

Spirit Of Terrorism And Requiem For The Twin Towers

Throughout, he sustains a theoretical discussion of representative artworks and films and succeeds in delineating a variegated postsocialist cultural landscape saturated by market forces, confused values, and lost faith. This refreshing approach is due to Lin's ability to tackle both Chinese art and cinema rigorously within a shared discursive space. He, for example, aptly conceptualizes a central thematic concern in both genres as "postsocialist trauma" aggravated by capitalist globalization. By thus focusing exclusively on the two parallel and often intersecting movements or phenomena in the visual arts, his work brings about a fruitful dialog between the narrow field of traditional art history and visual studies more generally. *Children of Marx and Coca-Cola* will be a major contribution to China studies, art history, film studies, and cultural studies.-

Examines the pervasive presence of surveillance and how surveillance technologies alter the performance of everyday life

Baudrillard sees the power of the terrorists as lying in the symbolism of slaughter—not merely the reality of death, but in a sacrifice that challenges the whole system. Where previously the old revolutionary sought to conduct a struggle between real forces in the context of ideology and politics, the new terrorist mounts a powerful symbolic challenge which, when combined with high-tech resources, constitutes an unprecedented assault on an over-sophisticated and vulnerable West. This new edition is up-dated with the essays "Hypotheses on Terrorism" and "Violence of the Global."

Soon after watching the twin towers falling in New York, some of those with business responsibilities were already asking themselves whether people would be willing to work in tall buildings ever again. Is work too risky? How can people be expected to attend work in what might now be seen as precarious and vulnerable workplaces and cities? Although, thankfully, large scale terrorist attacks are infrequent, the world's cities, and the businesses to which they are home, have been put on notice that it can come to any place at any time. In *Terrorism, the Worker and the City*, Luke Howie considers what steps managers and employees can and should take to protect their businesses from such an amorphous and indefinable threat. Deftly combining theoretical insight with empirical research, he reveals how, despite an appearance of 'business as usual', fear; anxiety; and suspicion permeate workplaces, even in cities that may not be at the top of any terrorist group's target list. Using the Australian city of Melbourne, a cosmopolitan city and major business centre with nearly four million people, as a metaphor for other such cities around the world, Dr Howie's research has uncovered that even where they don't perceive a high level threat, business managers who might face having to account for themselves to some post event Inquiry have taken action in consequence of the situation. Often, that action amounts to the introduction of what can be described as 'Simulated Security'. This cannot ever provide certain protection from terrorist attack, but it may be the best we can reasonably do. There is also evidence that it can be effective in terms of providing the reassurance to counter the terrorist objective of disrupting normal life through fear. With its rigorous research compared with other more speculative works on this subject, *Terrorism, the Worker and the City* will appeal to city and business leaders and managers, and security professionals, as well as those in government

A new strain of realism has emerged in France. The novels that embody it represent diverse fears—immigration and demographic change, radical Islam, feminism, new technologies, globalization, American capitalism, and the European Union—but these books, often best-sellers, share crucial affinities. In their dystopian visions, the collapse of France, Europe, and Western civilization is portrayed as all but certain and the literary mode of realism begins to break down. Above all, they depict a degenerative force whose effects on the nation and on reality itself can be felt. Examining key novels by Michel Houellebecq, Frédéric Beigbeder, Aurélien Bellanger, Yann Moix, and other French writers, Christy Wampole identifies and critiques this emergent tendency toward "degenerative realism." She considers the ways these writers draw on social science, the New Journalism of the 1960s, political pamphlets, reportage, and social media to construct an atmosphere of disintegration and decline. Wampole maps how degenerative realist novels explore a world contaminated by conspiracy theories, mysticism, and misinformation, responding to the internet age's confusion between fact and fiction with a lament for the loss of the real and an unrelenting emphasis on the role of the media in crafting reality. In a time of widespread populist anxieties over the perceived decline of the French nation, this book diagnoses the literary symptoms of today's reactionary revival.

