to universal prescriptive ethical projects, this presentation is conceived as an engaged reading of a certain number of concepts that uncover the meaning in violence, namely the concepts found in the works of Judith Butler (human vulnerability), Gayatri Chakravorty Spivak (ethical semiosis) and Eve Kosofsky Sedgwick (unequal epistemological structuring).

**Čirić-Fazlija, Ifeta**

University of Sarajevo

Thu 5th Sep, 16:30-18:00, Session 3B – Room 154 (5th floor)

### **Violence in 1960s' British Drama: Bond and Pinter**

The 1950s are frequently perceived as the turning-point for British drama and theatre, with Osborne's kitchen-sink realism and Beckett's plays of the absurd having brought forth a much needed change of course to the path pre- and inter-war British drama had been taking (cf. Trusler, 1994; Shellard, 1999; Billington, 2002.) Yet, it is the very end of the fifties and the start of the sixties which "not only produced great plays but also established a basic framework from which we have lived ever since" (Billington, 2002) through the unequivocal support of 'new drama' in both regional and state-subsidized theatres, through the provision of space and conditions for the ingenuity and experimentation of young and often risky authors (and directors) to be played out, and through continuous battle with the censoring pen of Lord Chamberlain. Although essentially of dissimilar tradition and aesthetics, both Pinter and Bond at times struggled against the censorship of Lord Chamberlain and the unsympathetic responses of critics, partly because of their approach to the portrayal of hostility and aggression in theatre.

This paper looks into two distinct modes of dramatizing violence on the British stage in the late 1950s and early 1960s: that of deferred (Pinter) and of unmitigated violence (Bond). The issue that the paper specifically expounds on is the roots of and/or motivation for each author's decision to either suspend or present explicit violent scenes. To that purport the paper will first scrutinize the socio-historical milieu of the British theatrical world, and then inspect the style and artistic tenets of each of the authors in question, as elucidated in both their practical and theoretical work.

**Ćirić, Josip**

Information Sciences Dept., University of Zadar

Thu 5th Sep, 11:30-13:00, Session 1B – Room 154 (5th floor)

**Interdisciplinary Approach to Violence toward Persons with Disabilities: Philosophical Analysis of Gestalt Psychotherapy**

Starting from the Gestalt psychotherapy contact-cycle this paper analyzes violence toward persons with disabilities. It is a well-established fact that anger (and violence as its manifestation) is actually a masking emotion through which a person evades contact with him/herself; this fact is used as starting point in our analysis. We apply an agent/patient approach to connect several psychological and philosophical considerations of violence. The ‘otherness’ of disabled persons is considered as source of an agent’s fear as well as violence. Several stereotypes and prejudices toward disabled persons are interpreted in this context. Finally, we investigate three typical reactions to violence by means of transgressing the boundaries of one’s security: patients identifying themselves as victims, patients vowing never to allow themselves to be victims (the iron rule of ethics), and patients integrating such experience and being in contact with themselves.

**Daghie, Teodora - Maria**

PhD Candidate, Faculty of Political Science, University of Bucharest

Fri 6th Sep, 11:30-13:00, Session 4D – Room 156 (5th floor)

**Examining the Roots of Violence in Argentine Society**

This paper attempts to examine the continuing violence that has shaped Argentina’s recent history. Although the images of the 2001 protests are still fresh in people’s minds, we should not neglect the roots of this phenomenon and what has made it consistent through the years.

Another type of violence is the labor abuse often inflicted on employees by their employers, or on subordinates by their boss, supervisor or foreman. Some people develop psychological problems as a result of this type of abuse. Undocumented labor can also be seen as a form of violence in the workplace, since the workers lack social security. We examine these two “types” of violence in Argentina and discuss how they have changed Argentine society. Another problem addressed is that of dealing with the perpetrators of the abuses; this paper seeks to find an equitable solution for the pacification of Argentine society.

**Duncan, Pansy**

University of Auckland

Thu 5th Sep, 11:30-13:00, Session 1C – Room 155 (5th floor)

**Affect Theory's Face: Theory, Feeling and Disfigurement in Mulholland Drive**

From Lauren Berlant's work on political depression, to Sianne Ngai's work on irritation, envy and paranoia, critics identified with the humanities' recent "affective turn" regularly recruit painful, dysphoric, even violent emotions to shed light on the contemporary social and political landscape. But whose bodies are asked to bear these emotions? And at what cost? This paper dramatizes these questions by tracing the contemporary critical and aesthetic career of bewilderment, with particular reference to David Lynch's *Mulholland Drive* (2001). A borderline emotion marked by a unique inversion of familiar subject/object dynamics, bewilderment is enlisted in *Mulholland Drive* as a kind of affective synecdoche for the noir-ish, postmodern universe the film delineates. Yet, while invaluable as an epistemic hieroglyph, bewilderment's extreme chiasmic structure makes it incompatible with norms of critical practice, aesthetic coherence, and, ultimately, bodily integrity. In *Mulholland Drive*, in fact, the emotion finds its clearest expression in the troubled, occulted or violently disfigured face. With this in mind, the film's lesbian plotline may be read as part of an effort to protect mainstream bodily and aesthetic paradigms from the emotion's corrosive effects by quarantining it to a socially and sexually "othered" body. Yet while clearly symptomatic of a tendency to marshal the "othered" body as the sacrificial vehicle of social and political truth, *Mulholland Drive* also provides a reflexive commentary on this symbolic "violence." Through a close reading of key scenes in the film, I will tease out this commentary – and unpack its implications for affect theory.

**Dyer, Hannah**

University of Toronto

Thu 5th Sep, 11:30-13:00, Session 1C – Room 155 (5th floor)

**Childhood, Affect and Terror: Notes on Monsieur Lazhar**

In this paper, I employ psychoanalysis as an interpretive method in a close reading of Phillippe Falardeau's 2011 film, *Monsieur Lazhar*. I read the film as an aesthetic and emotional resource (Georgis, 2012) where child characters struggle with the death of their teacher and an Algerian immigrant struggles with the violence of political terror. Applying psychoanalytic theories of aesthetic production to the film, my paper forges a conversation between critical studies of affect and emotion, violence, art and pedagogy. I engage with critical theories of learning to demonstrate the film's potential as a pedagogical resource. Specifically, I read the

film's child characters as queer subjects, contradicting and troubling normative schemas of growth and human development.

Monsieur Bachir Lazhar, the film's protagonist, is an Algerian immigrant to Canada who is fleeing violence. He convinces the school's administration that he is qualified to replace the teacher who has died. The film unsettles ideals of multicultural education, as it raises questions about where and how the moral and logical fiber of multiculturalism and its curricular addresses of citizenship come undone. The film depicts both adults and children grieving losses and pleading for venues in which to symbolize grief. I couple the film with queer theory to explore some of the implications that come with using the category of childhood to make a universal appeal to the idea of a powerless subject, not yet harmed by the complexities of injustice or trauma.

**Dorđević, Marko**

Postgraduate MA Student, Center for Interdisciplinary Studies, University of Arts in Belgrade

Sat 7th Sep, 15:00-16:30, Session 9B – Room 154 (5th floor)

**Violence and Media: The Aurora Shooting through Media Images**

This paper deals with the problem of media representations of violence and its adjacent contexts. The chosen case study is the 2012 Aurora theater shooting. After the examination of the basic contemporary sociological theories of violence, the work develops into a conceptualization of different classes of media images. This classification is then applied to the media coverage of the Aurora shooting. The paper then discusses three entities that correspond to the three different types of images of violence that are related to the shooting. These types are: images of aggressive PR campaigns, images of the “lone avenger” and images of violence on film. The examination of each of these types involves an iconographical and iconological interpretation based on the theories of W.J.T. Mitchell. In the conclusion, the examined image types are placed in relevant social and economic contexts in an attempt to identify the links between individual violence and the political and structural violence of neoliberal capitalist societies.

**Durđević, Goran and Parunov, Pavao**

Independent Researcher and University of Zadar

Fri 6th Sep, 16:30-18:00, Session 6C – Room 155 (5th floor)

**Representation of Structural Violence in Croatian and Serbian History Textbooks: Case Study of WWII**

The content of history textbooks of many nations has proved to be a site of political and cultural conflict. This paper presents the results of a qualitative and quantitative study

conducted on the range of history textbooks both in Croatia and in Serbia. Textbooks used in this study are official textbooks used in the history curriculum of elementary and high schools while the volumes used in the analysis date from the beginning of the 1990s until today. History textbooks can be regarded as an official historical record of a nation and as such serve the purpose of creating and maintaining social and cultural national memory by reproducing institutionalized knowledge. Relying on concepts of structural and cultural violence, this paper looks at the events of WWII that are relevant to the national spaces of Croatia and Serbia (former Yugoslavia) in order to underline different discourses by looking into the constructions of nationalism and ethnocentrism in the textbook content. Considering the history of conflict between Croatia and Serbia, the paper attempts to provide greater insight on how each country's history curriculum can be seen as a device of structural violence based upon constructions of ideological discourse that are purposefully both political and social.

### **Galić Kakkonen, Gordana**

University of Split

Fri 6th Sep, 11:30-13:00, Session 4C – Room 155 (5th floor)

### **Silence and Violence in Disgrace**

With his novel *Disgrace*, the Nobel Prize-winning author J. M. Coetzee introduced to the modern reader a semantically complex and stylistically original text of postcolonial experience. The various themes of the novel can be summarized under one key term: CONFLICT. The current paper analyses a number of conflict situations in the novel, and divides the main characters into two major roles: a victim and an abuser. As a result of the study, we define a new form of conformism – that of silence, or submissive acceptance of the role of the victim. *Disgrace* is a story about the abuse and loss of power in a world without meaning and order in which violence is impulsive and primordial. The author of this paper concludes that J. M. Coetzee paints a grey picture of Western civilization's ambivalent position in postcolonial times.

### **Gilliland, Anne J.**

Department of Information Studies, University of California

Thu 5th Sep, 11:30-13:00, Session 1D – Room 156 (5th floor)

### **Violence of the Archive, Violence and the Archive: Perpetrating, Perpetuating, Redressing and Reconciling**

The agency of records and archives as instruments of social and political control and as shapers of national memory has been an important preoccupation of scholarship in the

humanities and social sciences for several decades. The affect of archives in terms of the emotional responses they inspire is increasingly receiving similar attention. Archives as institutional entities that preserve, describe and provide access to bureaucratic records, however, have had a harder time coming to terms with the practical implications of such critiques, often viewing themselves as structurally under-empowered and their activities as value-neutral and socially and culturally valuable. They have sought to address their under-empowerment by emphasizing two increasingly influential discursive stances – archives as cultural heritage institutions and archives as information institutions. Both stances, however, fail to grapple with the roles that records and archives play and the control that they exercise bureaucratically, practically, procedurally and emotionally in terms of securing and recovering identity, rights and property, as well as the long-term welfare, sometimes even the very survival of individuals and families who were victims of violent conflicts. Indeed, the very violence from which victims are seeking to recover can be encoded structurally in all sorts of ways within records as well as archival and recordkeeping processes and repeatedly reenacted when they need to interact with them. Although extensive work undertaken at national and international levels addresses archives and recordkeeping issues in the aftermath of wars and other violent conflicts, little research within the archival field addresses or seeks to mitigate the impact of such conflicts on the immediate lives of affected individuals. This paper will report on ongoing research that addresses that lack, using both ethnographic and recordkeeping systems analysis to examine the agency and affect of records and archives on individual lives in the aftermath of the Yugoslav Wars.

**Golozubov, Oleksandr**

National Technical University “Kharkiv Polytechnic Institute”

Thu 5th Sep, 14:30-16:00, Session 2B – Room 154 (5th floor)

**Heroic Violence in the Western European and East Slavonic Cultures: Comparative analysis**

In general, neither Russian nor Ukrainian culture has not cultivated heroes, at least until the 19th century, just as the Russian Orthodox Church has been extremely passive in the canonization of new saints compared to the Vatican. Images of Kievskaya Rus’ kings have not essentially been reflected in popular culture and memory, except, perhaps, Kniaz Igor who is the central character of the famous epic story about the battle with the Cuman people. It should be noted that Kniaz Igor lost this battle, but demonstrated courage and love for his country and his wife. Later, outstanding military leaders and the Russian czars (emperors) or people around them were, on the other hand, rarely the same persons in the military history of the Russian Empire. Russian classical literature and art combine the description of true heroic accidents with absurdity, uselessness and cruelty in terms of the war itself, as we can see in the paintings by Vasily Vereshchagin and Leo Tolstoy’s Sevastopol Sketches and, in particular, War and Peace.

In Western literature a similar approach prevailed mainly after World War I, especially in the 1920s in the so-called “literature of a lost generation.” “Death of God” and “the death of the author” reinforced this tendency to replace the hero with its opposite, the anti-hero. Western culture appealed to the epic heroes of the past. At the same time, Soviet culture generated numerous heroic characters, despite the traditional willingness of the Russian and Ukrainian intelligentsia to be the victims rather than agents of violence. Thus, in Soviet culture heroism was declared as a category of the current life – a more political than historical category, highly ideological and aimed at forming the new type of a man.

## **Gray, Billy**

Dalarna University

Fri 6th Sep, 11:30-13:00, Session 4C – Room 155 (5th floor)

### **A Thrilling Beauty?: Violence, Transcendence and the Shankill Butchers in Eoin McNamee’s Resurrection Man**

The Shankill Butchers, a small group of Ulster Volunteer Force (U.V.F.) members based in a protestant enclave in Belfast called the Shankill Road during the 1970s, acquired a reputation for indulging in pathological violence to a degree unparalleled in the annals of ‘Troubles’ related murders. Led by a prominent U.V.F. member called Lenny Murphy, the Shankill Butchers became notorious for the kidnapping, torture and murder of randomly selected Catholics. As Conor Cruise O’Brien has noted, the Shankill Butchers “remain unique in the sadistic ferocity of their modus operandi” and according to Feldman, the extremity of their actions push all conventional notions of violence in Northern Ireland to the background and mark an “outer limit” in relation to what he terms “the symbolics of sectarian space and the radical reduction of the Other to that space”.

Eoin McNamee’s *Resurrection Man*, while unable to lay claim to being the first literary investigation into the atrocities carried out by Lenny Murphy and his associates, is nevertheless a text which has been accorded the greatest degree of critical attention in relation to the controversial manner in which it has attempted to remediate the Shankill Butcher legacy. My paper will attempt to prove that the novel’s metafictional universe, self-conscious reflectivity and innovative generic hybridity, represents an attempt to transcend the spatial borders of Northern Ireland in order to present the conflict as an allegory of existential, postmodern alienation. Moreover, the violent psychopathology of the Shankill Butchers is, in McNamee’s text, of universal as opposed to local significance. Violence is portrayed as a search for intimacy and transformation, a performative act that conveys agency in a world defined by virtual reality.

## **Gramaticu, Mihaela**

National School of Political Studies and Public Administration

Thu 5th Sep, 16:30-18:00, Session 3D – Room 156 (5th floor)

### **Socio-economic and Institutional Contexts for Accessing Formal Education – The Case of Roma Children**

Based on the main three functions of education in a democratic society (personal development, socialization and employability in the labor market), in this paper I propose to analyze how cultural capital affects Roma children's access to "legitimate knowledge" (Bourdieu, 1976) promoted by the Romanian school system. The first premise of the analysis investigates the sources of hegemony, or the relationship between access to knowledge and power in school (Bowles & Gintis, 1976; Bourdieu & Passeron, 1977; Apple, 1979, 1980, 1982; Anyon, 1990). The second premise of the analysis is to identify the set of real options that Roma children have in order to access formal education and the role that identity status plays in their personal development. A third premise of analysis questions the "ability to choose the kind of life that one has reason to value" (Sen 1982, 1990) in a context in which the value of freedom of choice is the sum of adjusted preferences (Khader, 2011). For this purpose I use a series of data collected during field research carried out in January 2013, in a compact Roma community settled in Gura Humor, Suceava County. In order to understand and determine the mechanisms which influence effective participation in formal education of Roma children, I explore two dimensions of analysis: institutional and personal/individual. This two-dimensional analysis seeks to determine, on the one hand, formal functions and the values and practices promoted through formal education in schools, and on the other hand, contextualization of the values, perceptions and attitudes of Roma about the role of formal education within the context of power relations.

## **Grbić, Sanja**

Faculty of Law, University of Rijeka

Thu 5th Sep, 11:30-13:00, Session 1B – Room 154 (5th floor)

### **Protection of People with Disabilities under the European Convention on Human Rights**

Disabled people are the largest minority in the world encompassing more than 500 million persons. For a very long time disabled persons have been confronted with different kinds of disregard and mistreatment. Legal systems have excluded disabled persons as non-persons. For too long policies, concerning persons with disabilities have been focused on institutional care, medical rehabilitation and welfare benefits. Over the last few decades, a shift in thinking has taken place. It is no longer correct to view persons with disabilities as merely objects of concern. The challenge is to put this shift in thinking fully into practice. In reality, persons



with disabilities are still discriminated against all over Europe and globally. The reports shows that the human rights of disabled persons are seriously violated.

