

Frames Of War When Is Life Grievable Judith Butler

In *Frames of War*, Judith Butler explores the media's portrayal of state violence, a process integral to the way in which the West wages modern war. This portrayal has saturated our understanding of human life, and has led to the exploitation and abandonment of whole peoples, who are cast as existential threats rather than as living populations in need of protection. These people are framed as already lost, to imprisonment, unemployment and starvation, and can easily be dismissed. In the twisted logic that rationalizes their deaths, the loss of such populations is deemed necessary to protect the lives of 'the living.' This disparity, Butler argues, has profound implications for why and when we feel horror, outrage, guilt, loss and righteous indifference, both in the context of war and, increasingly, everyday life. This book discerns the resistance to the frames of war in the context of the images from Abu Ghraib, the poetry from Guantanamo, recent European policy on immigration and Islam, and debates on normativity and non-violence. In this urgent response to ever more dominant methods of coercion, violence and racism, Butler calls for a re-conceptualization of the Left, one that brokers cultural difference and cultivates resistance to the illegitimate and arbitrary effects of state violence and its vicissitudes.

What is the contemporary legacy of Gramsci's notion of Hegemony? How can universality be reformulated now that its spurious versions have been so thoroughly criticized? In this ground-breaking project, Judith Butler, Ernesto Laclau and Slavoj Žižek engage in a dialogue on central questions of contemporary philosophy and politics. Their essays, organized as separate contributions that respond to one another, range over the Hegelian legacy in contemporary critical theory, the theoretical dilemmas of multiculturalism, the universalism-versus-particularism debate, the strategies of the Left in a globalized economy, and the relative merits of post-structuralism and Lacanian psychoanalysis for a critical social theory. While the rigor and intelligence with which these writers approach their work is formidable, *Contingency, Hegemony, Universality* benefits additionally from their clear sense of energy and enjoyment in a revealing and often unpredictable exchange.

Frames of Protest is the only book available that brings together empirical research and theoretical essays by sociologists, political scientists, and media specialists that focus on social movement frames and framing practices. The major themes of the framing perspective are treated: evidence for the determining influence of collective action frames, their role in protest cycles, framing practices by the state and media, their relationship to political structures, frames versus ideologies as mobilizing factors, and methods of framing research. The collection offers a state-of-the-art view of this important perspective.

Violent behavior has become deeply integrated into modern society and it is an unavoidable aspect of human nature. Examining peacemaking strategies through a critical and academic perspective can assist in resolving violence in societies around the world. *The Handbook of Research on Examining Global Peacemaking in the Digital Age* is a pivotal reference source for the latest research findings on the utilization of peacemaking in media, leadership, and religion. Featuring extensive coverage on relevant areas such as human rights, spirituality, and the Summer of Peace, this publication is an ideal resource for policymakers, universities and colleges, graduate-level students, and organizations seeking current research on the application of conflict resolution and international negotiation.

What is the symbolic impact of the Vietnam War Memorial? How does television change our engagement with the past? Can the efforts to wipe out Communist legacies succeed? Should victims of the Holocaust be celebrated as heroes or as martyrs? These questions have a great deal in common, yet they are typically asked separately by people working in distinct research areas in different disciplines. *Frames of Remembrance* shares ideas and concerns across such divides.

Examines the reciprocal relationship shared between feminism and popular culture from the 1940s to the twenty-first century; and discusses representations of women on television and in films, music, advertisements, and other medias.

Comics studies has reached a crossroads. Graphic novels have never received more attention and legitimation from scholars, but new canons and new critical discourses have created tensions within a field built on the populist rhetoric of cultural studies. As a result, comics studies has begun to cleave into distinct camps—based primarily in cultural or literary studies—that attempt to dictate the boundaries of the discipline or else resist disciplinarity itself. The consequence is a growing disconnect in the ways that comics scholars talk to each other—or, more frequently, do not talk to each other or even acknowledge each other's work. *Breaking the Frames: Populism and Prestige in Comics Studies* surveys the current state of comics scholarship, interrogating its dominant schools, questioning their mutual estrangement, and challenging their propensity to champion the comics they study. Marc Singer advocates for greater disciplinary diversity and methodological rigor in comics studies, making the case for a field that can embrace more critical and oppositional perspectives. Working through extended readings of some of the most acclaimed comics creators—including Marjane Satrapi, Alan Moore, Kyle Baker, and Chris Ware—Singer demonstrates how comics studies can break out of the celebratory frameworks and restrictive canons that currently define the field to produce new scholarship that expands our understanding of comics and their critics.