During the last decade, contemporary German and Austrian cinema has grappled with new social and economic realities. The "cinema of consensus," a term coined to describe the popular and commercially oriented filmmaking of the 1990s, has given way to a more heterogeneous and critical cinema culture. Making the greatest artistic impact since the 1970s, contemporary cinema is responding to questions of globalization and the effects of societal and economic change on the individual. This book explores this trend by investigating different thematic and aesthetic strategies and alternative methods of film production and distribution. Functioning both as a product and as an agent of globalizing processes, this new cinema mediates and influences important political and social debates. The contributors illuminate these processes through their analyses of cinema's intervention in discourses on such concepts as "national cinema," the effects of globalization on social mobility, and the emergence of a "global culture." The essays illustrate the variety and inventiveness of contemporary Austrian and German filmmaking and highlight the complicated interdependencies between global developments and local specificities. They confirm a broader trend toward a more complex, critical, and formally diverse cinematic scene. This book offers insights into the strategies employed by German and Austrian filmmakers to position themselves between the commercial pressures of the film industry and the desire to mediate or even attempt to affect social change. It will be of interest to scholars in film studies, cultural studies, and European studies.

The Islamic resurgence in modern times has received extensive treatment in scholarly literature. Most of this literature, however, deals with the concept of jihad and disputes between radicals and their rivals over theological and political issues, and far less with martyrdom and death. Moreover, studies that do address the issue of martyrdom focus mainly on 'suicide' attacks - a phenomenon of the late twentieth century and onward - without sufficiently placing them within a historical perspective or using an integrative approach to illuminate their political, social and symbolic features. This book fills these lacunae by tracing the evolving Islamic perceptions of martyrdom, its political and symbolic functions, and its use of past legacies in both Sunni and Shi'i milieus, with comparative references to Judaism, Christianity and other non-Islamic domains. Based on wide-ranging primary sources, along with historical and sociological literature, the study provides an in-depth analysis of modern Islamic martyrdom and its various interpretations while also evaluating the historical realities in which such interpretations were molded and debated.

Most would find it improper, even immoral, to admit to an aesthetic experience of the beautiful in the midst of terror and disaster. In this book, Emmanouil Aretoulakis explores the fascination with terror and human tragedy, which he terms *forbidden aesthetics*, through various lenses including Kant's idea of disinterested judgement of the beautiful and Burke's concept of delight before real catastrophe.

This book offers an inquiry into the ways in which entertainment discourse extends beyond entertainment and its initial humorous function due to its political and ideological underpinnings. Rather than considering entertainment discourse as "just for fun", this book justifies the importance of taking it seriously. Humorous features in entertainment discourses can trivialize some stereotypical moments, and, in doing so, encourage viewers to downplay the seriousness of the events they are watching. In other words, these stereotypical images are camouflaged and mitigated by the inclusion of humorous elements and imaginative images, which can lead the audience to perceive them as natural scenes that do not deserve criticism. Embedding banalities within entertainment discourses remains an effective strategy that drives the audience to laugh, meaning that they fail to detect the embedded ideologies regarding different cultures and identities. This confirms the fact that "small talk" can often become "big talk".

Extending the study of post-9/11 literature to include transnational perspectives, this book explores the ways in which contemporary writers from Europe as well as the USA have responded to the attacks on the World Trade Centre and the ensuing 'war on terror.' *Transatlantic Fictions of 9/11 and the 'War on Terror'* demonstrates the ways in which contemporary fiction has wrestled with anxieties about national and international security in the 21st century. Reading a wide range of novels by such writers as Amy Waldman, Michael Cunningham, Frédéric Beigbeder, Ian McEwan, Joseph O'Neill, Moshin Hamid, José Saramago, Ricardo Menéndez Salmón, J.M. Coetzee and Salman Rushdie, Susana Araújo explores how the rhetoric of the 'war on terror' has shaped recent representations of the city and how "security" discourses circulate transatlantically and transnationally. By focusing not only on 9/11 but also on the way subsequent events such as the wars in Afghanistan and in Iraq are represented in fiction, this book demonstrates how notions of "terror" and "insecurity" have been absorbed, reworked or critiqued in fiction. Araújo examines to what extent transatlantic relations have reinforced or challenged new fictions of "white western middle class captivity."