The European Convention on Human Rights does not contain provisions specifically aimed at advancing or protecting the rights of disabled persons. This does not prevent such individuals from bringing their case to the European Court of Human Rights. In many of these cases their disability is a matter of particular concern. In principle, this can happen in relation to all the rights protected by the Convention, although they are of specific concern in relation to some of them. Therefore, the focus in this paper is on Article 3 (prohibition of torture and inhuman and degrading treatment), Article 6 (the right to a fair trial), Article 8 (right to a private life) and Article 14 (prohibition of discrimination). Such practice has, over the years given the Court the opportunity to elaborate significant principles of case law, which is essential for the achievement of an improved and more extensive protection of the rights and dignity of persons with disabilities.

### **Grgurinović, Ivona**

Faculty of Humanities and Social Sciences, University of Zagreb

Sat 7th Sep, 15:00-16:30, Session 9A – Room 143 (4th floor)

### **Traveling Through Violence**

This paper deals with multiple connections between travel and violence – from the “violences underlying all travel” (John Hutnyk) in general, to gendered connections between travel and violence, and specifically traveling through violence by a woman travel writer, Dervla Murphy.

The Western discourse of travel has historically been marked by a range of “European, literary, male, bourgeois, scientific, heroic, recreational, meanings and practices” (James Clifford), signifying a closed and defined type of experience, mainly excluding those diverging from it in terms of gender, race, class, etc., but also being largely enabled by a history of (colonial) violence. Women, apart from being intruders in these predominantly male histories of travel, also, even after they begin to travel more extensively, as solitary travelers always travel with a threat of physical violence. Dervla Murphy, a well-traveled Irish travel writer, although often assuming the role of an “honorary man” (Debbie Lisle), has, on the one hand, often in the course of her many travels, been exposed to violence as a solitary woman traveler, but has also often traveled through violent regions in critical moments in history (e.g. South Africa) or witnessed the aftermath of violence (e.g. ex-Yugoslavia). This paper seeks to explore some of the relations between violence and travel using the example of Dervla Murphy’s traveling through violence.

**Greenwood, Ashley**

University of Melbourne

Thu 5th Sep, 11:30-13:00, Session 1D – Room 156 (5th floor)

**Silence and Speech: Asháninka Identity after the Shining Path Conflict**

In the aftermath of 20 years of conflict and abuse of power, mainstream Peruvian society has become engaged in a discourse of testimony and truth in an effort to denounce the actions of the past and clear the way for a future national identity. Yet, on the eastern side of the country, within the dense growth of the Amazon live the Asháninka whose experience of the conflict was no less intense and yet whose response has been vastly different. Here silences about the past leave what appear to be tears in the fabric of social memory. In the context of post-colonial, post-conflict discourse, the act of refusing to speak is too often dismissed as the outcome of political oppression or psychological repression. The Asháninka of the central Peruvian Amazon demonstrate that silence, framed by narrative, can be both intentional and articulate. The Asháninka, having been denied access to a past by which they might construct positive identities are now looking to the future and constructing narratives about who they will become without reference to what they were. Underpinned by meaningful silences about past lives, these forward facing narratives of identity constitute current understandings of what it is to be Asháninka in the world today. This paper explores the relationship between mutually recognized silences about past events and communally constructed narratives of the future among these communities. In a world which is increasingly culturally enmeshed, the importance of forceful and definitive identities has intensified and the demand for recognition has become fundamental to the construction of these identities. This paper explores the particular ways in which the Asháninka have shifted the way in which they construct identities from a violent past with which they cannot identify to an imagined future with which they hope to identify.

**Hamilton, Lynn**

University of Pikeville, Kentucky

Sat 7th Sep, 12:00-13:30, Session 8C – Room 155 (5th floor)

**Hating Audubon: A Study of Violence against Environmentalists**

Local politics can get ugly, but on Cape Hatteras, an island belonging to the east coast of North Carolina, environmentalists are genuinely afraid for their lives. Subject to cyber bullying and obscene signs, those who advocate for wildlife protection have found nails on their driveways, been thrown out of restaurants, and are now scared even to speak to the press about their harassment. And all because they have tried to protect nesting shore birds and

immature turtles from off-road vehicles. One anti-environmentalist bumper sticker features an obscene gesture with the slogan “Hey Audubon, identify this bird.”

Off roaders on Cape Hatteras have an established history of flouting the Endangered Species Act, crushing eggs and driving off nesting birds, according to a recent Forbes commentary by Ted Williams. Reckless off-road vehicle drivers even endanger human life. A Cape Hatteras doctor watched in horror as an off-road vehicle careened down the beach, missing his son’s head by only a foot. With the Cape Hatteras incidents in the foreground, this paper explores rhetorical violence, which include threats of physical violence, against environmentalists.

## **Heine, Stefanie**

University of Zürich

Sat 7th Sep, 10:00-11:30, Session 7B – Room 154 (5th floor)

### **Transformational Zones and Violent Encounters. Matthew Barney’s *The Order***

In the microcosmic finale of the Cremaster Cycle, *The Order*, Matthew Barney transforms the Guggenheim Museum into a space reminiscent of a computer game or sports-arena. The protagonist struggles his way through different ‘levels,’ encountering various obstacles and barriers to be overcome. At the heart of the setting, he is confronted with the athlete and fashion model Aimee Mullins, a cyborg embodying the notion of the ani/omalous: already staged as a hybrid creature between human and machine by her highlighted prosthetic legs, she transforms into a cheetah-woman and attacks the intruder. To complete his final task, the protagonist kills the creature. The question arises as to why the ani/omalous has to be eliminated. In this respect, it is important to know that the DVD offers two ways of viewing *The Order*: a film version presenting the protagonist’s quest from level to level in a narrative order and a multi-angle navigation version where the viewers can switch between the levels simultaneously. Whereas in the first version, the Guggenheim’s levels are arranged hierarchically and we are faced with a determined narrative, we encounter a rhizomatic space composed of five plateaus in the second version. In these two contexts, the scene in which the Aimee Mullins character is killed acquires a very different meaning. In the film version, her annihilation is necessary to keep the hierarchical order of differences intact. The interactive version renders the death of the creature epitomizing transformation scandalous. Her murder is presented as an outrageous act of violence produced by a fixed order of hierarchies and differences. The film *The Order* in its entirety, that is, in both versions, counters what it shows in its final scene and instead attempts to maintain a state of undeterminedness and pure potentiality actualized as an endless process of becoming.

## **Ismail, Sezen**

International Balkan University, Skopje

Thu 5th Sep, 16:30-18:00, Session 3B – Room 154 (5th floor)

### **The Violent Gaze in Elif Shafak's Fiction**

The aim of this paper is to focus on a recurring theme in Elif Shafak's fiction, that of violence. Shafak's novels portray female characters that experience sexual violence. As a result, this paper looks at the profiles of these characters. Through her narratives, Shafak holds a mirror to the patriarchal society that gives men the power and excuse to control and dominate woman.

Another aspect in her fiction seems to be the psychological power of the gaze, which acts as a weapon to control and create identities as well as to impose the power of the beholder, that is, the man. In such societies where the male gaze controls the female and the law justifies the rapist, Shafak's characters take justice into their own hands.

## **Jovanović, Milan D.**

Faculty of Foreign Languages, Alfa University

Thu 5th Sep, 16:30-18:00, Session 3D – Room 156 (5th floor)

### **Dignity against Violence in Sports**

This paper is based on the content analysis of articles in sports journals and other newspapers and considers the axiological and ethical aspects of violence in sport. Sport, like any other global phenomenon, reflects its dignity and its "damnation" in its mode of violence and other negative aspects. The paper focuses on the causes and consequences of violence in sport, in particular, the victims of violence: athletes, fans, all who relate to sport, citizens and the environment. Finally, the paper discusses some of the options to overcome violence in sport.

The paper firstly looks at the components that enable sports athletes and others involved in a particular sport to realize the dignity and value of their lives.

Secondly, the paper discusses the causes and consequences of violence in sport, in particular, the appearance of a drastic violation of ethical and moral codes amongst athletes, fans, sports clubs, sports and other organizations, sports sponsors, sports journalists and their editorial staff. Violence of any kind in sports and "sports hooligans" not only endanger participants and the social and ecological environment, but have a significantly negative effect on the formation of the value system of young people.

The community can become involved in a new system of education and upbringing, and by using new ethical and moral codes, it has the power to influence the education and self-

respect of young people and the institutions that are involved in sports. Over time, violence in sports can be significantly reduced through an emphasis on human dignity as opposed to “sports damnation.” Finding meaning in life on the sports field is only one way of fulfilling human purpose. It is through the qualities of self-respect and a sense of human dignity that positive purpose can be found both on the sports field and in life – without these values, life is meaningless.

**Jug, Stephanie and Novak, Sonja**

University of J.J. Strossmayer, Croatia

Fri 6th Sep, 14:30-16:00, Session 5B – Room 154 (5th floor)

**Destruction of the Body in Sajko’s Woman Bomb**

The Croatian author Ivana Sajko has become well-known for her provocative writing style, not only because she tends to undermine dominant opinions and beliefs, but also due to her desire to break and question every structure, especially those structures which, in her opinion, hinder her writing. *Woman Bomb* (2005) is a product of this desire for structural demolition. The main protagonist is a woman who retells the story of her own life, while a countdown takes place in and around her. She is a suicide bomber. The bomb which she carries threatens to destroy the very structure of her existence as her story unfolds and reveals the terrors she had been living with. Violence, which had so long been a part of her, is now concentrated in the bomb, so that she is free to escape the (social, narrative) structure and search for the truth on the margins of (her) life and society.

The questions which this paper attempts to answer are: In what way does violence facilitate the process of feminine writing and the creation of the female voice? What parallels can be drawn between Sajko’s suicide bomber and the presentation of female suicide bombers in the media?

**Kalaba, Jovanka**

PhD Student of Literature, Faculty of Philology, University of Belgrade

Sat 7th Sep, 15:00-16:30, Session 9B – Room 154 (5th floor)

**It is No Laughing Matter: Violence in Sarcasm as Subversive Agent**

In recent years, marked by a still shaky political and economic situation additionally exasperated by frequent political arrogance, social injustice and a prevailing sense of despair especially among young people, Serbia has witnessed a coming into being of various new forms of popular culture. The entertainment newspaper *Njuz.net*, the blog *Tarzanija*, the short TV form “*Državni posao*” (“The State Job”) and the popular Belgrade-based hip-hop group *Bad Copy*, all provide social, political and cultural criticism through acrid comedy, parody

and satire. This paper centers on sarcasm as one of the key aggressive rhetorical devices used in the language of popular culture in Serbia today, with an overview of the general theoretical and applied characteristics of sarcasm in contemporary society. Emptied of all sentimentalism or condescension, such forms have managed to make political incorrectness, violent discourse and excessive parody a legitimate weapon in the battle for an alternative discourse. The paper explores how such violence in language does not seek to destroy or victimize, but, rather, it seeks to provide an affirmative context in which the domineering structures of the official discourse can be undermined by marginalized alternative discourses. It also discusses how such content, disseminated mainly through social networks and blogs and charged with verbal aggression and intertextual allusiveness stemming from deeper political, historical and social issues, succeeds in providing a narrative of kinship among those who often see it as one of the last recourses to sanity.

### **Kalfic, Kristina**

PhD Candidate, University of Wollongong

Thu 5th Sep, 14:30-16:00, Session 2C – Room 155 (5th floor)

#### **‘Croatian Terrorism’ in Australia: The Construction of a Problem**

On 27 March 1973, the Australian Attorney-General Senator Lionel Murphy delivered a Ministerial Statement purporting to expose Croatian terrorism in Australia. This was a detailed document taking just under 60 minutes to deliver with 62 documents of more than 2000 pages. Murphy had much to say about the activities of Croatian political organizations, the activities of alleged Croatian terrorists, and alleged incidents of violence and terrorism. Despite this detail, Murphy did not substantiate the presence of ‘Croatian terrorism.’ Instead, he condemned an ethnic community with a label and reputation that still haunts Australian Croats. This episode in Australian history is a useful case study in the political expediency of linking the construction of terrorism and the role of moral panics.

### **Kašić, Biljana**

Department of Sociology, University of Zadar

Sat 7th Sep, 10:00-11:30, Session 7C – Room 155 (5th floor)

#### **Conscientious Objectors or How Can the Claim for Non-Violence Find its Place?**

Taking a critical feminist perspective as my point of departure and reference, I explore the politicality of disobedience as a civil and ethical “investment” within the war context of post-Yugoslav states despite and beyond the ambiguities in terms of approaches to any geopolitical, ideological and nationally justifiable cause of war. In the presentation I address both the issue of civil disobedience against the hegemonic and militaristic “normality” that was established through militarized actions, retaliation and massacre upon civilians, detention

camps, discrimination against women, ethnic cleansing and war terror of various kinds, as well as the issue of conscientious objectors in its specificity and urgency. In this regard I analyze the contesting question of masculinity challenged by patriotic appeals through concrete examples and simultaneously endeavor to posit the claim for non-violence by using the refusal of military service as a recognizable and desirable act during war time. The main concern that emerges here is whether violence is a prerequisite for the formation of the (male) subject or its constitutive tendency to constantly create “the production of human havoc” as its (un)willed effects. Apart from this, questions such as what are the conditions of making the claim for non-violence possible or, more precisely, which types of responsiveness to this claim can be possible within war circumstances, and in what sense does non-violence mean an ethical mode of acting will be posed and interpreted through the critical eyes of John Rawls, Emanuel Lévinas, Michael Walzer, Joseph Raz, Yvonne Deutsch, and Judith Butler, among others.

**Kaurinović, Tereza**

University of Zadar

Sat 7th Sep, 15:00-16:30, Session 9C – Room 155 (5th floor)

**Self-immolation of Tibetan Monks – Non/Violent Protest Of/Or Devotion?**

According to traditional Buddhist texts, such as the Lotus Sutra, “abandoning the body” is interpreted as part of religious devotion where self-immolation functions as offering oneself to Buddha for the salvation of all sentient beings (Raveri, 1992). In modern times, in the context of the Chinese occupation of Tibet, the act of self-immolation is interpreted as a form of resistance to Chinese rule (Shakya, 2012). The first modern act of self-immolation happened in Delhi in 1998 when an ex-monk self-immolated himself, explaining he was giving “his life to bring about peace and fulfillment to his unhappy people” (Buffetrille, 2012:1). Since then, these acts have increased, especially during the years 2011 and 2012, and mostly these “protests of/for peace” are happening in Tibet. Taking into account its traditional and modern “reasons”, this paper brings different interpretations on self-immolation of Tibetan monks focusing on the non/violent context of their acts.

**Keogh, Calvin**

Central European University, Budapest

Thu 5th Sep, 16:30-18:00, Session 3A – Room 143 (4th floor)

**From Cage to Stage: Redressing Violence against Animals in Kafka’s “A Report to an Academy”**

In the course of the past two centuries, animals of every kind have been subjected to a violence of unprecedented proportions, provoked by developments in zoological and related forms of knowledge and the techniques of intervention which are inseparable from them. The

animal or, more specifically, the becoming-animal is of central concern in the literary theory of Gilles Deleuze and Félix Guattari. According to them, the short stories by Franz Kafka (1883-1924), whose work is the model for their concept of minor literature, “are essentially animalistic even though there aren't animals in all the stories”. This paper looks at “A Report to an Academy” (1917), the record of an address delivered by a former ape who enjoys a formidable reputation as a performer on “all the great variety stages of the civilized world”. Originally destined for Hagenbeck’s zoological garden in Hamburg, where the proper place for apes is in a cage, Red Peter was shot and captured on the Gold Coast in Africa; realizing that there was no way out of his predicament but to stop being an ape, he proceeded to establish himself in the world of men by adopting what is proper to them. Examining the short story within the framework of minor literature and its characteristics of deterritorialization, politics, and community, the paper examines how this short story by Kafka addresses and redresses the issue of violence against animals and, in so doing, unsettles the entire animal-human relation.

### **Khan, Jamshed**

Akran Khan Durrani College, Pakistan

Thu 5th Sep, 14:30-16:00, Session 2C – Room 155 (5th floor)

### **Violence in KP during MMA Government**

Since the Afghan War, the Khyber Pakhtunkhwa (KP) has remained the geographical and ideological focal point for religious extremism and also for Islamist politics. The rise of political Islam in the KP during the 2002 elections was not a unique example in the history of Pakistan; indeed, history tells us that since 1947, Pakistan’s leaders have used religion as a tool to strengthen the country’s identity. These religious parties are supported by the State in order to increase the influence of the State in the political process or to gain support for military dominance in politics. The religious parties in Pakistan have a ‘dysfunctional interactional’ history and 1947 represented the first time that such a grand alliance with the State emerged. This paper is a focused attempt to trace the dynamics of violent Islam in the KP after 9/11. Further, it will discuss the internal and external causes of the violence that has emerged in the KP. It will also elaborate the impacts of that violence on the KP.

### **Klepuzewska, Magdalena**

Koszalin University of Technology

Fri 6th Sep, 16:30-18:00, Session 6D – Room 156 (5th floor)

### **Proportion or Distortion – Violence in the Popular Press**

This paper analyses how the popular press presents news which pertains to various cases of violence, ranging from war coverage, through crime cases to racial or domestic violence. The



aim of the paper is to pinpoint the fact that much of the media picture is distorted in order to attract the audience rather than present objective reality.