Body and Frames of War in New Kingdom Egypt deals with the relation between violence and the bodies of enemies and prisoners of war in New Kingdom Egypt (ca. 1550/1070 BC) through the lens of "frames of war" (J. Butler). Archaeological, textual and pictorial sources on military violence (torture, mutilation, execution) are examined with various methods. Numerous attestations of caging, branding and marking, cutting off hands, cutting off phalli, cutting off ears, eyes gouging, strangling, burning, impaling and decapitation of enemies are analysed in detail and compared with treatments of the dead in the Underworld and criminals in ancient Egypt. O'Connell for the first time comprehensively compares divine and state violence in ancient Egypt. He discusses evidence from physical-anthropology (skeletal remains) and chooses a constructivist approach to textual and pictorial representations of violence. Bodies of enemies are understood as objects and media of violence. Several theoretical models are consulted in the examination of the material. It is argued that there was a difference in violent acts committed by the king and those committed by the soldiers. The king treats the enemies in the same way as deities and demons treat the dead in the Underworld. The violence committed by soldiers, on the other hand, is mundane and has no religious background. This difference strengthened the divine nature of the king.

Analyzing the different frames through which we experience war, Butler calls for a reorientation of the Left. In this urgent response to violence, racism and increasingly aggressive methods of coercion, Judith Butler explores the media's portrayal of armed conflict, a process integral to how the West prosecutes its wars. In doing so, she calls for a reconceptualization of the left, one united in opposition and resistance to the illegitimate and arbitrary effects of interventionist military action.

What does it mean to lead a moral life? In her first extended study of moral philosophy, Judith Butler offers a provocative outline for a new ethical practice—one responsive to the need for critical autonomy and grounded in a new sense of the human subject. Butler takes as her starting point one's ability to answer the questions "What have I done?" and "What ought I to do?" She shows that these questions can be answered only by asking a prior question, "Who is this 'I' who is under an obligation to give an account of itself and to act in certain ways?" Because I find that I cannot give an account of myself without accounting for the social conditions under which I emerge, ethical reflection requires a turn to social theory. In three powerfully crafted and lucidly written chapters, Butler demonstrates how difficult it is to give an account of oneself, and how this lack of self-transparency and narrativity is crucial to an ethical understanding of the human. In brilliant dialogue with Adorno, Levinas, Foucault, and other thinkers, she eloquently argues the limits, possibilities, and dangers of contemporary ethical thought. Butler offers a critique of the moral self, arguing that the transparent, rational, and continuous ethical subject is an impossible construct that seeks to deny the specificity of what it is to be human. We can know ourselves only incompletely, and only in relation to a broader social world that has always preceded us and already shaped us in ways we cannot grasp. If inevitably we are partially opaque to ourselves, how can giving an account of ourselves define the ethical act? And doesn't an ethical system that holds us impossibly accountable for full self-knowledge and self-consistency inflict a kind of psychic violence, leading to a culture of self-beratement and cruelty? How does the turn to social theory offer us a chance to understand the specifically social character of our own unknowingness about ourselves? In this invaluable book, by recasting ethics as a project in which being ethical means becoming critical of norms under which we are asked to act, but which we can never fully choose, Butler illuminates what it means for us as "fallible creatures" to create and share an ethics of vulnerability, humility, and ethical responsiveness.

Years of remodelling the welfare state, the rise of technology, and the growing power of neoliberal government apparatuses have established a society of the precarious. In this new reality, productivity is no longer just a matter of labour, but affects the formation of the self, blurring the division between personal and professional lives. Encouraged to believe ourselves flexible and autonomous, we experience a creeping isolation that has both social and political impacts, and serves the purposes of capital accumulation and social control. In *State of Insecurity*, Isabell Lorey explores the possibilities for organization and resistance under the contemporary status quo, and anticipates the emergence of a new and disobedient self-government of the precarious.