"Through dazzling close readings of a wide variety of cultural texts, from the "Battlestar Galactica" reboot to post-9/11 pornography, Howie is able to demonstrate how the politics and poetics of witnessing' have come to structure the experience of American popular culture in the past decade."--Jeff Melnick, University of Massachusetts, Boston.

This book follows the methodologies of complex adaptive systems research in their application to addressing the problems of terrorism, specifically terrorist networks, their structure and various methods of mapping and interdicting them as well as exploring the complex landscape of network-centric and irregular warfare. A variety of new models and approaches are presented here, including Dynamic Network Analysis, DIME/PMESII models, percolation models and emergent models of insurgency. In addition, the analysis is informed by practical experience, with analytical and policy guidance from authors who have served within the U.S. Department of Defense, the British Ministry of Defence as well as those who have served in a civilian capacity as advisors on terrorism and counter-terrorism.

This study investigates the overlaps between political discourse and literary and cinematic fiction, arguing that both are informed by, and contribute to, the cultural imaginary of terrorism. Whenever mass-mediated acts of terrorism occur, they tend to trigger a proliferation of threat scenarios not only in the realm of literature and film but also in the statements of policymakers, security experts, and journalists. In the process, the discursive boundary between the factual and the speculative can become difficult to discern. To elucidate this phenomenon, this book proposes that terror is a halfway house between the real and the imaginary. For what characterizes terrorism is less the single act of violence than it is the fact that this act is perceived to be the beginning, or part, of a potential series, and that further acts are expected to occur. As turn-of-the-century writers such as Stevenson and Conrad were the first to point out, this gives terror a fantastical dimension, a fact reinforced by the clandestine nature of both terrorist and counter-terrorist operations. Supported by contextual readings of selected texts and films from *The Dynamiter* and *The Secret Agent* through late-Victorian science fiction to post-9/11 novels and cinema, this study explores the complex interplay between actual incidents of political violence, the surrounding discourse, and fictional engagement with the issue to show how terrorism becomes an object of fantasy. Drawing on research from a variety of disciplines, *The Cultural Imaginary of Terrorism* will be a valuable resource for those with interests in the areas of Literature and Film, Terrorism Studies, Peace and Conflict Studies, Trauma Studies, and Cultural Studies.

In recent years, terrorism has become closely associated with martyrdom, in the minds of many terrorists and in the view of nations around the world. Islam contains manifold concepts of martyrdom, some of which link "bearing witness" to faith and God. Martyrdom is also central to the Christian tradition, not only in the form of Christ's Passion or saints

faced with persecution and death, but in the duty to lead a good and charitable life. In both religions, the association of religious martyrdom with political terror has a long and difficult legacy. The essays of this volume illuminate these legacies - following, for example, Christian martyrdom from its origins in the Roman world, to the experience of the deaths of "terrorist" leaders of the French Revolution, to parallels in the contemporary world - and explore historical parallels in Islamic, Christian, and secular traditions. Featuring essays from eminent scholars in a wide range of disciplines, *Martyrdom and Terrorism* provides a timely comparative history of the practices and discourses of terrorism and martyrdom from antiquity to the twenty-first century.

Develops a theory of contemporary culture that relies on displacing economic notions of cultural production with notions of cultural expenditure. This book represents an effort to rethink cultural theory from the perspective of a concept of cultural materialism, one that radically redefines postmodern formulations of the body.