**Klepuszewski, Wojciech**

**Koszalin University of Technology**

Fri 6th Sep, 16:30-18:00, Session 6D – Room 156 (5th floor)

### **Lexical Representations of Violence in Tabloids and Broadsheets**

“The limits of my language are the limits of my world,” as Wittgenstein once said and this is undoubtedly the case with the way news is presented in any media, but particularly in the press coverage. This paper focuses on the lexical representation of violence and how it is dependent on the audience it targets.

**Kordiš, Aleksandar**

University of Kassel

Sat 7th Sep, 12:00-13:30, Session 8D – Room 156 (5th floor)

### **Kill Them All and Come Back Alone – Violence and Lawlessness as a “Vacuum” Space in Video Games**

Violence in video games is an unavoidable topic in today’s culture. However, the topic skirts around the aspect of how violence functions in video games and how it crosses boundaries established by society. In video games, violence functions in a “vacuum” space, which means it is completely isolated from societal norms. As Foucault argues in *Discipline and Punish*, society needs a tangible representation of law (the scaffold) which symbolizes what awaits those who transgress. Opposed to that notion, the only punishment in video games is losing/starting over. This “vacuum” space functions in a way that the players’ mindset is geared towards the rejection of what is happening, that is, that they are committing murder.

Nevertheless, the perception of violence is dependent on the gamers: those who concentrate on the power fantasy, thus removing the violence from everyday imagery, and those who concentrate on a specific kind of realism that leads to cognitive dissonance. The example chosen for the first kind of gamer is the *Max Payne Trilogy*, while the second will be represented by *Spec Ops: The Line*. With these two juxtaposing examples we will clearly see how a “vacuum” space functions and how it can be broken to form a more cognitively engaging narrative. *Max Payne* is driven by vengeance, while *Martin Walker* from *Spec Ops: The Line* slowly descends into PTSD.

This juxtaposition and the mentality of gamers in relation to violence is embodied in a quote from *Spec Ops: The Line* – John Konrad: “The truth is, you’re here because you wanted to feel like something you’re not... a Hero.”

**Kouassi, Roland Raoul**

Felix Houphouet-Boigny University of Abidjan

Fri 6th Sep, 16:30-18:00, Session 6C – Room 155 (5th floor)

**Student Violence and Higher Education Management In Postcolonial West African Universities: A Case Study of Felix Houphouet-Boigny University of Abidjan**

From its creation in 1959 up to the late 1980s, Felix Houphouet-Boigny University (formerly University of Cocody – Abidjan) was a key higher education institution in Côte d’Ivoire, if not the whole of Africa, known for its stability, its performance and its highly promising future. The university would train most students from Côte d’Ivoire and many others from neighboring countries and beyond.

The early 1990s marked the beginning of a long period of uncertainty, violence and governance issues. The crises at the university started when students burnt the flag of the PDCI (Democratic Party of Côte d’Ivoire) in 1991. The police reacted violently. The students organized several other rallies and strikes. The army decided to react again by storming student residences and violently oppressing and abusing students. This led to the creation of a strong student union: FESCI (Student Federation of Cote d’Ivoire). This union had social and academic advocacy as well as a violent branch ready to burn, destroy, torture and kidnap. The twofold role of FESCI radically changed the functioning and management of the university, as well as the whole university environment. This student organization was also a key actor in the political crises, conflicts and war between 2002 and 2011.

This paper discusses the extent of those changes, their evolution in time and suggests some solutions.

**Kovačević, Ivana**

Centre for Research in Social Sciences and Humanities

Thu 5th Sep, 14:30-16:00, Session 2C – Room 155 (5th floor)

**Colonial Congo: The Horrors and Atrocities of a Forgotten Genocide**

In Keith Jenkins’ (Jenkins, 2007: 7) words, past and history are not stitched into each other in such a way that only one reading of the past is possible. History remains on the shelves of libraries until someone picks it up and retells the story. While reading Hannah Arendt’s *The Origins of Totalitarianism* (1958) I stumbled upon a footnote which stated that the author of the blackest pages in the history of Africa was the Belgian King, Leopold II, who was responsible for reducing the native population of the Congo from between 20 to 40 million in 1890 to 8.5 million in 1911 (Arendt, 1958: 230).

A genocide reduced to a footnote propelled me to explore the horrors of colonial imperialism within the Belgian Congo. This paper attempts to reveal and retell the atrocities committed by Leopold II against the backdrop of imperial Europe. The so called Congo Free State was essentially the largest private estate owned by one man. It was a chunk of Africa almost as big as Europe acquired by the King in 1885. Adam Hochschild's book *King Leopold's Ghost* (1998) describes the psychology/pathology and the story of greed, exploitation and brutality that followed King Leopold's reign. Due to a high demand for rubber, Leopold set up forced labour camps to extract rubber. Hostages, slave chains, burned villages, paramilitary sentries, and the chicotte were the order of the day. This is when the genocide reached its peak. Any Congolese man who resisted the order, saw his wife kidnapped and put in chains to force him to go and gather rubber. As more villages resisted the rubber order, Leopold's agents ordered the army to raid the villages. To make sure that the soldiers did not waste bullets in hunting animals, their officers demanded to see the amputated right hand of every person they killed. When the colonial era was over and Congo was emancipated from Belgium on June 30, 1960, a major legacy Europe left for Africa was not democracy but authoritarian rule and poverty under the name of the Democratic Republic of the Congo.

### **Lennox, P. Solomon**

Associate Research Fellow, University of Exeter

Sat 7th Sep, 10:00-11:30, Session 7C – Room 155 (5th floor)

### **Boxing, Gender Performance, Violent Women – Women Boxers and the Performance of Violence**

“[E]veryone's got their reasons why they come into boxing 'ant they? And like a big, big, big reason for me is my personal circumstances, 'cos you know I'm not gonna lie I have been in trouble with the police, I have got into fights, I have been aggressive, and coming into boxing I get to let this steam out but in a safe environment, where's there rules and regulations and no one – not necessarily no one gets hurt but it's allowable isn't it?” (Jenna Carr, amateur boxer, in interview with P. Solomon Lennox).

For Jenna, the world of amateur boxing is appealing; it is a world that permits and regulates the performance of violence. Jenna describes the gym as “that one place where I feel like I completely belong, and it's a safe house, and it's my place to go” (ibid). The gym feels like home to Jenna. She feels protective of the space, and of the other males who train there. Jenna relishes being the only female who trains at the gym. She feels threatened by the presence of other females. For Jenna, this perceived threat is manifest in overt displays of aggression, a performance of violence through which Jenna deters other females from invading her gym. For Jenna, as for many female boxers, the performance of gender, in relation to the performance of violence, is fraught, multifaceted and requires greater examination.

This paper explores the personal testimonies of female boxers. It examines how these individuals understand the performance of violence and the performance of gender. The paper questions what impact the regulation of violence has on these women. The paper explores the relationship between personal testimony and cultural narratives of boxing in order to provide a re-thinking of gender specific forms of violence.

**Lovrinović, Vedrana**

Sat 7th Sep, 10:00-11:30, Session 7B – Room 154 (5th floor)

### **The Question of Violence in Luisa Valenzuela's Fiction**

Luisa Valenzuela, the renowned contemporary Argentinean writer, dealt with subjects of violence and oppression during the historical episode known as the Dirty War, which occurred in Argentina during the 1970s. The central point of interest in this paper is a feminist reading of two of Valenzuela's collections of stories, *A Change of Weapons* and *Simetrías*, focusing on issues of female oppression by structures of power, primarily embodied in ideological apparatuses of the Argentinean State of that period. These stories deal with repression, subjugation and violence emerging not only out of the totalitarian regime in question but also out of the wider cultural frame, primarily in regard to the construction of gender through language, itself structuring the appurtenant social order. This reading is based upon the Hegelian dichotomy of master and slave in regard to issues of dominance and subjugation, and further developed through Lacan's reading of dialectical relations, emphasizing the desire for the "missing object", that is, "object a" (in regard to Lacan's theory of sexuality according to which the female is necessarily construed as lacking 'other'). Thus, the female other is simultaneously lacking in as well as desiring authority, language and power constituting the dominant male discourse, which underlines symbolic relations of power in Valenzuela's fiction.

**Lukić, Marko**

English Department, University of Zadar

Thu 5th Sep, 11:30-13:00, Session 1A – Room 143 (4th floor)

### **Dreading the (Un)homely: The Violence of Gothic Spaces**

Following the theoretical framework developed by Gaston Bachelard and Yi Fu Tuan the presentation attempts to trace the moment of the "spatial metamorphosis" occurring within gothic/horror narratives. The transformative moment during which "space" becomes "place", unavoidably marks the birth of an (un)homely and violent place. However the mentioned change is not a universal one. Instead it varies in intensity and method according to different cultural and social contexts. An adequate, although somewhat atypical example, can be

observed through the analysis of the American suburbia. Developed in the late 1940s, the suburban space offered a possibility for WWII veterans to own affordable and spacious homes distant from the chaotic and crowded urban spaces of the cities. Creating a homely and insulated setting focused on safety, family and material/consumerist stability, the American suburbanites became a paradigm of a new system of values. Parallel to this perpetuation of American values as a set of conformity rules and patterns of behavior a strong critical movement appears challenging the loss of individuality so strongly embedded within the American identity. This becomes particularly true for horror genre production in the last three decades of the 20th century where the loss of individuality is supplemented with whole range of other issues actively questioning and denying the mentioned conformity pattern and the safe insularity of the suburban space. While creating an alternative “reading” of the suburban space/place, horror fiction indicates the presence of a “breach” between the desired projection of “place” and its actual articulation. By drawing on different analysis of the relation(s) between horror fiction, popular culture and the suburban space, the presentation will attempt to show the American suburbia as an artificial place whose propagated values fail to be realized, creating instead an extensive listing of fears and anxieties related to entrapment, claustrophobia, hidden family histories, abuse, shady neighbors, prowling sexual offenders, and numerous other sources of uneasiness. The heart of the American dream therefore becomes a compendium of horrors, allowing the readers/viewers a direct insight into the sub-textual social and cultural changes of contemporary American society.

## **Lundja, Jacques**

Research and Development Institute, India

Sat 7th Sep, 15:00-16:30, Session 9C – Room 155 (5th floor)

### **Youth and the Media**

Although there are fears about exposure to aggressive media, there are few records on youth disclosure to brutal movies. This paper presents our research on Indian youths’ exposure to such movies.

In our research we exploited a random-digit-dial survey of 6700 Indian adolescents aged 12 to 16 years fielded in 2012. Using formerly validated techniques, we concluded the proportion and number of Indian youths who had seen each of 600 freshly released movies. Fifty of these movies were rated R for violence by 20th Century Fox, UK and 20 were coded for extreme violence by Eon Productions through trained content coders.

The 50 violent movies were seen by a median of 14.5% of an estimated 50 million Indian youths aged 12 to 16 years. The most popular violent movie, Scary Movie, was seen by >15 million (49.1%) children, 2 million of whom were 12 years of age. Watching very violent movies was associated with being male, older, and nonwhite, having less-educated parents, and doing poorly in school. Male youths were at particularly high risk for seeing these

movies; for example, *Blade*, *Training Day*, and *Scary Movie* were seen, respectively, by 40.4%, 30.3%, and 49.1% of the sample overall, versus 92.0%, 85.0%, and 90.8% of male youths. Violent movie exposure was also associated with measures of media parenting, with high-exposure adolescents being significantly more likely to have a television in their bedroom and to report that their parents allowed them to watch R-rated movies.

This paper presents the research results which show widespread exposure of young Indian youths to movies with extreme graphic violence that are rated R for violence and raises important questions about the effectiveness of the current movie-rating system.

### **Makhumula, Catherine**

Chancellor College, University of Malawi

Thu 5th Sep, 14:30-16:00, Session 2B – Room 154 (5th floor)

### **Gendered Violence on Malawian City Streets**

As a gendered space, city streets present a variety of dangers to women. In January 2012, street vendors from three major cities in Malawi violently stripped women who they deemed indecently dressed. Historically, the Decency in Dress Act in the Malawian constitution, which forbade the wearing of trousers and miniskirts for women, was repealed in 1993, during Malawi's transition to democracy. For 19 years therefore, the Malawian constitution has granted the 'liberty' for women to put on clothing of their choice. However, for the few weeks after the violent attacks on women, the boundaries of safe/unsafe dressing were no longer clear for the Malawian city woman. The streets had become unsafe for women in trousers and miniskirts. Even today, reports of street vendors harassing or even violently stripping women (who are deemed indecently dressed) are common. This paper discusses how through performativity and performance, women's protests against violence have reconstructed the notions of masculinities and femininities in the Malawian city streets and the ways in which literature, film, performance, and art reproduce and deconstruct these acts of violence.

### **Malenica, Irena**

University of Zadar

Fri 6th Sep, 11:30-13:00, Session 4B – Room 154 (5th floor)

### **Violence in Vietnam Narratives**

In many ways, the Vietnam War was a turning point in American history, both for the American public and for the average American soldier. The troops were younger than ever, the environment was hostile in previously unseen ways, and the enemy was both elusive and extremely deadly. The contrast with the Second World War was stark in terms of both men

and the environment. What sort of violence, according to the division proposed by Van Soest and Bryant (1995) was predominant, and what consequences did it have? The two stories analyzed will show two different, occasionally conflicting perspectives on the war and its participants, from both sides. The first, Philip Caputo's *A Rumor of War*, is a tale of a young Marine Lieutenant and his experiences both on the front line and also in the background, during his tenure as an "officer in charge of the dead". The book details the many ways in which war has a severe impact on the human psyche, especially a war which slowly but steadily becomes a war of attrition, destroying in equal parts soldiers on both sides along with the civilian population. Caputo asks the reader several times: Can any part of the former man survive an encounter with such brutality? The second story analyzed is Michael Herr's *Dispatches*, which is similar in theme but different in perspective to Caputo's. In many ways, *Dispatches* is a story about the war from an outsider's perspective – a war reporter's. His unusual viewpoint sheds a different light on the war, its participants and the aftermath. The story presented is the story of a man whose experience with violence was (largely) second hand, though no less brutal. How does violence affect those who bear close witness to it rather than inflicting it?

### **Marković, Milan**

Faculty of Philology, University of Belgrade

Thu 5th Sep, 16:30-18:00, Session 3A – Room 143 (4th floor)

### **Poems that Kill: Racial Tension and Violence in the Poetry of Amiri Baraka**

The work of the famous African American poet, playwright, theoretician and activist, Amiri Baraka, certainly represents a landmark in the history of Afro-American literature, as well as Black thought in general. Quite early in his career, Baraka (who was born LeRoi Jones in 1934) became involved with the Beatniks and was one of the pioneering artists who merged poetry and jazz music performances, creating an immensely influential spoken word genre. However, towards the end of the 1960s, in the aftermath of a gruesome series of assassinations targeting crucial political figures, from the Kennedy brothers to Martin Luther King Jr. and Malcolm X, Baraka became disillusioned with the nonviolent liberation efforts made by the Civil Rights Movement, resulting in his future association with the more radical stream of Black liberationists, including the Black Power Movement. His poem "Black Art" artistically conceptualized political ideas behind the Black Power and became a sort of a manifesto for the emerging Black Arts literary movement. Baraka's poetic expression is often characterized by aggressive rhetoric and explicit depictions of violent and brutal acts, which is not uncommon per se in the history of Afro-American literature. However, Baraka does not dwell much on the traditional representations of Negroes suffering under White oppression; rather, he advocates an eye for an eye approach to liberation, calling for violent actions against white supremacy. This paper deals with a number of Amiri Baraka's poems and addresses issues such as the artistic utilization of violent imagery, the artistic justification of

extremism and radicalism, as well as Baraka's dubious and highly controversial position on race and racism.

### **Matijašević, Željka**

PhD, Associate Professor, University of Zagreb

Fri 6th Sep, 11:30-13:00, Session 4A – Room 143 (4th floor)

#### **Borderline: Extreme Violence of the 'Hidden' Diagnosis**

The paper analyzes the specific category of borderline personality within the psychoanalytic psychodynamic approach where borderline is defined as the level of personality organization, the other two levels being neurotic and psychotic. The concept of borderline is very vague, and it is often taken to mean extreme emotional intensity, a psychiatric personality disorder, and personality organization. The focus of this paper is on the psychoanalytic definition of borderline personality organization, and the extreme amount of violence that is built into that structure at the higher borderline level. Being "in between", this personality organization is neither neurotic nor psychotic, which means that it can remain functional for a long period before it bursts out into violence, which is structurally inevitable. I will illustrate this structure taking examples from cinema and literature – Fight Club and American Psycho – while also relating it to some real life examples, such as the case of Anders Breivik. The main purpose of the paper is to explain this specific form of "well-structured" violence which is aimed at the total destruction of the object/objects, the avatars of the internal bad object, projected outwards. As borderline is sometimes referred to as a "hidden diagnosis", a diagnosis "that has no name" which can remain "hidden" or "dormant" for years but always results in mental or physical violence, the paper will investigate the mystery surrounding borderline, especially the impenetrable position of the unconscious within it. Contemporary psychoanalysts refer to this personality organization, at its high levels, as being completely impregnated with the unconscious which means that the unconscious permeates the whole structure; the unconscious is all-pervasive and non-localized while the structure is co-extensive with the unconscious.