This compelling, theoretically informed and up-to-date exploration of contemporary American cinema charts the evolution of the impact of 9/11 on Hollywood film from *Black Hawk Down* (2001), through *Batman Begins* (2005), *United 93* (2006) to *Olympus Has Fallen* (2013). Through a vibrant analysis of a range of genres and films - which in turn reveal a strikingly diverse array of social, historical and political perspectives - this book explores the impact of 9/11 and the war on terror on American cinema in the first decade of the new millennium and beyond.

Frames of War When Is Life Grievable? Verso Books

Bringing together a group of internationally renowned theorists, these 9 essays ask whether there has been an 'ethical turn' in Butler's work, exploring how ethics relate to politics and how they connect to her increasing concern with violence. In response to the recent political red-baiting by some conservatives, the author offers a history of American socialism, highlighting such prominent socialists as Eugene V. Debs, Horace Greeley and Helen Keller and arguing that the United States owes many of its basic institutions, such as Social Security, to the ideas and efforts of American socialists. Original.

Beginning in 1948 with Paramount's *Saigon* and Universal's *Rogue's Regiment*, Hollywood has produced hundreds of features and made-for-television films about Vietnam and the ensuing conflict. With the exception of *The Green Berets* (1968), few were designed to rally Americans to the cause as earlier war movies had done. Many were not even combat films, instead dealing with such domestic issues as protests, veteran re-entry, MIAs and POWs. Arranged chronologically, this is a critical analysis of Vietnam War films from 1948 through 1993. Recurring themes are stressed along with the ways that movie America reflected the national reality, with essays blending plot synopses and critical commentary. The movies run the gamut of genres: dramas, action, adventure, horror, comedies and even one musical.

The Hungarian-born historian and concert pianist shows how every time America moves away from its founding principles it moves in the direction where a fantasy of "social justice" is pursued through ever-greater government control.

This collection, part of a series entitled *Visual Politics of War*, presents some of the key approaches to war reporting and suggests trajectories for further critical research into media visualisation of conflict. Ever since the Vietnam War, media globalisation has made conflict a part of everyone's life in the modern world. This is where war reporters play the crucial role of mediators, to bring us stories covering the various dimensions of war from some of the most vulnerable places on Earth. This volume will explore the visual culture of conflict, specifically the war on terror that is grounded in the conceptual claim that images are central to contemporary geopolitics.

Since the beginning of the twenty-first century, recurring political violence at both state and non-state levels has eroded confidence in the progressively peaceful character of international relations, and has unsettled the parameters of political thought. Frames of peace and frames of war have, throughout Western thought, colored the questions that we ask about politics, the descriptions of the pragmatic and moral alternatives that we face, and the ideas and metaphors that we use at any given moment. These frames, as this book argues, also obscure too much of political life. Gerald M. Mara proposes, instead, a political philosophy that takes both war and peace seriously, and a style of theory committed to questioning rather than closure. He challenges two powerful currents in contemporary political philosophy: the verdict that "premodern" or "metaphysical" texts cannot speak to modern and postmodern societies and the insistence that all forms of political theory be some form of democratic theory. Mara reexamines seminal texts in the history of political theory, from Thucydides to Jacques Derrida, and from Machiavelli to Judith Butler, to examine how frames of reference of war and peace have structured both the writing of these texts, as well as interpretations of them. The result is not a linear history of ideas, but a series of conversations between them, and a democratic justification for moving beyond democratic theory.

"Published 1997 by the President and Fellows of Harvard College. Reissued by the author, 2012."-- T.p. verso.

Violence and Gender in Ancient Egypt shifts the focus of gender studies in Egyptology to social phenomena rarely addressed through the lens of gender – war and violence, exploring the complex intersections of violence and gender in ancient Egypt. Building on current discussions in philosophy, anthropology, and sociology, and on analysis of relevant historic texts, iconography, and archaeological remains by looking at possible gender patterns behind evidence of trauma, the book bridges the gap between modern understandings of gendered violence and its functioning in ancient Egypt. Areas explored include the following:

differences in gendered aggression and violent acts between people and deities; sexual violence; the taking of men, women, and children as prisoners of war; and feminization of enemies. By examining ancient Egyptian texts and images with evidence for violence from different periods and contexts – private tombs, divine temples, royal stelae, papyri, and ostraca, ranging over 3,000 years of cultural history – *Violence and Gender in Ancient Egypt* highlights the complex intersection between gender and violence in ancient Egyptian culture. The book will appeal to scholars and students working in Egyptology, archaeology, history, anthropology, sociology, and gender studies.