The Spirit of Terrorism and Requiem for the Twin Towers Verso Books

The Communication Yearbook annuals originally published between 1977 and 2009 publish diverse, state-of-the-discipline literature reviews that advance knowledge and understanding of communication systems, processes, and impacts across the discipline. Topics dealt with include Communication as Process, Research Methodology in Communication, Communication Effects, Taxonomy of Communication and European Communication Theory, Information Systems Division, Mass Communication Research, Mapping the Domain of Intercultural Communication, Public Relations, Feminist Scholarship, Communication Law and Policy, Visual Communication, Communication and Cross-Sex Friendships Across the Life Cycle, Television Programming and Sex Stereotyping, InterCultural Communication Training, Leadership and Relationships, Media Performance Assessment, Cognitive Approaches to Communication.

Terrorism as a factor of public life has generated far-reaching, and as yet underexplored, questions about narrative and representation. Different textual forms can investigate both the symbolic and the performative character of terroristic acts. Diverse literary traditions, ranging from countries of Eastern and Western Europe to North America and the Middle East, bring their respective historical imaginations to bear on such representations. The essays collected in this volume join together in a transdisciplinary effort to understand the role of narrative practice in all its varieties in approaching the phenomenon of terrorism, whether historical or contemporaneous. (Series: Swiss: Forschung und Wissenschaft - Vol. 7)

Until September 11 we had had no symbolic event on a world scale that marked a setback for globalization itself. Baudrillard sees the power of the terrorists as lying in the symbolism of slaughter – not merely the reality of death, but in a sacrifice that challenges the whole system. Where previously the old revolutionary sought to conduct a struggle between real forces in the context of ideology and politics, the new terrorist mounts a powerful symbolic challenge which, when combined with high-tech resources, constitutes an unprecedented assault on an oversophisticated and vulnerable West. This new edition is updated with the essays "Hypotheses on Terrorism" and "Violence of the Global."

This book engages with the most urgent philosophical questions pertaining to the problem of terrorism. What is terrorism? Could it ever be justified? Assuming that terrorism is just one of many kinds of political violence, the book denies that it is necessarily wrong and worse than war. In fact, it may be justifiable under certain circumstances.

Jean Baudrillard has been studied as sociologist, philosopher, cultural theorist, political commentator, and photographer. Brian Gogan establishes him as a rhetorician, demonstrating how the histories, traditions, and practices of rhetoric prove central to his use of language. In addition to Baudrillard's standard works, Gogan examines many of the scholar's lesser-known writings that have never been analyzed by rhetoricians, and this more comprehensive approach presents fresh perspectives on Baudrillard's work as a whole. Gogan examines both the theorist and his rhetoric, combining these two lines of inquiry in ways that allow for provocative insights. Part one of the book explains Baudrillard's theory as compatible with the histories and traditions of rhetoric, outlining his novel understanding of rhetorical invention as involving thought, discourse, and perception. Part two evaluates Baudrillard's work in terms of a perception of him—as an aphorist, an illusionist, an ignoramus, and an ironist. A biographical sketch and a critical review of the literature on Baudrillard and rhetoric round out the study. This book makes the French theorist's complex concepts understandable and relates them to the work of important thinkers, providing a thorough and accessible introduction to Baudrillard's ideas.

Analyzing women labeled as terrorists in the United States in the late 1960s and early 1970s, *Gender and the Political* examines Western cultural constructions of the female terrorist. The chapters argue that the development of the discourse on terrorism evolves in parallel with, and in response to, radical feminism in the US during this time.

Sophisticated and engagingly written, this volume combines history, engineering, ethics, and philosophy to provoke a deep discussion about the symbolic meaning of buildings and other structures and the nature of engineering.