### **McIntyre, Michael**

Associate Professor and Chair, Department of International Studies, DePaul University, Chicago

Sat 7th Sep, 12:00-13:30, Session 8A – Room 143 (4th floor)

#### **Rethinking "The Body in Pain"**

No work in recent times has attempted more concertedly to get to the root of the question of violence than Elaine Scarry's *The Body in Pain*. This path-breaking work holds out the promise of rooting our analysis of violence in the vulnerable-to-pain body and that body's



extension into the world through material making. Nonetheless, this widely admired and widely cited book has given rise to no discernible follow-on body of work. In this paper I adumbrate a revision and extension of Scarry's work. This revision calls into question two core suppositions of *The Body in Pain*: first, that pain is sheerly aversive; second, that those who inflict pain are, in some sense, stupidly unaware of the pain they inflict. I will argue that these two premises are in fact pieties that allow us to avoid some of the most disturbing questions regarding the pain-filled body. There are, both historically and contemporaneously, any number of practices in which the controlled experience of pain is central, many of which are designed to place the body in extremis, touching on realms of pain that would normally be considered unendurable. Conversely, there are practices of pain-infliction undertaken in full awareness in the expectation of either personal gratification or social validation. Pain, in short, is alluring as well as aversive. The political consequences of this more disturbing understanding of the body in pain is explored in a tentative and exploratory mode. Is it politically advisable even to acknowledge this aspect of pain? If we do acknowledge it, what are the consequences for the endemic practices of political violence?

### **McSorley, Kevin**

Senior Lecturer in Sociology, University of Portsmouth

Fri 6th Sep, 14:30-16:00, Session 5C – Room 155 (5th floor)

### **Violence, Embodiment and Experience**

Large-scale violence has been a ubiquitous and central feature of modernity and modern social life, and there are few signs of its declining importance in the 21st century. Recent scholarship, in diverse traditions from political philosophy to social anthropology, has emphasized the importance of trying to think through war and violence specifically in terms of embodied experiences and transformations rather than focusing on abstract causes or strategies. For such work, the reality of war is not just politics by any other means but politics incarnate, politics written on and experienced through the thinking, feeling bodies of men and women. War lives and breeds by occupying countless bodies in diverse social locations in a multitude of ways, from the daily mortifications, fears and existential anxieties that define the everyday life-world of civilians in dirty wars to the cravings for the intensity, exhilaration and camaraderie of professional war-fighting that are the emotional sediment underpinning the crucial global institution of private military contracting. One critical theme that such a focus on embodiment and lived experience brings to the fore is that war is not apart from the rest of social life. Such work highlights the myriad sensory, embodied and affective practices and regimes that bleed across, resonate through, and fundamentally blur the spatial, temporal and ontological distinctions between war and peace: for example, the embodied, voluntaristic militarizations of contemporary fashion and diet; the mediated flows of affect through which private experiences and war are increasingly intertwined; and the enduring somatic memories and intergenerational negotiations with the complex emotional inheritances of warfare. This

paper explores this rethinking of transformations in war and violence specifically in terms of embodied experience and sensory apprehension, and considers how it might inform wider sociological explanations of social reality.

**Morrissey, Belinda**

Monash University, Melbourne

Fri 6th Sep, 16:30-18:00, Session 6A – Room 143 (4th floor)

**Clashing the Everyday with the Inexplicable: Forms of Violence at an Abduction Site**

On March 21, 1972, 14-year-old schoolgirl, Marilyn Wallman, vanished a mere 180 meters from her house while riding her bike down a country lane. No trace of her has ever been found, although her brothers discovered the apparent abduction site within 10 minutes of her leaving the house and extensive searches were conducted throughout the neighborhood. Going missing, even in times of peace, is not especially unusual. A person officially vanishes in Australia every 15 minutes. In the UK, this figure rises to one person every 2.5 minutes; while in the USA, a person is reported missing every 30 seconds. Most of these people are located quickly, but some, like Marilyn Wallman, continue to defy both hope and statistics. For this child forms part of a far tinier population of those to whom harm has come. The Wallman case is classed as a murder, although no body, no weapon and no perpetrator have ever been found. Instead, the violence is implied, always at one remove, resident in the belongings scattered across the lane, and reverberating through the years as an unsolved crime. This paper concentrates on the scene/seen of the Wallman abduction. An analysis of the abandonment of the things left behind on the lane: Marilyn's bike, her hat, her school bag, will demonstrate the operation of the three forms of violence of which Slavoj Žižek has written. Firstly, the site is considered as a site of subjective violence – it is deemed a crime scene. Secondly, objective violence is evident throughout the police investigation, which frequently descended into misogyny and discrimination against various members of the girl's family. Finally, the case opens itself to an analysis of systemic violence whereby the catastrophic effects of legal systems, especially police procedure, effectively militated against any possible resolution of the puzzle of her disappearance. The Wallman case shows how violence resides in the clash of the everyday with the inexplicable. The scattering of school books and a lunch box are used to indicate a murder. The overturned bike insists that an abduction has taken place. Police procedure means the child will never be found.

## **Mrduljaš Doležal, Petra**

The Faculty of Humanities and Social Sciences, University of Zagreb

Sat 7th Sep, 10:00-11:30, Session 7A – Room 143 (4th floor)

### **“Death is Not the End: Violence in High Fantasy”**

High fantasy is today one of the most widely read genres of popular fiction. In recent decades great and sustained effort has been invested in classification of that literary form, highlighting the exceptional diversity of texts encompassed by the general heading of fantasy. Violence plays an important role both in the highly sophisticated fantasies of J.R.R. Tolkien and in conventionalized fantasy video-games. In this paper I outline two main traditions in contemporary fantasy, with different taproot texts, separate histories and opposing ideological starting points, based on their conceptualization of violence. The hypothesis is exemplified by the comparison of two works of fantasy, coincidentally published in the same year, 1954: *The Broken Sword* by Poul Anderson and J.R.R. Tolkien's *The Lord of the Rings*, with special emphasis on the motif of the sword. I demonstrate how one of these currents seeks to affirm the values of traditional fairytale heroism and a transcendentalist worldview while the other attempts the subversion of inherited ways of knowing the self, the world and the cosmos. High fantasy (exemplified by Tolkien) inherited from fairytales its “crystalline” aesthetic in approach to violations of the body (incorruptibility of body, symmetrical mutilation, deathlessness and timelessness, clean-cut division of good and evil). The subversive tradition, on the other hand, stems from local legends which stress the shocking aspects of violence to highlight the uncertainty of the human condition, its ultimate incomprehensibility and the vulnerability of the body to ravages of death and time. The first of these traditions presents violence as a necessary precondition for mastering the numinous, while the latter uses violence to represent the collapse of the symbolic order. As the fantasy genre has spread into the field of elaborate narrative video-games, the controversial topic of the harmful effects of “fantasy violence” on the real-world is also touched upon.

## **Muhić, Maja**

South East European University, Tetovo

Fri 6th Sep, 14:30-16:00, Session 5C – Room 155 (5th floor)

### **Anthropological Approaches to the Study of Violence: Illuminating Paths**

This paper aims at addressing the ways in which anthropologists treat the study of violence and violent behavior. Although originally constituted in the 19th century as a discipline in the hands of the colonial powers, and which were predominantly interested in distant cultures, their behavior, religions, politics, and kinship structure, anthropology recently moved in a very different direction. Not only did anthropologists begin to analyze their own cultures, but

anthropology scrutinized itself and underwent a serious rethinking of its research and practices. Most importantly, it immersed itself in a study of new emerging issues with a central focus on violence. Clearly, intellectual responsibility, which calls one to exit the ivory tower, is but one of the reasons for anthropologists to ponder upon phenomena such as ethnic violence, civil war and genocide. While equipped primarily with the skills for ethnographic work and participant-observation methodology, anthropologists have produced some immensely important studies of violence that can be illuminating in any other future treatment of this complex theme.

In this context, this paper looks at the ways scholars such as Veena Das, Talal Asad, Begona Aretxaga and others encounter and study violence. They all bring deep and touching writings of and about violence. Das's analysis of how violence shapes the ways in which we engage everyday life, her deep immersion into the phenomenon of violence and questioning of how perpetrators, victims, and witnesses are capable of living, combined with Aretxaga's interest in the power and technologies of state control and repression are illuminating for any study of violence. Talal Asad's philosophical and ethnical analysis of the acts of terrorism, suicide bombings and the minute distinction he makes between the act of war and the act of terrorism are highly current themes of reverberating importance. Their ethnographic works, in-depth analysis of the relationship between perpetrator and the victims and the act of 'othering' the victim, that is, rendering it that which is not human, are but some of the themes these anthropologists bring to the fore in their study of violence. By entering a dialogical discussion with their writings, this paper aims at identifying illuminating paths in the study of violence as a highly complex, and almost unutterable phenomenon.

### **Murray, Jessica**

Associate Professor, University of South Africa

Fri 6th Sep, 14:30-16:00, Session 5A – Room 143 (4th floor)

### **“The Girl was Stripped, Splayed and Penetrated”: Literary Representations of Gender and Violence**

Globally and in the South African publishing landscape, crime fiction has become one of the fastest growing literary genres. In her 2012 review of new South African and Zimbabwean writing in the influential *Journal of Commonwealth Literature*, Crystal Warren (2012: 581) insists that “the best of the current [South African] crime novels can be treated as serious literature, offering social commentary” and she identifies Margie Orford as one of the authors producing such fiction. Even the most cursory reading of Orford's novels reveals that concerns about gender and violence are central to the “political agenda” that can be traced in her work. In interviews and academic articles, Orford herself has been explicit about the gendered nature of the social pressures that motivate her writing: “This [South Africa] is a dangerous place for women, for little girls, and I have three, but I need to find a way to live here” (Orford, 2010: 187). She notes that the “battered, punctured corpse that surfaces in the newspapers, in our public minds, in our fearful collective unconscious, is usually a woman's

body” and she expresses her rage at “this casually murderous misogyny” (Orford, 2010: 187). Orford’s insistence that crime fiction offers an avenue through which to explore the layered aftermaths of gender violence does not change the fact the crime genre poses “an inherent difficulty for writers speaking as women, and usually as feminists, in a form which is deeply implicated with masculinism” (Knight, 2004: 163). This paper demonstrates that it is through Orford’s relentless focus on the ubiquity of violence against women and girls that her work can be read as a form of feminist advocacy, albeit curtailed and compromised by the requirements of the genre.

## **Musap, Emilia**

Student, University of Zadar

Thu 5th Sep, 11:30-13:00, Session 1A – Room 143 (4th floor)

### **Violating the Hollywood Paradigm – The Rocky Horror Picture Show and the Liberating Explosion of Otherness**

Every type of behavior in conflict with the dominant ideology is considered undesirable. This deviation from the norm is considered a defect, and various identities that are not “the way things are supposed to be” are marginalized and subject to scorn, rejection, prejudice, victimization, or violence. This paper discusses one text which tries to dissolve social hierarchies, a text which celebrates difference – The Rocky Horror Picture Show - a metaphorical farewell to American norms. The paper is structured in a way that it explains why Rocky Horror is “the very definition of the term ‘cult picture’” (Peary, 1981: 302) that exists at the perceived edge of our culture (Chemers, 2004: 105). It explains how Rocky Horror disturbs the definite ideas about narrative cinema, violating the Hollywood paradigm. Rocky Horror is here, discussed in terms of a postmodern parody and pastiche, a mixture of musical and horror story, a wrapped romantic comedy and a science fiction farce that can be identified as a kitsch blurring of the division between high and low culture. The central theme of this paper is “Don’t Dream it. Be it” where Rocky Horror is discussed in terms of a polysemic text trying to mesh the queering of genders with the queering of genres. It is a movie which endeavors to shatter the idea of sexual “normalcy”. Judith Butler’s observations serve as the basic theoretical framework for interpreting Frank’N’Furter as a gender bending character, a canvas for playing with genders, and Rocky Horror as a movie which rejects sexual boundaries and with its famous slogan “Don’t Dream it. Be it” celebrates sexual liberation.

## **Mylonas, Yiannis and Kompatsiaris, Panos**

External Lecturer, Lund University

Fri 6th Sep, 11:30-13:00, Session 4A – Room 143 (4th floor)

### **Web 2.0 Nazi Propaganda: Golden Dawn's Affect, Spectacle and Identity Constructions in Social Media**

The task of this paper is to address the ways in which neo-Nazi ideology and discourses in Greece spread and become empowered through Web 2.0 social media platforms, such as Facebook, Twitter and YouTube. This paper looks at the ways neo-Nazis legitimize their social visions, their tactics and strategies and their reality constructions in the midst of the crisis striking Greece. In particular, the paper looks at the identity constructions that neo-Nazi discourses produce while capitalizing the crisis pre-text and the social catastrophes that the crisis politics bring to Greece. The analysis sets out to examine how the spreading of visual imagery, codes and historical memories that neo-Nazis animate on the web are treated by users within the decontextualized stream of information that these platforms facilitate. The propagandistic material that Greek Nazis circulate that is examined in this paper generally follows the principles of what Walter Benjamin described as the “aestheticization of politics”, meaning the inscription of political affairs to affective representations, or as Martin Jay puts it to a “spell-binding spectacle and phantasmagoric illusion” (1992: 45), aiming to completely sidestep rational argument and curb political thinking on social affairs, by giving way to blunt, sensory seduction. In their effort to achieve social hegemony the Greek Nazis rely on Nazi propaganda techniques of the spectacularization, aestheticization and relativization of arguments and the creation of noise in the digital media context. Through studying the presence of emerging Greek neo-Nazism in social media platforms, the paper directs attention to the danger of treating social media and Web 2.0 technologies as inherently liberating and revolutionary. It demonstrates how the essentially “democratic” features of Web 2.0 such as “openness” and “accessibility” are hijacked and used so as to reproduce and expand racist, neo-Nazi ideology, a concern stressed by media scholars critical to the optimism expressed on the democratic potentials of new media (Dean, 2009; Curran et al, 2012).

## **Ndlovu, Duduzile S**

PhD Candidate, University of the Witwatersrand, Johannesburg

Fri 6th Sep, 14:30-16:00, Session 5B – Room 154 (5th floor)

### **Stories about the Other: Creating a Memorial of Gukurahundi Violence in the Movie The Tunnel**

Much literature exists on the challenges of creating memorials that meet the needs of both those in power and the general population. In slight contrast to looking at official memorialization versus informal memorialization this paper explores the representation of memories of Gukurahundi violence by an “outsider” using film. Gukurahundi refers to socio-

political violence which occurred in the southern and western parts of Zimbabwe in the 1980s. It is estimated that 20,000 people were killed and some disappeared over a period of about seven years (1981-1987). The majority of those affected belong to the Ndebele ethnic group. Since the end of the violence no apology nor any restitution has been offered to the victims. On the contrary, the government has prevented any remembering or commemoration of the violence. The reason put forward for this silencing has been that speaking about Gukurahundi will bring ethnic division. Focusing on the film *The Tunnel*, created by a young white South African filmmaker, the paper seeks to show the challenges of speaking for the other. It problematizes the social location of the filmmaker and the story she is able to tell, focusing on the cultural resources used to mark the film as Zimbabwean that are not sensitive to ethnic differences and interests prevalent in victims' memorials of Gukurahundi. The paper argues that in creating memorials that are meaningful for the victims it is important that authors are speaking to and with the victims and not just for and/or about them.

**Nedeljković, Saša**

Faculty of Philosophy, University of Belgrade

Sat 7th Sep, 10:00-11:30, Session 7C – Room 155 (5th floor)

**Between the Concept of Nonviolence and Structural/Cultural Violence: The Challenges of Belonging to a Spiritual Movement in Serbia at the End of the 20th and the Beginning of the 21st Centuries**

In everyday speech, as in public discourse and scientific literature, one often encounters the phrase “nonviolent way of life”. The uses of this syntagm vary; it has no universal meaning and has a wide array of implications. This paper therefore represents an attempt to give a modest empirical contribution to the understanding of nonviolence as a concept through the study of one particular manifestation of the notion. The model of nonviolence presented was found within a Gnostic spiritual movement operating in Belgrade. I have followed the lives and activities of the members of an international spiritual school in Serbia (the Western Mystery Tradition) over the last two decades. This time period has been marked by so-called economic and political transition, re-traditionalization, the revitalization of nationalism, war, Europeanization and globalization. I have attempted to study the challenges faced by the practitioners of a nonviolent ideology in different aspects of contemporary social life. Through analyzing social practices, the analyses of narratives and the analysis of printed materials, I have made an attempt at an analysis and interpretation of the quality and intensity of the interaction between cultural concepts, traditions and strategies, by utilizing the discourse of violence or nonviolence. The analysis encompasses the conceptual, institutional, interactive and individual levels of behavior.