Slipcased state

In this profound appraisal of post-September 11, 2001 America, Judith Butler considers the conditions of heightened vulnerability and aggression that followed from the attack on the US, and US retaliation. Judith Butler critiques the use of violence that has emerged as a response to loss, and argues that the dislocation of first-world privilege offers instead a chance to imagine a world in which that violence might be minimized and in which interdependency becomes acknowledged as the basis for a global political community. Butler considers the means by which some lives become grief-worthy, while others are perceived as undeserving of grief or even incomprehensible as lives. She discusses the political implications of sovereignty in light of the prisoners in Guantanamo Bay. She argues against the anti-intellectual current of contemporary US patriotism and the power of censorship during times of war. Finally, she takes on the question of when and why anti-semitism is leveled as a charge against those who voice criticisms of the Israeli state. She counters that we have a responsibility to speak out against both Israeli injustices and anti-semitism, and argues against the rhetorical use of the charge of anti-semitism to quell public debate. In her most impassioned and personal book to date, Judith Butler responds to the current US policies to wage perpetual war, and calls for a deeper understanding of how mourning and violence might instead inspire solidarity and a quest for global justice.

A limited edition, leather-bound set of six oversized volumes contains signature images from the Star Wars films personally selected and signed by George Lucas, in a collection that features stills printed from original film stock that are preserved in widescreen aspect ratio and encased in a wood-inlaid box adorned with medallions of Yoda and Darth Vader.

The phrase "War on Terror" has quietly been retired from official usage, but it persists in the American psyche, and our understanding of it is hardly complete. Nor will it be, W. J. T. Mitchell argues, without a grasp of the images that it spawned, and that spawned it. Exploring the role of verbal and visual images in the War on Terror, Mitchell finds a conflict whose shaky metaphoric and imaginary conception has created its own reality. At the same time, Mitchell locates in the concept of clones and cloning an anxiety about new forms of image-making that has amplified the political effects of the War on Terror. Cloning and terror, he argues, share an uncanny structural resemblance, shuttling back and forth between imaginary and real, metaphoric and literal manifestations. In Mitchell's startling analysis, cloning terror emerges as the inevitable metaphor for the way in which the War on Terror has not only helped recruit more fighters to the jihadist cause but undermined the American constitution with "faith-based" foreign and domestic policies. Bringing together the hooded prisoners of Abu Ghraib with the cloned stormtroopers of the Star Wars saga, Mitchell draws attention to the figures of faceless anonymity that stalk the ever-shifting and unlocatable "fronts" of the War on Terror. A striking new investigation of the role of images from our foremost scholar of iconology, *Cloning Terror* will expand our understanding of the visual legacy of a new kind of war and reframe our understanding of contemporary biopower and biopolitics. In *Frames of War*, Judith Butler explores the media's portrayal of state violence, a process integral to the way in which the West wages modern war. This portrayal has saturated our understanding of human life, and has led to the exploitation and abandonment of whole peoples, who are cast as existential threats rather than as living populations in need of protection. These people are framed as already lost, to imprisonment, unemployment and starvation, and can easily be dismissed. In the twisted logic that rationalizes their deaths, the loss of such populations is deemed necessary to protect the lives of 'the living.' This disparity, Butler argues, has profound implications for why and when we feel horror, outrage, guilt, loss and righteous indifference, both in the context of war and, increasingly, everyday life. This book discerns the resistance to the frames of war in the context of the images from Abu Ghraib, the poetry from Guantanamo, recent European policy on immigration and Islam, and debates on normativity and non-violence. In this urgent response to ever more dominant methods of coercion, violence and racism, Butler calls for a re-conceptualization of the Left, one that brokers cultural difference and cultivates resistance to the illegitimate and arbitrary effects of state violence and its vicissitudes.