Between 1890 and 1950 modernist art and culture set out to challenge century-old notions of the individual and the community, culture and politics, morality and freedom, placing into question the very foundations of Western civilization. The essays in this volume present a novel assessment of various manifestations of modernism in Germany and Scandinavia by posing the question of its critical and political impact beyond traditional polarities such as right vs. left, illiberalism vs. Enlightenment, apolitical vs. engaged. In drawing on a wide range of disciplinary perspectives, including literary studies, art history, film and visual studies, urban studies, musicology, political theory, and the history of science and technology, the essays in this volume reexamine modernism's bold inquiry into areas such as the relation of art to technology and mass politics, the limits of liberal democracy, the reconceptualization of urban spaces, and the realignment of traditional art forms following the rise of new media such as film. The volume's contributors share a belief in the timeliness of modernism's critical impulse for a contemporary age confronted with ethical and political dilemmas that the modernists first articulated and to which they attempted to respond.

Following the most solemn moments in recent American history, comedians have tested the limits of how soon is "too soon" to joke about tragedy. Comics confront the horrifying events and shocking moments that capture national attention and probe the acceptable, or "sayable," boundaries of expression that shape our cultural memory. In *Tragedy Plus Time*, Philip Scepanski examines the role of humor, particularly televised comedy, in constructing and policing group identity and memory in the wake of large-scale events.

Tragedy Plus Time is the first comprehensive work to investigate tragedy-driven comedy in the aftermaths of such traumas as the JFK assassination and 9/11, as well as during

the administration of Donald Trump. Focusing on the mass publicization of television comedy, Scepaniski considers issues of censorship and memory construction in the ways comedians negotiate emotions, politics, war, race, and Islamophobia. Amid the media frenzy and conflicting expressions of grief following a public tragedy, comedians provoke or risk controversy to grapple publicly with national traumas that all Americans are trying to understand for themselves.

The Communication Yearbook annuals publish diverse, state-of-the-art literature reviews across the field of communication. Sponsored by the International Communication Association, volumes offer insightful descriptions of research as well as reflections on the implications of those findings for other areas of the discipline. Editor Christina S. Beck presents a diverse, international selection of articles that highlight empirical and theoretical intersections in the communication discipline.

The United States and other countries throughout the world have suffered from catastrophic terrorism causing mass casualties. Elsewhere, terrorists have taken the lives of prominent people in ostentatiously cruel ways. In Iraq, bloody terrorist attacks are an endemic phenomenon. They have become part of daily life. There is no reason to expect a reduction of the new terrorism in the foreseeable future. On the contrary, there will be new waves of terrorism, including attacks with unconventional means. The globalization of the new terrorism is reflected not only in the mobility of terrorists but.

Jean Baudrillard is one of the most controversial theorists of our time, famous for his claim that the Gulf War never happened and for his provocative writing on terrorism, specifically 9/11. This new and fully updated second edition includes: an introduction to Baudrillard's key works and theories such as simulation and hyperreality coverage of Baudrillard's later work on the question of postmodernism a new chapter on Baudrillard and terrorism engagement with architecture and urbanism through the Utopie group a look at the most recent applications of Baudrillard's ideas. Richard J. Lane offers a comprehensive introduction to this complex and fascinating theorist, also examining the impact that Baudrillard has had on literary studies, media and cultural studies, sociology, philosophy and postmodernism.

The 9/11 attacks brought large-scale violence into the 21st century with force and have come to epitomize the entanglement of intimate vulnerability and virtual spectacle that is typical of the globalized present. This book works at the intersection of trauma studies, affect theory, and literary studies to offer radically new interpretive frames for interrogating the challenges inherent in representing the initial moments of the terrorist encounter. Beyond the paradigm of traumatic unspeakability, post-9/11 texts expose the materiality of the human body in its universal vulnerability. The intersubjective empathy this engenders is politically subversive, as it undermines the discourse of historical singularity and exceptionalism by establishing a global network of reference and dialogue. Innovative theoretical interconnections between clinical pathology, concepts of cultural trauma, and political aesthetics lay the foundations for exploring formally and geographically diverse texts. Close readings of works by Jonathan Safran Foer, Art Spiegelman, Don DeLillo, and William Gibson map the relationship between representations of 9/11 and complex aspects of trauma theory. This detailed approach makes a case for revisiting trauma theory and bringing its Freudian origins into the digitized present. It showcases trauma as a physical and psychological wound as well as an experience that is simultaneously pre-discursive and inhibited by the virtuality of the present-day real. Exploring how contemporary trauma studies can take into account the digitization and virtuality of present-day realities, this book is a key intervention in establishing a contemporary ethics of witnessing terror.