**Ngales, Marilyn L.**

Associate Professor, Lyceum of the Philippines University

Thu 5th Sep, 16:30-18:00, Session 3C – Room 155 (5th floor)

**Reliving the Stitches - Five Years After**

The Philippines is a signatory to the global effort in subduing domestic violence. While the country grapples to stem the rising incidence of domestic violence cases, the deeper issues are not adequately being addressed. This paper introduces my current study of 2013 which is a follow-up of my research done from 2007 to 2008 – a gap of 5 years. The 2008 study surfaced the perspectives of 12 victims and 24 interveners on their domestic violence experiences in the Philippines as victims and counselors respectively. The results were categorized into themes then compared with feminist perspectives from which the studies on phenomena of this nature have been substantially explored. The 2008 study found out that victims suffered in silence until they could not tolerate the situation. Only then did they seek assistance from agencies or institutions. Enormous challenges faced the service providers but the greater burden fell on the women victims. Hence, it was not surprising for the latter to either abandon their cases or to return to the abusive relationships. Those with more resources left the relationship through legal and extra legal means. It was shown that much collaboration and cooperation of all concerned addressed the abuses more effectively. Five years after, my current follow-up study would like to check on the status of the victims and that of the interveners. The following questions will be asked of the victim-participants: (1) What changes in your life made the hurt bearable or unbearable? (2) What memories of violence still hound you, if any and in what ways or forms? (3) What contributions have you made in helping others who experienced the same? To the interveners: (1) What new interventions, if any, have you contributed to lessen or eliminate violence similar to that of 2008? (2) What changes in your mandate have improved or worsened the situations of victims of violence?

**Novák, Anikó**

Faculty of Humanities, University of Szeged

Fri 6th Sep, 11:30-13:00, Session 4B – Room 154 (5th floor)

**“The Cow’s Teardrop”: The Intrusion of Violence into the Private Sphere in Contemporary Hungarian Literature in Vojvodina**

The aim of this paper is to present and analyze the intrusion of violence into the private sphere in contemporary Hungarian literature in Vojvodina. Hungarians in Vojvodina were not closely involved in the Yugoslav Wars in the 1990s; however the wars strongly affected their general feeling as well as their art and literature.



The title of this paper refers to Ottó Tolnai's short story, which presents the wars through indirect narratives. The picture of a shot animal with tears in its eyes symbolizes the highest degree of penetration of war into a family's life.

The trauma of the Yugoslav Wars in Hungarian literature is not as extensive as in the literatures of the Ex-Yugoslav nations, but it is very significant, and its simultaneously internal and external aspect is a very exciting, special research area.

### **Oon-Seng, Tan**

Nanyang Technological University, Singapore

Thu 5th Sep, 14:30-16:00, Session 2B – Room 154 (5th floor)

#### **A New Conception of Violence from a Psycho-social Understanding of Impulsivity**

Impulsive behaviors, particularly those with manifestations of violence, affect people and communities emotionally and mentally. Failure to manage violence results in a negative impact on mental and physical health, the quality of relationships, work life and family life. An important psycho-social perspective in understanding violence as an issue of widespread and apparent increase focuses on impulsive tendencies and behaviors. How do we intervene? Reducing impulsivity through Cognitive Function Intervention is a psychological approach that draws on multi-disciplinary perspectives. Working on the basis that mind and emotions are closely intertwined it may be possible to mediate on specific cognitive functions and emotional motivations. The psycho-social approach aims to understand impulsivity and violence and address impulsive tendencies. A complex combination of inter- and intra-personal factors can be catalytic in bringing about a violent act. Examples of such catalytic factors may include wrongful perceptions, premature closure of reasoning and failure to express and manage emotions. This paper discusses how an extension of Feuerstein's work on mediated learning and structural cognitive modifiability aims to address impulsivity. The Feuerstein approach, unlike traditional psychoanalysis, is concerned with more proximal and optimistic determinants of cognitive and emotional changes rather than antecedent factors. As an advancement of humanities it is forward looking psychology and focused on positive change instead of past failures and behaviors. The paper also illustrates how new conception and intervention underpins the capacity to cope with change and adversity.

## **Opatić, Dunja**

Faculty of Humanities and Social Sciences, University of Zagreb

Fri 6th Sep, 11:30-13:00, Session 4C – Room 155 (5th floor)

### **Zombies in Revolt: Revolutionary Violence of the Undead Underclass in Film**

The anxieties and fears of the dominant capitalist system's own demise by the hands of a fearless multitude, especially after the Arab Spring and the Occupy Wall Street movement, are inscribed within the omnipresence of the Zombie phenomenon. Civil insurrections have often been mystified as a contagion, as pathological events created by irrational hordes that are driven by irrational desires. Similarly, real news coverage of civil unrests has been used in Zombie films to depict the plague of the undead. One of the preconditions of an integrated world capitalist system is the creation of a predisabled, crippled, depoliticized body of workers living under zombie-like conditions and guided by affects that are deemed beneficial for sustaining the system: working, consuming and obeying. The Horror film genre, as a "social dream text" that brings forth the political unconscious by representing the repressed, engages the question what would happen if capitalism's dream of a docile workforce became a nightmare of an uncontrollable nomad war machine, immune to all ideologies, that violently decodes and deterritorializes the state apparatus. The Zombie's divine violence is juxtaposed with the mythic violence of the dominant system which, during filmic messianic time, shows itself in an even more oppressive form. The Zombie's decrepit figure, with its dissolved bodily boundaries, draws out into visibility the systemic violence that was done to it during the disciplining process. However, Zombies, embodying the negative capability of revolutionary politics, represent only one half of the capitalist's anxiety of being overrun by the objects of its own creation. The other half are the civilian survivors who represent the positive capability of revolutionary politics that are only made possible by leveling the field of the Zombies' revolt. Only by joining the destructive and creative capabilities, by reclaiming the monstrous within, can a truly new political reality arise.

## **Oughton, Karen**

Visiting Lecturer, Regent's University London

Fri 6th Sep, 16:30-18:00, Session 6A – Room 143 (4th floor)

### **Dining out on Dahmer: Unstable Structural Violence in Serial Killer Celebrity Culture**

This paper focuses on filmic representations of the crimes of cannibalistic serial killer Jeffrey Dahmer. Specifically, it examines the tension between rebuilding life after violence as represented by Dahmer's family and victims and the structural violence that happened to the same people as a result of the notoriety they were co-opted by. This is examined primarily through the fictionalization Dahmer (2002) and the documentary, The Jeff Files (2012).

The paper begins by establishing Dahmer as an inverse hero, building on the work of David Schmid. Here, the focus is on the 2002 film representing Dahmer as a conflicted man who offends owing to charisma that enables the reinterpretation of his crimes as feats to be somewhat applauded. It focuses on Judith Butler's conceptions of gender performativity to elucidate the homosexual Dahmer's display of masculinity in relation to other males within his social power structure.

Following this, the paper shows how *The Jeff Files* constitutes a re-evaluation of this mythos. It discusses how Dahmer's representation here is closer to actual footage of him as a rather awkward man, while contrasting it against the reactions of interviewees (including his victims and law enforcement) who react to the macabre publicity offered by the association. It shows that they attempt to find some common ground with Dahmer in order to gain understanding while remaining revolted, in a development of the manner described by Shaun Kimber, and in doing so are co-opted into the glamorization. This generates further structural violence and increased risk of actual threat, as Jack Levin has argued.

The paper concludes that while the serial killer is still conceived of as an inverse super hero, this is increasingly diversifying into images of complicated characters used to reaffirm both wish fulfillment and taboo.

## **Pal, Dibakar**

Civil Servant in India & PhD Student

Sat 7th Sep, 15:00-16:30, Session 9C – Room 155 (5th floor)

### **Of violence, culture and war**

Violence is the unlawful exercise of physical force. It is the outbursts of long deprivation. In fact deprivation gives birth to grief that in course of time turns into and ultimately appears as violence. Small drops of water assemble to be cloud that comes down on the earth as in torrent rain. Similarly, grief grows up slowly and becomes violent when it crosses the limit. Behind any violence a brain plays. Violence is the brain-child of that brain. The terrorists are the hands of that protagonist who ignites and controls the violence. So, a state should mitigate the demands of the public at large at its early stage. Otherwise, it spreads abruptly like cancer and destructs the civilization as is rendered by deadly nuclear weapons. Violent people are physically strong but mentally weak. Practitioner of nonviolence is physically weak but mentally enormous strong. So violent people becomes frustrated very soon and dies unknown. In fact nonviolence is a philosophical movement. Nonviolence has no substitute. It itself is its substitute. People become violent when they don't get justice. This deprivation compels them to be violent. All history of violence is identical. The theory of violence has several steps viz. there is deprivation, there is tyranny, there is agitation, there is bloodshed. Lastly the bugle of freedom is heard. Cultural violence acts silently. Refugee or migrant people loose identity due to silent invasion of new culture. Such people do suffer from identity crisis. They become nostalgic and anxious for the young generation. Deprivation is the root cause of violence. As

such, where there is no deprivation there is no violence. In fact an ideal state is free from deprivation and enjoys no violence.

**Pandžić, Maja**

University of Zadar

Thu 5th Sep, 16:30-18:00, Session 3B – Room 154 (5th floor)

**Violence in the Struggle for Space in Paretsky’s Detective Novels**

This paper is concerned with the depiction of violence through space in two detective novels (Indemnity Only and Deadlock) by the American writer Sara Paretsky, which show female investigator V.I. Warshawski struggling to establish her identity in a traditionally male world of detection. Space and place are gendered in a multitude of ways, varying across cultures and through time, claims Doreen Massey. One of the most pervasive representations of gendered space is the paradigm of “separate spheres,” consisting of a dominant public male realm of production (the city) and a subordinate female one of reproduction (the home). In my analysis, I highlight the ways in which characters attempt to maintain and perpetuate this spatial division intrinsic to the patriarchal system. This is mostly reflected in the ways through which both positive and negative male characters seek to remove the woman detective from their area and suspend her investigative activities. While the positive characters, such as policemen, although not openly violent, are hostile towards her entering the sphere of detective work and promote female confinement in the domestic sphere, the negative characters utilize physical violence to keep her from penetrating into their zone and revealing their criminal activities. These measures include violent ransacking of V.I.’s home and office (her private and professional place), vandalizing her automobile (disrupting her independent mobility through the city) as well as physical violence upon her body (beaten up to the extent that she can neither walk nor drive), consequences of which are all related to the notion of immobility. Such violent attempts to suspend her investigation also reflect the attempt of violent spatial control, which limits a woman’s mobility, in terms both of identity and space.

**Parezanović, Tijana**

Faculty of Foreign Languages, Alfa University, Belgrade

Fri 6th Sep, 14:30-16:00, Session 5B – Room 154 (5th floor)

**The Social Role of Art and Violence against Translation**

Some of the most significant issues that Arthur Spiegelman’s Maus addresses include exposure to mass violence, its consequences and the possibility of verbal/artistic/narrative representation of violent experience. Considering its Holocaust theme, it might have been expected that this Pulitzer Prize-winning (and widely translated) graphic novel would be received with different stances, particularly in those cultures that have yet to come to terms

with their distressing memories. The greatest problem in translating *Maus* concerned primarily its pictorial representations (more precisely, the depiction of Jews as mice, Germans as cats and non-Jewish Poles as pigs). Although the translations into German, Polish and Hebrew generally conform to the source text norms, the reaction to them varied greatly in Germany, Poland and Israel: the German translation was critically acclaimed, whereas certain adaptations were made in the Hebrew edition (several panels were considered unacceptable and had to be redrawn) and the publishing process in Poland was accompanied with substantial difficulties (including protests and the burning of the book). These three examples correspond to Gideon Toury's claim that "'translatorship' amounts first and foremost to being able to play a social role" (Descriptive Translation Studies – and Beyond, 53). As such, it also appears to be capable of giving rise to social violence (as was the case with the German translation). Toury further classifies different kinds of translation norms (initial, preliminary and operational norms with their subsequent phenomena, some of which were neglected in the Hebrew translation). Different reactions to the text exemplify different ways in which the three cultures attempt to deal with the problematic past, acts of violence and victimization. However, this paper focuses on the breach and/or observance of translation norms and tries to show if any violation of these norms can be regarded as an act of violence against the text, its function and ideology.

**Peović Vuković, Katarina**

Faculty of Philosophy, University of Rijeka

Sat 7th Sep, 12:00-13:30, Session 8D – Room 156 (5th floor)

### **Active/Passive Subject in Video Games: Fetishism of a Content**

Common understanding of video games is marked by a certain paradox. Virtual worlds are at the same time discursively depicted as real and not real enough. Strong engagement of a player and active participation in game narrative, often formed around a violent and aggressive fictional plot, are understood as dangerous because of the translation of attitudes and actions from a virtual into a real world. At the same time, strong engagement and longer immersion in virtual worlds are interpreted as psychological problems which in the US are classified as IAD (Internet Addiction Disorder). The aim of this paper is to point on three problems related to this paradox of video games. Firstly, the paper stresses the problem of interpreting a video game story, including elaborate video games to which the concept of "algorithmic narrations" can be applied – a relatively new discipline in computer game studies. Secondly, the paper discusses the problem of technological determinism, that is, the understanding of the impact of video games on reality and the need to reverse the course of understanding towards the importance of the broader social context. Such a definition offers the elaboration of video games as an ideal socio-economic machine of what Gilles Deleuze described as societies of control. Finally, the paper discusses a possible understanding of the difference between the virtual/real through a psychoanalytical reading of the difference

between the symbolic and the imaginary, the difference being crucial for understanding the effects of violence in video games, and the reversal of the question of the “impact”.

**Petrović, Duško**

Assistant, Faculty of Philosophy, University of Zagreb

Fri 6th Sep, 14:30-16:00, Session 5D – Room 156 (5th floor)

**Normalization of Violence in the Biopolitical Condition**

In the biopolitical condition there are three prevailing discourses that are devaluing all other cultural, ideological values: economic discourse (that is privileging the constant rise of capital), security discourse and the associated normalization of violence and discourse about biological or bare life as the locus of political power. The paper analyzes the influence of the biopolitical condition on public policies, institutional practices and images dealing with the phenomenon of refugeeness (refugees, asylum seekers, illegal immigrants etc.) in Western countries as a whole and the EU in particular. In that respect, several contemporary phenomena can be observed. In the policies of immigration and asylum in Europe there is constant tension between discourses of compassion and repression, policies of pity and policies of control. Therefore, the humanitarianization of asylum (and the decline of political asylum) is accompanied by the policies of security.

Today, policies of security and structural measures of counter violence (localized state of exception) of the sovereign community are no longer localized at the borders of political communities. In fact they are spreading in two directions: penetrating into the center of political community and blending with the normal state and spreading outside of the political community far from official political borders. This normalization of violence is dialectically connected with humanitarian discourse which is trying to preserve bare (biological) “sacred” life.

Using the works of Agamben, Castells, Foucault, Nietzsche, Žižek etc., the paper offers an explanation of this “paradox” through analysis of the contemporary transformation of the sovereign community and crisis of politics that is connected with that the rise of biopolitics.

**Pleić Tomić, Barbara**

Sat 7th Sep, 10:00-11:30, Session 7A – Room 143 (4th floor)

**Romanticizing Violence and Violence in Romance: The Twilight Saga and Abuse in Adolescent Relationships**

The Twilight Saga, a supernatural romance series depicting the relationship between a 104-year-old vampire and a teenage girl, has gained immense popularity and become a world-wide phenomenon, especially after being adapted into an equally lucrative movie series. However, along with the cult-like worship of its fan community, the series has been severely criticized as promoting and romantically idealizing emotionally and physically abusive relationships.

These issues are particularly concerning given that the series' target audience is adolescents, namely adolescent girls.

In this paper, I analyze The Twilight Saga, both in its written and movie form, and try to come to a conclusion about the aforementioned issues. I am interested in how the structures of romance and (potential) violence function in the series, and how their interweaving in the body of the narrative influence the emotional response of the reader; how the problems of romance and abuse are received in the viral community surrounding the phenomenon, and how the series' target audience experiences these issues – the theoretical background of my reading being psychoanalysis, reader-response criticism and feminist literary theory. Other examples of supernatural romances targeted at the young adult reading public will also be mentioned in order to examine how they mirror or counteract the perception of romantic love in The Twilight Saga universe.

**Pletenac, Tomislav**

Department of Ethnology and Cultural Anthropology, University of Zagreb

Thu 5th Sep, 14:30-16:00, Session 2D – Room 156 (5th floor)

### **Silent Majority – Violent Non-violence**

Early this year a poster that announced the play Nice Dead Girls in Zagreb's Gavella theatre created a huge public debate. It represented the Holy Mary in a lesbian hug. The Catholic organisation Vigilare and the Catholic portal [www.bitno.net](http://www.bitno.net) protested to the theatre office and management stating that the poster was offensive and a violation of human rights. They wrote a protest letter to the mayor of Zagreb threatening to sue based on Discrimination Prevention Law. The poster was withdrawn and the portal [bitno.net](http://www.bitno.net) announced the victory of the "silent majority." Other actions followed and there is now a demand supported by a referendum (almost 600,000 signatures) that the constitution define marriage as a partnership between a man and a woman.

We can ask two questions based on these examples. Firstly: How has public discourse resulted in the creation of a "silent" majority? And secondly: Does the "voice" of the majority effectively dismantle cultural diversity and thus produce violence by non-violent actions? To answer these questions this paper focuses on two processes that are constantly failing in East European transition. One is the foreclosure of the symbolic order (the name of the father) and the other the reinvention of authenticity as a form of psychotic hallucination produced by the foreclosure.