A controversial psychological examination of how soldiers' willingness to kill has been encouraged and exploited to the detriment of contemporary civilian society. Psychologist and US Army Ranger Dave Grossman writes that the vast majority of soldiers are loath to pull the trigger in battle. Unfortunately, modern armies, using Pavlovian and operant conditioning, have developed sophisticated ways of overcoming this instinctive aversion. The mental cost for members of the military, as witnessed by the increase in post-traumatic stress, is devastating. The sociological cost for the rest of us is even worse: Contemporary civilian society, particularly the media, replicates the army's conditioning techniques and, Grossman argues, is responsible for the rising rate of murder and violence, especially among the young. Drawing from interviews, personal accounts, and academic studies, *On Killing* is an important look at the techniques the military uses to overcome the powerful reluctance to kill, of how killing affects the soldier, and of the societal implications of escalating violence.

"Frames of Anime provides a wonderfully concise and insightful historical overview of Japanese animation; more importantly, Tze-yue G. Hu also gives the reader a much-needed frame of reference--- cultural and historical --- for understanding its development." - Harvey Deneroff, Savannah College of Art and Design, Atlanta, Georgia "This is a valuable study that transcends most of its predecessors by situating Japanese anime in its cultural context and providing detailed insight into the lives and works of some of Japan's most prominent animators and their struggles to establish it as a legitimate form of cinema and television media. Its authorship by an Asian scholar also conversant with Chinese and Southeast Asian cinema and comic book culture gives it a unique comparative character."-John Clammer, United Nations University Japanese anime has long fascinated the world, and its mythical heroes and dazzling colors increasingly influence popular culture genres in the West. Tze-yue G. Hu analyzes the "language-medium" of this remarkable expressive platform and its many socio-cultural dimensions from a distinctly Asian frame of reference, tracing its layers of concentric radiation from Japan throughout Asia. Her work, rooted in archival investigations, interviews with animators and producers in Japan as well as other Asian animation studios, and interdisciplinary research in linguistics and performance theory, shows how dialectical aspects of anime are linked to Japan's unique experience of modernity and its cultural associations in Asia, including its reliance on low-wage outsourcing. Her study also provides English readers with insights on numerous Japanese secondary sources, as well as a number of original illustrations offered by animators and producers she interviewed. This book summarizes and briefly analyzes over 400 films about the Vietnam War.

A sixties memoir and an intriguing slice of avant garde film history.

"Rahat Naqvi and Hans Smits' edited collection, "Thinking about and Enacting Curriculum in 'Frames of War'" is centered on the theme of how the current global order creates precarious conditions for human life. The contributors respond to the challenges Judith Butler posed about the fragility of life and questions about how we apprehend, and take up ethically, our responsibilities for those who are considered "Other." The overarching objective of the book is the meaning of a call to ethics, and how discussion of framing and frames is a provocation to think about our responsibilities as curriculum scholars and practitioners"-- Provided by publisher.

This ebook is the perfect introduction to politics and political thought throughout history. From the origins of democracy to Machiavelli's cunning statecraft, and from Rousseau's "social contract" to the American Declaration of Independence, Marxist communism, the dawn of populism, and identity politics, *The Little Book of Politics* examines the philosophies behind the different political beliefs and methods of government used around the world over the course of human history. Includes infographics and flowcharts that explain complex concepts in a simple but exciting way, *The Little Book of Politics* offers you a combination of clear text and hard-working infographics in a portable format that is perfect for reading on the go.

"Judith Butler is the most creative and courageous social theorist writing today." – Cornel West "Judith Butler is quite simply one of the most probing, challenging, and influential thinkers of our time." – J. M. Bernstein Judith Butler's new book shows how an ethic of nonviolence must be connected to a broader political struggle for social equality. Further, it argues that nonviolence is often misunderstood as a passive practice that emanates from a calm region of the soul, or as an individualist ethical relation to existing forms of power. But, in fact, nonviolence is an ethical position found in the midst of the political field. An aggressive form of nonviolence accepts that hostility is part of our psychic constitution, but values ambivalence as a way of checking the conversion of aggression into violence. One contemporary challenge to a politics of nonviolence points out that there is a difference of opinion on what counts as violence and nonviolence. The distinction between them can be mobilized in the service of ratifying the state's monopoly on violence. Considering nonviolence as an ethical problem within a political philosophy requires a critique of individualism as well as an understanding of the psychosocial dimensions of violence. Butler draws upon Foucault, Fanon, Freud, and Benjamin to consider how the interdiction against violence fails to include lives regarded as ungrievable. By considering how "racial phantasms" inform justifications of state and administrative violence, Butler tracks how violence is often attributed to those who are most severely exposed to its lethal effects. The struggle for nonviolence is found in movements for social transformation that reframe the grievability of lives in light of social equality and whose ethical claims follow from an insight into the interdependency of life as the basis of social and political equality.