The most intriguing aspect of Cormac McCarthy's writing is the irresistible premonition that his sentences carry an exceptional potential, that after each subsequent reading they surprise us with increasingly deeper layers of meaning, which are often in complete contradiction to the readers' initial intuitions. His novels belong to the kind that we dream about at night, that follow us and do not let themselves be forgotten. Cormac McCarthy's prose has been read in the light of a variety of theories, ranging from Marxist criticism, the pastoral tradition, Gnostic theology, the revisionist approach to the American Western, to feminist and eco-critical methodology. The perspective offered in *The Evil, the Fated, the Biblical* is an existentialist theological approach, which proposes a reading of McCarthy that focuses on the issue of evil and violence as it is dealt with in his novels. "Evil," unquestionably being a metaphysical category and, as a result, quite commonly pronounced passé, is a challenging and overwhelming topic, which nevertheless deeply concerns all of us. Boguta-Marchel's book is therefore an attempt to confront a theme that is an unpopular object of scholarly examination and, at the same time, a commonly shared experience in the everyday life of all human beings. The book follows the pattern of an increasingly in-depth analysis of the drama of evil that is omnipresent in McCarthy's books: from the level of the visual (grotesque images, hyperbolic depictions of violence, cinematic precision of matter-of-fact descriptions), through the level of events (circularity and repetitiveness of action, characters conceptualizing and enacting the struggle between predetermined fate and good will), to the level of the metaphysical (existential crises, grappling with the idea and the person of God, biblical allusions reappearing in the text). This way, *The Evil, the Fated, the Biblical* provides a complete picture of McCarthy's contest with one of the most troublesome issues that humanity has ever faced.

Jean Baudrillard (1929-2007) was a controversial social and cultural theorist known for his trenchant analyses of media and technological communication. Belonging to the generation of French thinkers that included Gilles Deleuze, Jean-François Lyotard, Michel Foucault, and Jacques Lacan, Baudrillard has at times been vilified by his detractors, but the influence of his work on critical thought and pop culture is impossible to deny (many might recognize his name from *The Matrix* movies, which claimed to be based on the French theorist's ideas). Steve Redhead takes a fresh look at Baudrillard in relation to the intellectual and political climates in which he wrote. Baudrillard sought to produce a theory of modernity, but the modern world of the 1950s was radically different from the reality of the early twenty-first century. Beginning with Baudrillard's initial publications in the 1960s and concluding with his writings on 9/11 and Abu Ghraib, Redhead guides the reader through Baudrillard's difficult texts and unorthodox views on current issues. He

also proposes an original theory of Baudrillard's relation to postmodernism, presenting the theorist's work as "non-postmodernist," after Bruno Latour's concept of "non-modernity." Each section of the Reader includes an extract from one of Baudrillard's writings, prefaced by a short bibliographical introduction that places the piece in context and puts the debate surrounding the theorist into sharp perspective. The conflict over Baudrillard's legacy stems largely from the fact that a comprehensive selection of his writings has yet to be translated and collected into one volume. The Jean Baudrillard Reader provides an expansive and much-needed portrait of the critic's resonant work.