## **Popović, Marin**

Student, University of Zadar

Sat 7th Sep, 10:00-11:30, Session 7A – Room 143 (4th floor)

### **No Country for Old Men and The Road – Evolution of Violence In Cormac McCarthy's Novels**

This paper discusses the new aspects of the phenomenon of violence in Cormac McCarthy's latest works, *No Country for Old Men* and *The Road*. Throughout the paper we suggest theoretical viewpoints from various literary scholars, who have tried to interpret McCarthy's novels through different symbolisms and from many perspectives. What needs to be mentioned at this point is the philosophy behind violence itself, which is ubiquitous to the entire opus of McCarthy. When we consider violence, we generally think about strengthening one's own position by forcing another individual to subjection, so that he/she may acknowledge his/her counterpart's dominance. However, in these two books by McCarthy, violence as such has almost a rationality behind it, which is ubiquitous in McCarthy's opus. As such, we have to also consider particular manifestations of violence in the two aforementioned books and how they differ in respect to one another and with McCarthy's previous works. By examining specific characters and settings, we will establish the subtle, or blatant variations of violence which McCarthy employs into the primary and secondary narratives of each book. When regarding the physical acts of violence, we must conclude that in the two books these are diagonally opposite to each other, a perspective which will be further iterated during the paper. The philosophical and psychological implications of violence in these novels we may also choose to consider in the context of contemporary society. Another important aspect of the entire story is that through *No Country for Old Men* and *The Road*, McCarthy depicts a world which had been conceived in his earlier works, thus maintaining a progressiveness and fluidity between each book. Furthermore, the good – evil dichotomy and violence in dystopian settings provide an interesting counterposition of the two narratives.

## **Poruntsov, Vladimir**

Linguistics and Translation Department of Saint Petersburg Institute for International Economic Relations, Economics, and Law

Sat 7th Sep, 12:00-13:30, Session 8c – Room 154 (5th floor)

### **Inevitability of Violence as Inevitability of Narration**

In this paper I explore how literature involves violence and modifies it, representing some sort of refined violence as a result. Postmodernist thought claims that narration is the very essence of human existence, everything and everyone undergoes the process of narrativization. It is



necessary to develop this idea and show how to make use of it while investigating the problem of violence. Thus, our everyday lives, which are ideological as such, cannot elude the process of narrativization. Literature being not only narration can be entirely reduced to it and this reduction shows its inner feature. The latter is neither good nor bad, it lies beyond evaluation; however, legitimation of violence carried out by represented history follows from misusing this feature. Narration, being foremost an existential category, now becomes an instrumental one. Prima facie, the instrumentalization of narration perverts literature because it obscures emotional and contemplative aspects, which are in their turn the very essential traits of it. Narration as an instrumental – that is, historical – tool intensifies our lives and gives us a way to reason with it. My goal is to make clear whether or not these two operational modes of narration have much in common. It would help us to comprehend that the most dangerous violence is well-considered and that literature in this case stands too close to it.

**Purnell, Kandida Iris**

University of Aberdeen

Fri 6th Sep, 14:30-16:00, Session 5D – Room 156 (5th floor)

**Violated Boundaries & Violent/Violated bodies that Move: The Hungry Bodies of Bahía de Guantánamo**

With an interest in bodies and their role in constituting as well as disturbing and crossing boundaries, this paper looks to the 2013 mass detainee hunger strikes within the ontologically indefinable space of Camp Delta, Bahía de Guantánamo. The aim is to assess the role of collective bodies in protest, the work of violence and the shifting boundary between legitimacy and illegitimacy with regards to the indefinite detention of the remaining detainees.

Against a backdrop of US political vitalism and a regime of violent force feeding in response to the phenomenon of detainee hunger strikes, this paper – aiming to build on the substantive post-9/11 literature likening Camp Delta’s detainees to Giorgio Agamben’s bare life – asks: What can bodies as bare life do in an exceptional space? Through examining significant discursive shifts within official US executive statements, speeches and policy documents including Camp Delta’s 2013 updated Standard Operating Procedure (SOP), this paper analyzes the 2013 hunger strikes and wider protest movement to investigate how bodies through hunger strike can operate to shift boundaries including those delineating the individual from the collective, the visible from the invisible, the legitimate from the illegitimate and ultimately the rule from the exception.

## **Qafa-Osmani, Brikena**

Universite Ouvriere De Geneve

Thu 5th Sep, 16:30-18:00, Session 3C – Room 155 (5th floor)

### **A Critical Examination of Intimate Partner Violence in Albania**

Research on domestic violence indicates that abuse against women is a complex and multidimensional problem (Gelles, 1997; WHO, 2002). It has been argued that intimate partner violence transcends all boundaries and occurs in all cultures, races, ethnicities and religions (UNICEF, 2003; WHO, 2002).

In Albania, violence against women is a serious human rights issue, and yet it is not a topic discussed openly in society. This paper discusses a research on the seriousness of the problem, one which seeks to provide valuable data. The case study approach of the research is based on the experiences of violence as experienced by Muslim Albanian women. This research indicates multiple factors and causes of IPV, including their religious origin. However, while factors that trigger intimate partner violence in Albania vary from cultural, social and economical to interpersonal, the probing inquiries reveal that Muslim culture per se has no direct connection to the growing problem of marital violence against women in Albania. This paper suggests that because of the growing violence against women in Albania, patriarchal tendencies in line with the economic and social changes that are found in Albania today need to be looked at.

## **Rákayová, Lucia**

Dubnica Technological Institute in Dubnica and Váhom

Thu 5th Sep, 11:30-13:00, Session 1A – Room 143 (4th floor)

### **Violence as a Critical Imperative of American Southern Gothic**

The literature of the American South has always been viewed as a very unique and specific discourse on “local” issues: slavery, racism, case promoting and above all, social characters and Bible Belt morals and convictions. Southerners themselves often defined their art of storytelling as something different, culturally inconvenient and “other” in comparison to the standard; something standing against generally accepted and established norms. In the course of years, the formerly pejorative term “Southern Gothic” became a commonly recognized one defining ironic, mocking and psychologically deliberate portrayals of misfits, freaks, aging Southern belles, rednecks and hillbillies experiencing their ups and downs in the small towns, big city suburbs and on isolated farms of the American South. Molly Boyd views Southern Gothic as a specific narrative mode depicting grotesque characters and scenes, and scrutinizing abnormal mental conditions, involving black humor, violence, alienation and uselessness. Lewis Simpson and David Punter argue that Southern Gothic novelists are the

ones rendering “the image of the south as a symbol of disorder and depravity of the modern age at its worst, filling their stories with a complete catalogue of the bizarre and the horrible: rape and incest, murder and suicide, lynching, castration, miscegenation, idiocy and insanity”. Is it really violence that drives the creative power of Southern Gothic literary imagination? Based on the Calvinist dogma (TULIP – Total depravity, Unconditional election, Limited atonement, Irresistible grace, Perseverance of the Saints), the pleasure-pain complex studies of E. Burke, and the theory of S. Freud, the paper scrutinizes violence as the critical imperative of Southern Gothic literature.

**Rutten, Stephane**

MA Student of GEMMA, University of Łódź

Sat 7th Sep, 15:00-16:30, Session 9A – Room 143 (4th floor)

**Revolutionary Violence as Mnemonic Practices: A Feminist Historiography of Action Directe**

Women’s participation in the post May 68 communist armed struggle in Western Europe deserves a critical re-examination for two main reasons: despite the rich feminist tradition in studies of the symbolic and the material, women’s agency of violence has remained largely underexposed. Secondly, with the use of violence in Western “civilisation” having been discredited completely over the past few decades, there are few if any ways of ‘repoliticising’ the use of so-called revolutionary violence or the agency of anarchocommunist militants. One way to do so, without simultaneously acting as an apologist for any kind of violence whatsoever, is to rewrite the histories of armed groups, such as the French Action Directe, by considering their mode of revolutionary violence as mnemonic practices: a way of constructing new symbolics, escaping the available social regulations of memory, of looking for mediation of memories which their social relations have rejected, by means of total destruction of these very social relations. This paper discusses potential research on the above, using primary sources, such as interviews with and autobiographies by the people involved in this conflict as the main guide. An appropriate methodology for such an analysis would be feminist historiography/feminist writing and contemporary Continental philosophy (Assmann, Balibar etc.).

**Ryle, Simon**

Faculty of Philosophy, University of Split

Thu 5th Sep, 14:30-16:00, Session 2A – Room 143 (4th floor)

**Equivocations of the Night: Aesthetics and Modern Agency**

This paper explores some of the ways in which violence in Macbeth anticipates the role of aesthetics in modern questions of agency. Recently Eric Santner has argued that the autonomy of the modern subject has involved a transposition of the transcendence ascribed to the

monarch in the Tudor legal doctrine of The King's Two Bodies across the general populace. For Santner, the remains of the monarch's desacralized aura are to be found dispersed and secularized in modern subjectivity. Art has been a key site of this dispersal. For Adorno modern aesthetic forms are energized by a dialectic tension between their invocation, what Benjamin terms their lost aura, and the surrender of their mimesis to thing-like rationality. I argue that Shakespeare anticipates this dialectal tension in his presentation of agency in Macbeth.

Before killing Duncan, Macbeth perceives the futility of his action: "I have no spur/ To prick the sides of my intent, but only/ Vaulting ambition, which o'erleaps itself" (1.6.25-7). In a reduplication of the play's many images of movements and flows that sweep away human control, Macbeth depicts his anticipated murder of Duncan as a leap which is not his own – his own consciousness carried as if it is the rider of a "Vaulting ambition" which his own will is unable to influence. To "o'erleap" signifies the way the murder that is to gain for him an autonomous subjective position, in the action of raising the self to the transcendent position of monarch, will simultaneously propel him beyond that position, destroying the possibility of monarchy as a site of transcendence. Critics have found in the character of Hamlet a depiction of the newly autonomous and self-fashioned Renaissance subjectivity. I argue that with Macbeth's violence Shakespeare rethinks the agency of this autonomy by foregrounding the equivocations of aesthetic form.

### **Sánchez, Cristina**

Faculty of Law, Autonomous University of Madrid

Fri 6th Sep, 11:30-13:00, Session 4A – Room 143 (4th floor)

### **Only Banal Evils? Approximations to Contemporary Extreme Violence with (and against) Hannah Arendt**

The aim of this paper is to continue thinking with Hannah Arendt on the distinction between radical evil and banal evil and the characteristics of each, in order to identify and track the persistence of evil in our contemporary societies. Are they similar phenomena? Are there any distinguishing features between the two? Can we keep thinking about the contemporary phenomenon of violence using the terms 'radical evil' and 'banal evil'? Recent literature on postmetaphysical and political evil has raised the issue of the characterization of extreme evil. In this sense, the development of a useful theory of evil should be able to provide, among other things, a set of conceptual tools that help identify evil when it happens in order to help us prevent or minimize future evils. Hannah Arendt was undoubtedly one of the most relevant authors involved in developing a cartography of contemporary evil, by introducing a new kind of evil, eminently modern, called 'banal evil'. This type of daily and collective evil has continued to spread, showing new faces. But equally, we can also note an abusive extension of the semantic field of banal evil to the extent that the vast majority of extreme violence

committed today is an expression of that banal evil. My purpose in this paper is to show the persistence of what Arendt called “radical evil,” connected to an ideology that considers others as superfluous. From the slaughter in Norway to the massacres of Central American immigrants in Mexico, we can see an everyday violence rooted in certain ideals, giving us the opportunity to reread Arendt with a focus on the distinction between radical evil and banal evil, its tensions and continuities.

**Sever, Irena and Pavić, Antonija**

The Catholic University of Croatia

Sat 7th Sep, 15:00-16:30, Session 9A – Room 143 (4th floor)

**New Heroines on Our Screens: Violence and Gender Representation in the Contemporary Media**

Research has proven that our perception and behavior related to violence and gender can be shaped and influenced by various media forms. As far as aggressive behavior is concerned, studies have noticed that the perpetrators of violence in movies and television shows are predominantly men while women are simultaneously portrayed as weak and submissive. This kind of gender representation perpetuates a negative image of both men and women. However, in the last two decades we have witnessed a change which challenges the traditional gender representation in the media. New lead heroines have emerged who are as equally capable and willing to use violence as their male counterparts. Some studies have shown that their willingness to fight back makes them more accepted among female audiences while both male and female audiences react with less anxiety and negativity when the lead is a strong female character rather than a submissive one. This paper analyzes some of such female action characters and their potential to redefine the female heroines for better or worse.

**Slavková, Markéta**

PhD Candidate, Charles University in Prague

Fri 6th Sep, 14:30-16:00, Session 5C – Room 155 (5th floor)

**Let Food Speak of Hunger: Theorizing Violence in the Framework of the Anthropology of Food**

In this presentation, I explore the ways in which the matters of food are linked to notions of violence. The topic of food is a very popular and fertile area of interest in social anthropology and the production, preparation and consumption of food constitute one of the most important human activities from time immemorial. This certainly stems from the fact that the primary function of food consumption is the nourishment of the body and therefore an assurance of

survival (see COUNINGHAM, 1999, FARQUAR, 2006, LUPTON, 1996). As Farquhar notes: “food makes human form – it directly produces bodies and lives, kin groups and communities, economic systems and ideologies, while being produced in its turn by these formations” (Farquhar, 2006: 146). It is precisely in this sense, that you are what you eat (also Farquhar, 2006). However, these ideas become problematic when food is overall absent. Food deficiency is to a greater or lesser extent articulated and experienced as violence in several different ways: 1) “Non-violent” acts of partial or entire refusal of food consumption, for example, vegetarianism amongst the Jains or PETA supporters. 2) Hunger strikes of a protest character that serve as a political tool of negotiation, for example, Mahatma Gandhi or IRA political prisoners in the beginning of the 1980s. 3) Complex macro-structural violent acts consisting of: A) forced consumption of unwanted foods, for example, forced consumption of meat amongst Hindus in 19th century colonial India; or B) deprivation of access to nutrition to larger populations as in the case of Srebrenica or other war conflicts. To summarize: this paper discusses how violence can be approached through the topic of food, and also on a more general level, what happens to the relation between the social actor and his/her “everyday bread” under the conditions of starvation and material scarcity.

**Šesnić, Jelena**

Faculty of Humanities and Social Sciences, University of Zagreb

Thu 5th Sep, 16:30-18:00, Session 3A – Room 143 (4th floor)

### **How a Slave Has Become a Man: Frederick Douglass’s Lessons in Subjection and Self-Making**

Slave narratives, an indigenous American genre of first-person accounts of life and experiences in slavery, are a forceful testament both to the inhuman and dehumanizing, brutalizing effects of the systemic violence of southern US slavery and to a countering force of shaping one’s self through literacy, narration, writing and testimony. Frederick Douglass’s slave narrative (written in 1845) and two autobiographies (written by Douglas as a free man in 1855 and 1893 respectively) still stand out as rhetorically superb instances of what Judith Butler in her study *The Psychic Life of Power* considers as a grounding paradox of the process of subjectivation: in order to bring, or will itself into being a subject is dependent either on external power or on an internalized psychic approximation of power. Whereas in her examination of “the theories of subjection,” that ought to be seen also as instances of subjectivation, Butler reads the recesses of mind and psyche, Douglass in his first-hand account of different shades, degrees and intensities of violence entailed in the day-to-day operation of the slave system demonstrates in terms of his textual practice, narrative and rhetorical devices, and careful manipulation of his narrative voice how power, mediated by violence, becomes indeed constitutive of his self-creation and emancipation. The narrator, reflecting on his gradual empowerment, and the reader in the process of consuming “the scenes of subjection,” become implicated in processes that, according to Butler, ambivalently

conjoin the self's dependence and its incipient sense of agency, or, the subject's emergence and his continuing state of subordination.

**Švrljuga, Željka**

University of Bergen

Fri 6th Sep, 14:30-16:00, Session 5A – Room 143 (4th floor)

### **Sexploitation in Fred D'Aguiar's Bloodlines**

This paper discusses the ideological, aesthetic, and psychological challenges associated with the casting of rape in Fred D'Aguiar's *Bloodlines*. This contemporary novel of slavery written in ottava rima has been critiqued for its myopic narrative proposition that rape can lead to love, which is what the paper explores.

By taking its cue from Hortense Spillers' exploration of the flesh/body difference (which resembles Giorgio Agamben's split between mere life and full life), the paper argues how the reduction of the body to the status of flesh dehumanizes the former as the embodiment of otherness. By conjoining chattel slavery and a sexually available source of pleasure, Spiller's notion of "pornotroping" suggests that "troping" (the inflection or deflection that a figure of speech carries with it) makes it possible to examine how violence and sexploitation are attached to the captive body. As a repressed part of the economics of slavery, rape highlights the female slave's role as currency: as work force, as provider of pleasure, and as a source of potential increase of property by way of breeding. Since the novel in question focuses on the sexploitation of the female slave, the paper aims to examine how this peculiar novel of slavery pulls the reader into the depicted transgression as witness to the crime. Ekphrasis, which provides the vividness of the scenes, forces the reader to witness what she does not want to be part of—what Susan Sontag terms the pain of others.

Following Mieke Bal's understanding of rape as language, body language, and speech act, the paper questions the novel's problematic shift from fear and hate, which rape triggers, to love.