In tracing the rise of the modern idea of the American "new woman," Lynn Dumenil examines World War I's surprising impact on women and, in turn, women's impact on the war. Telling the stories of a diverse group of women, including African Americans, dissidents, pacifists, reformers, and industrial workers, Dumenil analyzes both the roadblocks and opportunities they faced. She richly explores the ways in which women helped the United States mobilize for the largest military endeavor in the nation's history. Dumenil shows how women activists staked their claim to loyal citizenship by framing their war work as homefront volunteers, overseas nurses, factory laborers, and support personnel as "the second line of defense." But in assessing the impact of these contributions on traditional gender roles, Dumenil finds that portrayals of these new modern women did not always match with real and enduring change. Extensively researched and drawing upon popular culture sources as well as archival material, *The Second Line of Defense* offers a comprehensive study of American women and war and frames them in the broader context of the social, cultural, and political history of the era.

"Excellent, well-documented, thoughtful, and comprehensive, *Forgetting Children Born of War* challenges the prevailing discourse on human rights and humanitarian intervention."-ALISON BRYSK, University of California, Irvine.

Twenty-five artists who engage with the legacies of Orientalist figuration, modernist abstraction, monumental public art, conceptual art, and postmodern media theory in a postindependence context. Artists who belong to Algeria are caught between a national mythology that does not represent them and a historical space blanked out by state-sanctioned amnesia on both sides of the Mediterranean. This book presents the work of twenty-five such artists. They offer diverse representations of everyday life and are rigorously critical in their engagement with the legacies of Orientalist figuration, modernist abstraction, monumental public art, Conceptual art, and postmodern media theory after 1962, in a postindependence context. Contributors Alexander Alberro, Madeleine Dobie, Daho Djerbal, Emilie Goudal, Fanny Gillet-Ouhenia, Nadira Laggoune-Aklouche, Natasha Marie Llorens, Nawel Louerrad, Samira Negrouche, Zahia Rahmini, Wassellya Tamzali Artwork by Louisa Babari, Fayçal Baghriche, Bardi, Mouna Bennamani, Adel Bentounsi, Zoulikha Bouabdellah, Halida Boughriet, Fatima Chafaa, EL Meya, Hakima El Djoudi, Karim Ghelloussi, Mounir Gouri, Mourad Krinah, Nawel Louerrad, Amina Menia, Sonia Merabet, Yazid Oulab, Lydia Ourahmane, Sadek Rahim, Dania Reymond, Sara Sadik, Fethi Sahraoui, Massinissa Selmani, Fella Tamzali Tahari, Djamel Tatah, Sofiane Zouggar The book is published in conjunction with the exhibition *Waiting for Omar Gatlatto*, curated by Natasha Marie Llorens and organized by the Miriam and Ira D. Wallach Art Gallery at Columbia University, October 26, 2019–March 15, 2020.

This rare book contains a text written as part of an initiative by The Executive Committee of the Association for International Conciliation in an attempt to arouse in the interest of the American people in the progress of the movement for promoting international peace and good fellowship between nations. This fascinating treatise details the reasons for war in general and proposes the possible resources for the prevention thereof in the modern world, eloquently written by the great William James. A fascinating paper sure to appeal to collectors and enthusiast of antiquarian political literature, this scarce text has been elected for republication because of its historical importance, proudly republished now with a new introductory biography of the author. William James (1842 –1910) was an American philosopher and psychologist, widely hailed as one of the leading 19th century thinkers and philosophers the United States has ever produced. This book was originally published in 1910.