This book examines the manifestations of terror in the arts. From classical tragedy to post-9/11 responses, terror – as an emotion, violent act, and state of the world – has been a preoccupation of artists in all genres. Using philosophy, art history, film studies, interdisciplinary arts, theatre studies, and musicology, the authors included here delve into this perennially contemporary theme to produce insights articulated in a variety of idioms: from traditional philosophical humanism to phenomenology to feminism. Their approaches may vary, but together they reinforce the notion that terror is a thread in the fabric of artistic expression as much as it has always been and, alas, remains a thread in the fabric of life.

Discusses the September 11 attacks on the World Trade Center from a philosophical viewpoint that considers their symbolic representation as a challenge to the American monopolistic system, profiling sophisticated modern terrorism while stating that conventional warfare will not be an appropriate response. Original. 10,000 first printing. Informed by critical theory, the essays in this collection examine the complex dynamics of globalization, the challenges that confront democracy, justice and rights under globalization, and new approaches that seek to contest the excesses of globalization and promote the struggle for global justice. They form a challenging and timely volume that will be essential reading for anyone interested in the normative dimensions of globalization.

This book analyzes post-9/11 literature, film, and television through an interdisciplinary lens, taking into account contemporary debates about spatial practices, gentrification, cosmopolitanism, memory and history, nostalgia, the uncanny and the abject, postmodern virtuality, the politics of realism, and the economic and social life of cities. Featuring an international group of scholars, the volume theorizes how literary and visual representations expose the persistent conflicts that arise as cities rebuild in the shadow of past ruins. After the terrorist attacks of September 11, 2001, a general sense that the world was different—that nothing would ever be the same—settled upon a grieving nation; the events of that day were received as cataclysmic disruptions of an ordered world. Refuting this claim, David Simpson examines the complex and paradoxical character of American public discourse since that September morning, considering the ways the event has been aestheticized, exploited, and appropriated, while “Ground Zero” remains the contested site of an effort at adequate commemoration. In 9/11, Simpson argues that elements of the conventional culture of mourning and remembrance—grieving the dead, summarizing their lives in obituaries, and erecting monuments in their memory—have been co-opted for political advantage. He also confronts those who labeled the event an “apocalypse,” condemning their exploitation of 9/11 for the defense of torture and war. In four elegant chapters—two of which expand on essays originally published in the London Review of Books to great acclaim—Simpson analyzes the response to 9/11: the nationally syndicated “Portraits of Grief” obituaries in the New York Times; the debates over the rebuilding of the World Trade Center towers and the memorial design; the representation of American and Iraqi dead after the invasion of March 2003, along with the worldwide circulation of the Abu Ghraib torture photographs; and the urgent and largely ignored critique of homeland rhetoric from the domain of critical theory. Calling for a sustained cultural and theoretical analysis, 9/11 is the first book of its kind to consider the events of that tragic day with a perspective so firmly grounded in the humanities and so persuasive about the contribution they can make to our understanding of its consequences.

The years following the attacks of September 11, 2001 have seen the publication of a wide range of scientific analyses of terrorism. Literary studies seem to lag curiously behind this general shift of academic interest. The present volume sets out to fill this gap. It does so in the conviction that the study of literature has much to offer to the transdisciplinary investigation of terror, not only with respect to the present post-9/11 situation but also with respect to earlier historical contexts. Literary texts are media of cultural self-reflection, and as such they have always played a crucial role in the discursive response to terror, both contributing to and resisting dominant conceptions of the causes, motivations, dynamics, and aftermath of terrorist violence. By bringing together experts from various fields and by combining case studies of works from diverse periods and national literatures, the volume Literature and Terrorism chooses a diachronic and comparative perspective. It is interested in the specific cultural work performed by narrative and dramatic literature in the face of terrorism, focusing on literature's ambivalent relationship to other, competing modes of discourse.

Revealing how traumatized city-dwellers consistently develop narratives of resilience and how the pragmatic process of urban recovery is always fueled by highly symbolic actions, The resilient city offers an informative tribute to the persistence of the city, and indeed of the human spirit. --book cover.

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