**Takovski, Aleksandar**

South East European University, Tetovo

Sat 7th Sep, 16:30-18:30, Session 7D– Room 156 (5th floor)

### **Are They Falling Apart? Signs and Meanings of the Interethnic (Violent) Tensions in Post 2001 Macedonia**

In Macedonia, the year 2001 was marked by a violent military conflict between the Macedonian army and the then paramilitary liberating army of Albanians that self-proclaimed

to be the defenders of the denied political rights of Albanians. The conflict ended several months after its escalation but left many unresolved political and interethnic issues, many suppressed feelings and perpetual dissatisfaction. These are states that are difficult to suppress and control and find different ways of articulation – from the least harmful humorous mockery, through verbal aggression and provocation, to acts of vandalism, direct physical contact and violence.

In this context of potentially violent suppressed feelings and unresolved issues underlying a series of interethnic acts of violence (the attempt to build a church on the Skopje fortress, the murder of five young Macedonian citizens by ethnic Albanians, also a murder of two Albanians by a police officer, and the most recent act of street vandalism by a group of young Albanians), the paper generally seeks to examine how and why a violent expression of conflict, frustration, dissatisfaction and protest comes about. In line with the premise that conflict and suppressed emotions underlie acts of violence, the paper also aims at answering questions such as: What triggers a violent act? Under what circumstances are some acts of anger expression less violent than others? In order to achieve this general aim, the paper looks at the mentioned acts in detail by discussing what precedes them, whether they are to some extent “premeditated” by the media and political institutions and how are they accounted for afterwards. A qualitative discourse analytic approach is applied mostly to linguistic data derived from media broadcasted reports on the events, statements made by political figures, and people’s personal narratives that semanticize the event from different perspectives.

The analysis of the data is based on the hypothesis that these acts are signs of societal disintegration, which is a result of the society’s institutional inability to cope with the edges of societal, in this case interethnic, tension. In line with this intention, the paper attempts to answer the question whether this social integration is a consequence of, or somehow related to, the symbolic order disintegration, or if it is precisely the result of its radicalization.

### **Tarifa, Fatos**

Institute of Social and Policy Studies, European University of Tirana

Sat 7th Sep, 16:30-18:30, Session 7D– Room 156 (5th floor)

### **Revengeful Violence: Making Sense of Vengeance in Mediterranean Feuding Societies**

The argument that violence and blood-feuds are a remnant of – or a reversion to – tribalism has been profusely used by some authors aiming to explain the ethnic conflicts and fratricidal wars in the Balkans, particularly those between Serbs, Bosnians and Kosovo Albanians, as well as violent deaths in vengeance-ridden societies in the Mediterranean. From a sociological perspective it is interesting to ask – at some level of abstraction – how avenging personal honor, from being a sporadic, negligible, unreflective behavior, became a deliberate, predictable, norm-guided behavior that is universally shared and sustained among various societies in which feuding has been practiced. In this paper I examine a number of old and



recent interpretations of vengeance, particularly as it has been practiced in northern Albania and other Mediterranean societies over the centuries. Regarding them as essentially inadequate since they separate vengeance from any historical, economic and cultural context, I consider as a plausible frame of reference – or at least as a useful intellectual exercise – how the institution of blood-feud can be approached from the standpoint of the functionalist theory, thus pointing toward a direction in which a better understanding of vengeance – and probably a more informed and complex explanation – might be found.

**Temmes, Maria and Zekany, Eva**

Central European University, Budapest

Fri 6th Sep, 16:30-18:30, Session 6B– Room 154 (5th floor)

### **Becoming Violent Biomedically**

This paper is concerned with the current preoccupation of medical science to reduce the body to molecular components which can then function as a basis for disease research. In a biopolitical framework, these attempts at controlling and correcting the behavior and the functioning of the biological body can be conceptualized as a form of violence that reduces the complexities of not only human biology but relationality as well. We propose that by introducing the insights of scholars such as Jussi Parikka and Eugene Thacker into the debate, it is possible to open up new ways of conceptualizing the human body in relation to its environment. The relation of reciprocity between bodies and environments is approached through the Deleuzian notion of becoming.

A considerable amount of contemporary biomedical research is focused on the genetic inheritance of complex diseases such as breast cancer. By referring to contemporary examples such as preventive removal of breast tissue in cases of a high risk of breast cancer, we introduce the idea of biomedical violence. However, through the works of scholars such as Thacker and Parikka, we propose an alternative reading of bodily complexity and relationality. Through this understanding we highlight the complex configurations of biomedical research and challenge the simplistic reading of medical practices while highlighting the new directions that biomedical research is taking. Finally, we show how Deleuzian becoming can provide the possibility of distancing ourselves from the violence inherent in the biomedical approach.

## **Vidučić, Marko and Ilić, Kristijan**

Centre for Research in Social Sciences and Humanities / High School Professor of History  
(Trainee)

Sat 7th Sep, 15:00-16:30, Session 9B – Room 154 (5th floor)

### **Some Questions Concerning the Depiction of Violence in Movies and TV Series about Ancient Rome**

The chapter of human history which incorporates the times of ancient Rome has a very violent nature in modern memory. This is partially due to various adaptations of Roman history in modern times. However, we must point out that violence in television and movie adaptations of Roman violence has been used for many different purposes. In this analysis we attempt to give answers to three different questions: Is the depiction of on-screen violence influenced by the Christian views on pagan Rome? Is that violence realistic? Is the shown level of violence realistic? The main sources for our work are visual depictions of Rome, from Kubrick's Spartacus and Scott's Gladiator (which is already getting a cult status), to newest screen adaptations of Roman history and culture. In our paper we attempt to give a historical view of violence and a realistic view of violent aspects of Rome in contrast to what we see on the screen. We hope that our work will bring us closer to answers to given questions by means of analyzing the movies themselves and analyzing the literature which studies similar topics.

## **Vištica, Kristina**

Alfa University, Belgrade

Fri 6th Sep, 14:30-16:00, Session 5A – Room 143 (4th floor)

### **Theocratic Regime in The Handmaid's Tale as an Excuse for Gender-based Violence**

Different manifestations of violence are often portrayed in literature. Wars and institutional and individual violence have been frequent themes even in the earliest literary works. The literature of the 20th century depicted the prevalent violence of modern society and for a number of 20th century writers violence was an inevitable reality that shaped their way of thinking and writing. This period was characterized by prevailing dystopian images of the oppression of the majority by a ruling elite and strict stratification of society. However, during the 1970s and 1980s feminine works emerged that emphasized oppressive masculinity. Margaret Atwood's feminist dystopia *The Handmaid's Tale*, one of the best-known works from this period, describes a fundamentalist society run on patriarchal lines. The regime of the so-called Republic of Gilead has outlawed individual freedoms, foremost the rights and freedoms of women, and its citizens have been appointed to strictly determined roles. Atwood's criticism in *The Handmaid's Tale* is directed against theocratic Christianity and traditional values that undermine the role and power of women. Therefore, the aim of this

paper is to identify and analyze ways in which one theocratic regime can impose and enforce any form of gender-based violence.

**Vrabec, Samir**

Independent Higher Education Professional and Researcher

Thu 5th Sep, 14:30-16:00, Session 2D – Room 156 (5th floor)

### **Culture Wars as a Form of Democratic Violence and Constitutional Response: The Case of Croatia**

Violent conflict arises from individuals' membership of communities and identities constituted through discursive and institutional dividing lines. The multiple identities of individuals come to be expressed in terms of one dominant identity, assumed to be inclusive of a community, whose unity is constructed upon the criteria of nation, religion, race, sexual orientation and so on (for example, WASP during the drafting of the American constitution). However, some identities cannot fully reveal their construction nor exercise their social and political rights on the basis that some forms of identity come to dominate others. The identities of 'others' can be implicated in democratic violence. One form of conflict which prevails in today's societies that is not openly violent on a regular basis, yet at times can produce very violent outbursts, is 'culture wars'. For this argument we use Slavoj Žižek's conception of "subjective" and "objective" violence where: "Subjective violence [...] is seen as a perturbation of the 'normal,' 'peaceful' state of things. However, objective violence is precisely the violence inherent to this 'normal' state of things. Objective violence is invisible since it sustains the very zero-level standard against which we perceive something as subjectively violent." 'Kulturkampf' was coined to describe the campaign under Bismarck in the German Empire against the influence of the Roman Catholic Church and it is interesting to note that Croatian Prime Minister Milanović recently used the same term for a constitutional referenda initiative on the definition of marriage as the exclusive community of man and woman. It was also used in a decision by Croatia's Constitutional Court concerning the unconstitutionality of a health-sexuality education program in public schools, a decision welcomed by the Roman Catholic Church. With reference to the broader context and issues of culture wars, we argue that both the above mentioned cases in Croatia open the door for democratic violence over dominant identity and the exclusion of others (in the first case, members of the LGTB community, and in the second, citizens who do not share the conservatively-traditional views of Roman Catholic Church) and this calls for the application of Habermas's "paradox of toleration": "in the case of competing worldviews, toleration means accepting mutually exclusive validity claims," through the analysis of expected constitutional processes and solutions.

**Vrbančić, Mario**

University of Zadar

Thu 5th Sep, 11:30-13:00, Session 1C – Room 155 (5th floor)

**Broken Promise: Globalization and Difference in Extreme Cinema**

Globalization embodies the ultimate horizon of capitalism: the establishment of a world market, a constant flow of finance, goods, and constant expansion. It is a simultaneous increase in the standardization of American of culture and the production of new differences. Hence, the Hollywood system is not just important for global entertainment, finance and business, but also for the production of mass, global consciousness, that is, a new way of life is available for everyone on the globe. In contrast to Hollywood, Europe promotes cultural policies of differences, often celebrating film as art, even global art. An example, among many, may be the new French extremism, cinema du corpse. The academic machine has produced an avalanche of texts about this cinema, defining it as cinema of sensation, emphasizing its corporal, material, transgressive dimension. These hybrid films have no particular genre frame but through conjunctions of sex, blood, flesh and violence they promise us art! Can this promise efficiently be realized in an era of financial capitalism in which the entire mode of cinematic production as well as entire societies have collapsed into a sphere of never ending debt and European film policies (Creative Europe) have reduced film to just another commodity? Or, in other words, how does this promise (central to the functioning of financial capitalism in a creditor/debtor relationship) relate to bodies of postmodern spectatorship?

**Vrkatić, Sonja**

Central Saint Martins College of Art and Design, University of the Arts, London

Sat 7th Sep, 10:00-11:30, Session 7B – Room 154 (5th floor)

**A Cloud of Unusual Size and Appearance – Violence and the Attachment to a Place**

There is a certain sense of anachronism when one speaks of longing and commitment or a devotion to a place, a home, whatever it be. In a way it seems that it is out of time, out dated. It has a sense of romance, or romanticism even – as Boym says, a romance with your own fantasy, for that object of your investment or desire has never existed or no longer exists, even if you are there. However to cite Miwon Kwon: “despite the proliferation of discursive sites and ‘fictional’ selves, the phantom of a site as an actual place remains, and this persistent...adherence to the actuality of places is not necessarily a lack of theoretical sophistication but a means for survival”.

In Uprising in Jazak, a film made in 1973 by Želimir Žilnik, which reconstructs the struggle of the villagers against the German occupation in World War II (with its surviving participants), the periphery of the village representing general European history is juxtaposed

with extreme struggle and the effort of its inhabitants for its survival in one of the most important events in that same history. In this context, the struggle of those people does not seem out dated, since it was the struggle against fascism; however, their absolute devotion can also be deconstructed and put into question.

The text traces the investment in the struggle for keeping one site one's own in between having in mind that the place itself does not hold any ground and one's investment does not come from some truthful or unhistorical impulse. As well, the actuality of that investment and attachment is persistent, acting and has violent consequences.

### **Vunić, Krešimir**

Professor of Literature

Thu 5th Sep, 14:30-16:00, Session 2A – Room 143 (4th floor)

#### **Fat Jack's Peace: Falstaff in a World at War**

Although much has been written on the importance of Shakespeare's histories in terms of questions on national self-identity or as apologia for the increasing centralization that was to occur during the reign of Elizabeth I, much in Shakespeare's trilogy of plays ( Henry IV Pts. I, II, Henry V) does not allow such a reduction. The world of politics in all three plays is one in which duplicity, cynicism and violence informs much of their characterization, mood and action. In this paper our attention is directed to the single most identifiable personage in the first two plays mentioned above: Sir John Falstaff, a character whose very appearance has elicited some very powerful moral responses from a myriad of critics. Sir John has forsworn a world of military honor as one that is entirely futile; but what kind of world does Falstaff now inhabit? It is a world of thieves, prostitutes and alcohol! In other words, a world in which violence is still very much a threat. What this paper explores are the limits of Falstaff's individualism and what may seem to be the impossibility of the survival of wit under the threat of violence and war.

### **Zachariah, Tirzah**

University of Stirling

Sat 7th Sep, 12:00-13:30, Session 8c – Room 154 (5th floor)

#### **Silence, Trauma and Ethnic Identity in Roma Tearne's Brixton Beach**

The aim of this paper is to explore the idea of silence and trauma surrounding the main characters in the novel Brixton Beach by Roma Tearne. The novel focuses on civilians and displaced immigrants who have to face the aftermath of the civil war in Sri Lanka between the 1970s and 2000. The main characters are Alice Fonseka, the protagonist, and her mother Sita, who is continuously haunted by the memory of losing her stillborn child due to ethnic

prejudice. The narrative structure follows a 'bildungsroman' format as the novel charts the story of Alice growing up in Sri Lanka and later, London, where her parents, who are the "anchor" for her Sri Lankan roots, slowly grow apart from each other. However, the reader is constantly faced with questions about the (im)possibility of speaking for or even on behalf of another individual. Spivak's infamous contention that the subaltern cannot speak is a useful mode of analysis here. She comments that there is a tendency for intellectuals to represent the oppressed people; however, she also argues against essential or utopian politics which expects the oppressed to speak, act and know for themselves.

### **Zukauskaite, Audrone**

Department of Contemporary Philosophy, Lithuanian Culture Research Institute

Fri 6th Sep, 14:30-16:00, Session 5D – Room 156 (5th floor)

### **Biopolitical Violence vs Biophilosophy**

The paper analyzes the notion of biopolitics as a permanent system of violence inflicted on individuals and populations by the capitalist state. Foucault defines biopolitics as the result of the relationship between power and life, a relationship that has been constantly changing throughout history: sovereign power has been replaced by disciplinary power, and the latter has been replaced by biopolitics. Foucault relates the emergence of biopolitics to the development of capitalism and economical processes, and this is why he prefers to speak in terms of political economy rather than political theory. By contrast, Agamben interprets biopolitics as a quasi-ontological condition: he claims that the production of biopolitical bodies which is legitimated by the state of exception characterizes both archaic empires and contemporary democracies. These negative notions of biopolitics necessarily raise the question of how the resistance to biopolitics is possible. Both Foucault and Deleuze point out that when power takes life as the object of its manipulation, it is life itself which is turned against power. It is important to stress that biopolitical power and the power of life are not different poles of the same power but are of different nature. Thus, the power of life needs to be conceptualized in different terms which are taken from Deleuzian philosophy. The paper seeks to define these terms and conceptualize the philosophy of life or biophilosophy, and in this way try to answer the question of how resistance to power is possible.

**Žagar, Davorin**

MA in Political Science, FPZG

Fri 6th Sep, 11:30-13:00, Session 4D – Room 156 (5th floor)

**Violence of the Liberal-Democratic Order: Contemporary Problems of the Disembodied Other**

This paper is concerned with the analysis of violence produced by the liberal-democratic order itself. The gap between actual social practice and the liberal-democratic theoretical constitution of reality is analyzed on the basis of the supposed theoretical dissolution of hierarchical relations of power and domination through the principle of equality of abstract disembodied individuals (abstract universalism) in public space. Through this theory all individuals are conceived of as universally equal while differences between them are secondary and for that reason they are suppressed in the private sphere. The main thesis of the paper argues that the logic of equalizing all people as human beings in its final consequences confronts us with the inevitable evil of homogenization and therefore loss of politically valuable particularities of small collectives. In the first phase of eliminating major differences between people the right of equality played a leading role in front of all other rights because it opened the horizon of emancipation of all people as human beings. However, in modern conditions reduced disparities between people has resulted in a dialectical reversal of the principle of equality into its opposite self, acting as a principle of inequality. In order to enhance the human emancipation potential and to preserve freedom as the only sense of the political, it is argued that different social groups should be recognized and accepted through the politics of recognizing the plurality of perspectives that enrich and enable us to adequately comprehend reality. Hence, in the essential cleavage between the primacy of body or spirit in human life the circle is again enclosed by the primacy of body, but this time through recognition of minorities in terms of equality of different embodied 'others'. The paper concludes by stating the need for liberation from the chains of suppression of some of the private differences by introducing them into the public sphere, whose only meaning inevitably suggests freedom accomplished through the encounter with different 'other(s)'.