This volume comprises one of the key lecture courses leading up to the publication in 1966 of Adorno's major work, *Negative Dialectics*. These lectures focus on developing the concepts critical to the introductory section of that book. They show Adorno as an embattled philosopher defining his own methodology among the prevailing trends of the time. As a critical theorist, he repudiated the worn-out Marxist stereotypes still dominant in the Soviet bloc – he specifically addresses his remarks to students who had escaped from the East in the period leading up to the building of the Berlin Wall in 1961. Influenced as he was by the empirical schools of thought he had encountered in the United States, he

nevertheless continued to resist what he saw as their surrender to scientific and mathematical abstraction. However, their influence was potent enough to prevent him from reverting to the traditional idealisms still prevalent in Germany, or to their latest manifestations in the shape of the new ontology of Heidegger and his disciples. Instead, he attempts to define, perhaps more simply and fully than in the final published version, a 'negative', i.e. critical, approach to philosophy. Permeating the whole book is Adorno's sense of the overwhelming power of totalizing, dominating systems in the post-Auschwitz world. Intellectual negativity, therefore, commits him to the stubborn defence of individuals – both facts and people – who stubbornly refuse to become integrated into 'the administered world'. These lectures reveal Adorno to be a lively and engaging lecturer. He makes serious demands on his listeners but always manages to enliven his arguments with observations on philosophers and writers such as Proust and Brecht and comments on current events. Heavy intellectual artillery is combined with a concern for his students' progress.

Like many people in America and around the world, Talal Asad experienced the events of September 11, 2001, largely through the media and the emotional response of others. For many non-Muslims, "the suicide bomber" quickly became the icon of "an Islamic culture of death" a conceptual leap that struck Asad as problematic. Is there a "religiously-motivated terrorism?" If so, how does it differ from other cruelties? What makes its motivation "religious"? Where does it stand in relation to other forms of collective violence? Drawing on his extensive scholarship in the study of secular and religious traditions as well as his understanding of social, political, and anthropological theory and research, Asad questions Western assumptions regarding death and killing. He scrutinizes the idea of a "clash of civilizations," the claim that "Islamic jihadism" is the essence of modern terror, and the arguments put forward by liberals to justify war in our time. He critically engages with a range of explanations of suicide terrorism, exploring many writers' preoccupation with the motives of perpetrators. In conclusion, Asad examines our emotional response to suicide (including suicide terrorism) and the horror it invokes. On Suicide Bombing is an original and provocative analysis critiquing the work of intellectuals from both the left and the right. Though fighting evil is an old concept, it has found new and disturbing expressions in our contemporary "war on terror." For Asad, it is critical that we remain aware of the forces shaping the discourse surrounding this mode of violence, and by questioning our assumptions about morally good and morally evil ways of killing, he illuminates the fragile contradictions that are a part of our modern subjectivity.

Seminar paper from the year 2018 in the subject English Language and Literature Studies - Other, grade: 1,0, University of Innsbruck, language: English, abstract: Based on the understanding of media as a powerful institution that substantially affects our notion of happenings around us, this paper looks into the highly significant impacts of media on the human thinking and behavior in regard to whom and how we mourn. In particular, the aim of this paper is to demonstrate the constructed differentiation between "grievable" and "ungrievable" lives in mass media coverage following the terrorist attacks on July 7, 2005, in London. Media has undeniably taken a highly important role in today's rapidly changing and globally networked world. It allows for a fast exchange of information, worldwide interconnection as well as a deeper human connection. However, regardless of the beneficial functions media fulfills, it is also important to consider the significant impact media has on shaping public opinions as well as the perception of reality. Especially news media has an immense influence on the construction of widely spread concepts and ideas, as they reach a large audience and are (mostly) considered a reliable source of information. Therefore, it seems all the more important to critically reflect upon the medially conveyed thoughts and images, and the associated implications on society. Drawing on Judith Butler's works Precarious Life and Frames of War, the notion of grievability and the culturally determined framing of humanness are discussed at first. Thus, this paper depicts the global divide between lives that are considered "human" and, therefore, grievable, and those that do not conform to what is regarded as "human" within a society and accordingly count as "ungrievable". Subsequently, this paper analyzes the specific ways in which newspapers contribute to the construction of "grievable" and "ungrievable" life by looking at how the media report disastrous events such as the suicide bombings in London on July 7, 2005. Drawing on the proposed analytical framework by Tal Morse, this paper systematically examines the precise ways in which the media representation of the London bombings had a significant influence on the construction of 'grievable' and 'non-grievable' lives and the act of public mourning. However, due to limited space, this paper focuses only on UK newspapers that have national coverage and investigates reports of the London bombings in selected media, which are considered representative for the extensive reporting of this terror attack.

[Copyright: 3023bd769229533909c93edea2d4e239](https://www.researchgate.net/publication/3023bd769229533909c93edea2d4e239)