### ***List of contacts***

|                         |   |   |
|-------------------------|---|---|
| Acarón, Thania          | txmoves@gmail.com                           | Department of Sociology,<br>University of Aberdeen                              |
| Antulov, Sandra         | sandra.antulov@inet.hr                      | Faculty of Philosophy,<br>University of Zagreb                                  |
| Bagarić, Petar          | peroba@ief.hr                               | Institute of Ethnology and<br>Folklore Research, Zagreb                         |
| Bančić, Ivana           | ibancic@unipu.hr,<br>ivana.bancic@gmail.com | Department of Educational<br>Sciences, Juraj Dobrila<br>University of Pula      |
| Bekavac, Luka           | lbekavac@ffzg.hr                            | Faculty of Humanities and<br>Social Sciences, University<br>of Zagreb           |
| Bertoša, Mislava        | mbertosa@ffzg.hr                            | Faculty of Philosophy,<br>University of Zagreb                                  |
| Brautović, Helena       | helena.brautovic@unidu.hr                   | Centre for Languages,<br>University of Dubrovnik                                |
| Brlek, Tomislav         | tbrlek@ffzg.hr                              | Faculty of Philosophy,<br>University of Zagreb                                  |
| Brockhill, Aneta        | aneta.brockhill@postgrad.plymouth.ac.uk     | PhD Candidate, The<br>University of Plymouth                                    |
| Bubaš, Josipa           | josipabubas@gmail.com                       | University of Zadar   |
| Coşkun, Gülçin Balamir  | gulcin.coskun@kemerburgaz.edu.tr            | Istanbul Kemerburgaz<br>University  |
| Crnić, Slaven           | slaven.crnica@gmail.com                     | PhD Candidate, Faculty of<br>Philosophy and Humanities,<br>University of Zagreb |
| Čirić-Fazlija, Ifeta    | ifetaciric@yahoo.com                        | University of Sarajevo  |
| Ćirić, Josip            | jciric@unizd.hr                             | Information Sciences Dept.,<br>University of Zadar                              |
| Daghie, Teodora - Maria | daghie.teodora-<br>maria@fspub.unibuc.ro    | PhD Candidate, Faculty of<br>Political Science, University<br>of Bucharest      |



|                         |                                 |  |
|-------------------------|---------------------------------|--|
| Duncan, Pansy           | pdun022@aucklanduni.ac.nz       | University of Auckland   |
| Dyer, Hannah            | hannah.dyer@gmail.com           | University of Toronto  |
| Đorđević, Marko         | markodjordjevic37@yahoo.com     | Postgraduate MA Student,<br>Center for Interdisciplinary<br>Studies, University of Arts<br>in Belgrade |
| Đurđević, Goran         | goran.djurdjevich@gmail.com     | Independent Researcher   |
| Galić Kakkonen, Gordana | ggalic@ffst.hr                  | University of Split  |
| Gilliland, Anne J.      | gilliland@gseis.ucla.edu        | Department of Information<br>Studies, University of<br>California                                      |
| Golozubov, Oleksandr    | aleksandr_golozubov@rambler.ru  | National Technical<br>University “Kharkiv<br>Polytechnic Institute”                                    |
| Gramaticu, Mihaela      | mihaelagramaticu@yahoo.com      | National School of Political<br>Studies and Public<br>Administration                                   |
| Gray, Billy             | bgr@du.se                       | Dalarna University   |
| Grbić, Sanja            | sgrbic@pravri.hr                | Faculty of Law, University<br>of Rijeka  |
| Greenwood, Ashley       | ashley.greenwood@unimelb.edu.au | University of Melbourne  |
| Grgurinović, Ivona      | igrgurin@ffzg.hr                | Faculty of Humanities and<br>Social Sciences, University<br>of Zagreb                                  |
| Hamilton, Lynn          | lynnhamilton@upike.edu          | University of Pikeville,<br>Kentucky   |
| Heine, Stefanie         | sheine@komp.uzh.ch              | University of Zürich   |
| Ilić, Kristijan         | kristijan.ili1@gmail.com        | High School Professor of<br>History (Trainee)  |
| Ismail, Sezen           | sezeni81@gmail.com              | International Balkan<br>University   |
| Jovanović, Milan D.     | milan.jovanovic@alfa.edu.rs     | Faculty of Foreign   |

|                         |                                       |   |
|-------------------------|---------------------------------------|---|
|                         |                                       | Languages, Alfa University  |
| Jug, Stephanie          | stephanie.jug@gmail.com               | University of J.J. Strossmayer, Croatia                                 |
| Kalaba, Jovanka         | kalaba_3@yahoo.com                    | PhD Student of Literature, Faculty of Philology, University of Belgrade |
| Kalfic, Kristina        | kk990@uowmail.edu.au                  | PhD Candidate, University of Wollongong                                 |
| Kašić, Biljana          |                                       | Department of Sociology, University of Zadar                            |
| Kaurinović, Tereza      | teakaurino@gmail.com                  | Student, University of Zadar  |
| Keogh, Calvin           | Keogh_Calvin@ceu-budapest.edu         | Central European University, Budapest                                   |
| Khan, Jamshed           | nashadwajid@gmail.com                 | Akran Khan Durrani College, Pakistan                                    |
| Klepuszewska, Magdalena | magdalena.klepuszewska@tu.koszalin.pl | Koszalin University of Technology                                       |
| Klepuszewski, Wojciech  | wojciech.klepuszewski@tu.koszalin.pl  | Koszalin University of Technology                                       |
| Kompatsiaris, Panos     | N/A                                   | N/A   |
| Kordiš, Aleksandar      | alexander.kordis@gmail.com            | University of Kassel  |
| Kouassi, Roland Raoul   | rrkouassi@gmail.com                   | Felix Houphouet-Boigny University of Abidjan                            |
| Kovačević, Ivana        | ivana.kovacevic20@gmail.com           | Centre for Research in Social Sciences and Humanities                   |
| Lennox, P. Solomon      | P.S.Lennox@exeter.ac.uk               | Associate Research Fellow, University of Exeter                         |
| Lovrinović, Vedrana     | v.lovrinovic@gmail.com                |   |
| Lukić, Marko            | mailto:mlukic@unizd.hr                | English Department, University of Zadar                                 |

|                         |                              |  |
|-------------------------|------------------------------|--|
| Lundja, Jacques         | jacqueslundja@yahoo.fr       | Research and Development Institute, India  |
| Makhumula, Catherine    | mayesero@gmail.com           | Chancellor College, University of Malawi   |
| Malenica, Irena         | irenamalenica@yahoo.com      | Student, University of Zadar   |
| Marković, Milan         | mitja.man@gmail.com          | Faculty of Philology, University of Belgrade   |
| Matijašević, Željka     | zmatijas@ffzg.hr             | PhD, Associate Professor, University of Zagreb   |
| McIntyre, Michael       | mmcintyr@depaul.edu          | Associate Professor and Chair, Department of International Studies, DePaul University, Chicago |
| McSorley, Kevin         | kevin.mcsorley@port.ac.uk    | Senior Lecturer in Sociology, University of Portsmouth   |
| Morrissey, Belinda      | Belinda.Morrissey@monash.edu | Monash University, Melbourne   |
| Mrduljaš Doležal, Petra | petramrduljas@yahoo.com      | The Faculty of Humanities and Social Sciences, University of Zagreb                            |
| Muhić, Maja             | m.muhić@seeu.edu.mk          | South East European University, Tetovo   |
| Murray, Jessica         | jmurray@uj.ac.za             | Associate Professor, University of South Africa  |
| Musap, Emilia           | emilia.musap@gmail.com       | Student, University of Zadar   |
| Mylonas, Yiannis        | Yiannis.Mylonas@kom.lu.se    | External Lecturer, Lund University   |
| Ndlovu, Duduzile S      | duduzile.ndlovu@gmail.com    | PhD Candidate, University of the Witwatersrand, Johannesburg                                   |
| Nedeljković, Saša       | snedeljk@f.bg.ac.rs          | Faculty of Philosophy, University of Belgrade  |

|                          |                                |  |
|--------------------------|--------------------------------|--|
| Ngales, Marilyn L.       | N/A                            | Associate Professor,<br>Lyceum of the Philippines<br>University                  |
| Novák, Anikó             | uneco84@gmail.com              | Faculty of Humanities,<br>University of Szeged                                   |
| Novak, Sonja             | sonja_novak@hotmail.com        | University of J.J.<br>Strossmayer, Croatia                                       |
| Oon-Seng, Tan            | oonseng.tan@nie.edu.sg         | Nanyang Technological<br>University, Singapore                                   |
| Opačić, Dunja            | dunjaopa@gmail.com             | Faculty of Humanities and<br>Social Sciences, University<br>of Zagreb            |
| Oughton, Karen           | karen@karenoughton.co.uk       | Visiting Lecturer, Regent's<br>University London                                 |
| Pandžić, Maja            | maya.pandzic@gmail.com         | University of Zadar/ Centre<br>for Research in Social<br>Sciences and Humanities |
| Pal, Dibakar             | dibakarpal786@gmail.com        | Civil Servant in India &<br>PhD Student  |
| Parezanović, Tijana      | tijana.parezanovic@alfa.edu.rs | Faculty of Foreign<br>Languages, Alfa University,<br>Belgrade                    |
| Parunov, Pavao           | parunovpavao@gmail.com         | Student, University of Zadar   |
| Pavić, Antonija          | antonija.pavic@unicath.hr      | The Catholic University of<br>Croatia  |
| Peović Vuković, Katarina | kpvukovic@ffri.hr              | Faculty of Philosophy,<br>University of Rijeka                                   |
| Petrović, Duško          | dupetrov@ffzg.hr               | Assistant, Faculty of<br>Philosophy, University of<br>Zagreb                     |
| Pleić Tomić, Barbara     | bpleic.tomic@gmail.com         |  |
| Pletenac, Tomislav       | tpletenac@gmail.com            | Department of Ethnology<br>and Cultural Anthropology,                            |

|                       |                               |   |
|-----------------------|-------------------------------|---|
|                       |                               | University of Zagreb  |
| Popović, Marin        | popovicmarin64@gmail.com      | Student, University of Zadar  |
| Poruntsov, Vladimir   | Shartan1@yandex.ru            | Linguistics and Translation Department of Saint Petersburg Institute for International Economic Relations, Economics, and Law |
| Purnell, Kandida Iris | kandida.purnell@abdn.ac.uk    | University of Aberdeen  |
| Qafa-Osmani, Brikena  |                               | Universite Ouvriere De Geneve   |
| Rákayová, Lucia       | luciarakay@gmail.com          | Dubnica Technological Institute in Dubnica and Váhom  |
| Rutten, Stephane      | stephanerutten@gmail.com      | MA Student of GEMMA, University of Łódź   |
| Ryle, Simon           | Simon.Ryle@ffst.hr            | Faculty of Philosophy, University of Split  |
| Sánchez, Cristina     | cris.sanchez@uam.es           | Faculty of Law, Autonomous University of Madrid   |
| Sever, Irena          | irena.sever@unicath.hr        | The Catholic University of Croatia  |
| Slavková, Markéta     | slavkova_marketa@yahoo.com    | PhD Candidate, Charles University in Prague   |
| Šesnić, Jelena        | jsesnic@ffzg.hr               | Faculty of Humanities and Social Sciences, University of Zagreb   |
| Švrljuga, Željka      | Zeljka.Svrljuga@if.uib.no     | University of Bergen  |
| Takovski, Aleksandar  | a.takovski@seeu.edu.mk        | South East European University, Tetovo  |
| Tarifa, Fatos         | fatos.tarifa@usa.net          | Institute of Social and Policy Studies, European University of Tirana   |
| Temmes, Maria         | temmes_maria@ceu-budapest.edu | Central European University, Budapest   |

|                      |   |   |
|----------------------|---|---|
| Vidučić, Marko       | markovidu@gmail.com                       | Centre for Research in Social Sciences and Humanities                           |
| Vištica, Kristina    | kristina.vistica@alfa.edu.rs              | Alfa University, Belgrade   |
| Vrabec, Samir        | svrabec@pravos.hr ;<br>vrabec_s@yahoo.com | Independent Higher Education Professional and Researcher                        |
| Vrbančić, Mario      | mario_exile@yahoo.co.nz                   | English Department, University of Zadar   |
| Vrkatić, Sonja       | sonja_vrkatic@hotmail.com                 | Central Saint Martins College of Art and Design, University of the Arts, London |
| Vunić, Krešimir      | kresimir.vunic@gmail.com                  | Professor of Literature   |
| Zachariah, Tirzah    | ztirzah@yahoo.com                         | University of Stirling  |
| Zekany, Eva          | N/A                                       | Central European University, Budapest   |
| Zukauskaitė, Audrone | audronezukauskaitė@takas.lt               | Department of Contemporary Philosophy, Lithuanian Culture Research Institute    |

## Index

|                         |        |
|-------------------------|--------|
| Acarón, Thania          | 12     |
| Antulov, Sandra         | 14     |
| Bagarić, Petar          | 12     |
| Bančić, Ivana           | 13     |
| Bekavac, Luka           | 13     |
| Bertoša, Mislava        | 14     |
| Božić-Vrbančić, Senka   | III    |
| Brautović, Helena       | 15     |
| Brlek, Tomislav         | 15     |
| Brockhill, Aneta        | 16     |
| Bubaš, Josipa           | 17     |
| Bukač, Zlatko           | III, 5 |
| Coşkun, Gülçin Balamir  | 18     |
| Crnić, Slaven           | 19     |
| Čirić-Fazlija, Ifeta    | 19     |
| Ćirić, Josip            | 20     |
| Daghie, Teodora - Maria | 21     |
| Duncan, Pansy           | 21     |
| Dyer, Hannah            | 22     |
| Đorđević, Marko         | 23     |
| Đurđević, Goran         | 23     |
| Galić Kakkonen, Gordana | 24     |
| Gilliland, Anne J.      | 24     |
| Golozubov, Oleksandr    | 25     |
| Gray, Billy             | 26     |

|                         |        |
|-------------------------|--------|
| Gramaticu, Mihaela      | 26     |
| Grbić, Sanja            | 27     |
| Grgurinović, Ivona      | 28     |
| Greenwood, Ashley       | 28     |
| Hamilton, Lynn          | 29     |
| Heine, Stefanie         | 30     |
| Ismail, Sezen           | 30     |
| Ilić, Kristijan         | 69     |
| Jovanović, Milan D.     | 31     |
| Jug, Stephanie          | 32     |
| Kalaba, Jovanka         | 32     |
| Kalfic, Kristina        | 33     |
| Kaurinović, Tereza      | 34     |
| Kašić, Biljana          | 33     |
| Keogh, Calvin           | 34     |
| Khan, Jamshed           | 35     |
| Klepuszewska, Magdalena | 35     |
| Klepuszewski, Wojciech  | 36     |
| Kompatsiaris, Panos     | 48     |
| Kordiš, Aleksandar      | 36     |
| Kouassi, Roland Raoul   | 37     |
| Kovačević, Ivana        | 37     |
| Kupsjak, Jelena         | III, 5 |
| Lennox, P. Solomon      | 38     |
| Lovrinović, Vedrana     | 39     |
| Lukić, Atila            | III    |



|                         |        |
|-------------------------|--------|
| Lukić, Marko            | III,39 |
| Lundja, Jacques         | 40     |
| Makhumula, Catherine    | 41     |
| Malenica, Irena         | 41     |
| Marković, Milan         | 42     |
| Matijašević, Željka     | 43     |
| McIntyre, Michael       | 43     |
| McSorley, Kevin         | 44     |
| Morrissey, Belinda      | 45     |
| Mrduljaš Doležal, Petra | 45     |
| Muhić, Maja             | 46     |
| Murray, Jessica         | 47     |
| Musap, Emilia           | 48     |
| Mylonas, Yiannis        | 48     |
| Ndlovu, Duduzile S      | 49     |
| Nedeljković, Saša       | 50     |
| Ngales, Marilyn L.      | 50     |
| Novák, Anikó            | 51     |
| Novak, Sonja            | 32     |
| Oon-Seng, Tan           | 52     |
| Opatić, Dunja           | 52     |
| Oughton, Karen          | 53     |
| Pandžić, Maja           | 54     |
| Pal, Dibakar            | 54     |
| Parezanović, Tijana     | 55     |
| Parunov, Pavao          | 23     |

|                          |     |
|--------------------------|-----|
| Pavić, Antonija          | 64  |
| Peović Vuković, Katarina | 56  |
| Petrović, Duško          | 56  |
| Pleić Tomić, Barbara     | 57  |
| Pletenac, Tomislav       | 58  |
| Popović, Marin           | 58  |
| Poruntsov, Vladimir      | 59  |
| Purnell, Kandida Iris    | 60  |
| Qafa-Osmani, Brikena     | 61  |
| Rákayová, Lucia          | 61  |
| Rutten, Stephane         | 62  |
| Ryle, Simon              | 62  |
| Sánchez, Cristina        | 63  |
| Sever, Irena             | 64  |
| Slavková, Markéta        | 64  |
| Šesnić, Jelena           | 65  |
| Švrljuga, Željka         | 66  |
| Takovski, Aleksandar     | 66  |
| Tarifa, Fatos            | 67  |
| Temmes, Maria            | 68  |
| Vidić, Adrijana          | III |
| Vidučić, Marko           | 69  |
| Vištica, Kristina        | 70  |
| Vrabec, Samir            | 70  |
| Vrbančić, Mario          | 71  |

|                      |    |
|----------------------|----|
| Vrkatić, Sonja       | 72 |
| Vunić, Krešimir      | 72 |
| Zachariah, Tirzah    | 73 |
| Zekany, Eva          | 68 |
| Zukauskaitė, Audrone | 73 |
| Žagar, Davorin       | 74 |

[rhss-conference.com](http://rhss-conference.com)

