

Contents

- 1. Introduction..... 19
 - 1.1 An Underview of Pictures of the (Un)Dead in Beirut.....20
 - 1.2 Through the Chapters.....24
 - 1.3 Research in a Context One Has Not Been Socialised in and the Author’s Background26
- 2. The Martyr and the Picture..... 31
 - 2.1 Constructing the Martyr..... 31
 - 2.1.1 Concepts and Ideas..... 31
 - 2.1.2 Dissemination in Posters.....36
 - 2.1.3 The Poster-Based Transmission of the Martyr as a Figure That Escapes Definition39
 - 2.2 The Dead Are on the Walls: Re-Tracing Images of Martyrs in Lebanon.....39
 - 2.3 Martyrs and Posters in Lebanon.....55
- 3. Introducing *Nancy* and the Play’s Context.....57
 - 3.1 Beirut’s Art Scene and Contemporary Lebanese Art Discourses.....57
 - 3.1.1 Beyond Trauma and Amnesia.....62
 - 3.2 About *Nancy*67
 - 3.3 Reading *Nancy* as an Interplay of Text and Image.....72
 - 3.4 *Nancy* as Mroué’s Most Evasive Artwork on Martyrdom74
 - 3.4.1 *Three Posters*: Leftist Martyrdom Operations in the South74
 - 3.4.2 *The Inhabitants of Images*: Muslim and Leftist Martyrdoms77
 - 3.5 Four Sectarian Martyrs on Their Way to Murr Tower: The Protagonists, and the Historical Background of *Nancy*..... 80
 - 3.5.1 Rabi: From Christian Parties to Murr Tower..... 81
 - 3.5.2 Hatem: From Sunni Parties to Murr Tower.....87
 - 3.5.3 Ziad: From Communist and Shia Parties to Murr Tower.....93
 - 3.5.4 Lina: From Secular and Christian Parties to Murr Tower99
 - 3.5.5 All Sectarian Martyrs Are Heading to Murr Tower 105

3.6	Martyr Posters from the <i>Wars</i> and Their Appropriation in <i>Nancy</i>	108
3.6.1	Underneath Each Picture There Is Always Another Picture: Introducing the Pictures Generation and Other Theories of Appropriation Art	109
3.6.2	Formats of Martyr Posters During the <i>Wars</i>	112
3.6.3	Visual Strategies of Appropriation in <i>Nancy</i>	120
3.6.4	Underneath Each Poster There Is Always Another Poster.....	123
3.7	Similar Stories, Similar Visuals, and a Common Meeting Point.....	124
4.	Appropriating and Questioning Images of the Sectarian Martyr in <i>Nancy</i>	127
4.1	The Sectarian Use of Logos, Symbols, and Slogans	128
4.1.1	The Party Logos and Their Appropriation in <i>Nancy</i>	130
4.1.2	Sectarian and Pan-Sectarian Symbols and Their Appropriation in <i>Nancy</i>	137
4.1.3	Slogans in Martyr Posters and Their Appropriation in <i>Nancy</i> : Dying for a Place and as a Hero	146
4.1.4	The Anatomy of the Martyr Poster and the Exchangeability of Logos, Symbols, and Slogans	150
4.2	The Martyr and the Photographic Image: Indexicality, Iconicity, and Truth Claims.....	151
4.2.1	The Photograph Cannot Speak for Itself: Indexicality, Iconicity, and Truth Claims in Martyr Posters	152
4.2.2	Re-Using the Same Photograph for Different Deaths and Presenting Living Actors as Martyrs: Indexicality and Iconicity as Non-Truth Claims in <i>Nancy</i>	156
4.2.3	Any Picture: The Photographic Image of the Martyr as a Currency	159
4.2.4	Shifting the Truth Claim: The ID Photograph Turns Into the Image of a Martyr and the Martyr Poster Migrates from the Wall to the Archive	165
4.2.5	Other Types and Uses of Images of the Dead: Trophy and Accusation Images	172
4.2.6	Uses and Abuses of Photography's Non-Truth Claim.....	187
4.3	Constructed Nuances of Visual Memory: Hierarchies of Remembrance and the Oblivion of the Dead	188
4.3.1	The Blue Group of Lina and the Green Group of Hatem as Reflections of the Hierarchy of Ordinary Martyrs	189
4.3.2	The Blue Screen as an Indicator That the Missing Are Not Perceived as Martyrs and the Unfinished Business of the Missing in Context.....	196

4.3.3	Bigger Than Death: The Celebrity Martyrs in <i>Nancy</i>	206
4.3.4	Fabricated Remembering. Fabricated Forgetting.	230
4.4	Gendered Martyrdom: Performances in the Image After Death and the Martyr Poster as an Advertising Image	232
4.4.1	Lina as a Reflection of Modes of Female Martyrdom During the <i>Wars</i>	233
4.4.2	Appropriations of the Hypermasculine Martyr Poster in <i>Nancy</i> and the Disenchantment of the Hypermasculine Fighter in Other Cultural Productions.....	244
4.4.3	The Hypermasculine Format as Advertisement for the Militia	256
4.4.4	Deconstructing and Revealing the Gender Roles Performed in <i>Nancy</i> and Other Works of Art.....	260
4.4.5	Martyrdom Is a Gendered Performance	263
4.5	Premature Historicist: The Martyr Poster and the Ruin as Presents Framed as Past.....	264
4.5.1	The Holiday Inn and Murr Tower as Locations of Rumour, Historical Potentialities, and Encounters of Martyrs and Counter- Martyrs Before and During the Battle of the Hotels.....	265
4.5.2	The Holiday Inn, Murr Tower, and Martyr Posters as Containers of Unfinished Business and Emotions Today	273
4.5.3	Premature Historicist Celebrity Ruins.....	280
4.5.4	Martyr Posters and Celebrity Ruins as Markers of a Presentness Framed as Past.....	284
4.6	The Time Is Out of Joint: The Martyr as a Spectral Ghost.....	284
4.6.1	Spectral Ghosts on the Walls and the Undead Lives of the Martyrs in Lebanon	285
4.6.2	Enter the Ghost, Exit the Ghost, Re-Enter the Ghost: Spectral Ghosts in <i>Nancy</i> and in <i>Faces</i> by Hadjithomas/Joreige.....	291
4.6.3	Images of Present Absence: Other Ghostly Images.....	301
4.6.4	The Martyr as a Spectral Ghost	308
4.7	How <i>Nancy</i> Shows Us via Appropriation That the Martyr Image Is Fabricated	309
5.	Images of the Dead Around 4 August 2020	317
5.1	Coexistence: Sectarian Martyrs, the Martyrs of the Thawra, and the Dead of 4 August	317
5.1.1	The Persisting Image of the Sectarian Martyr	318
5.1.2	Everyday Citizens: The Martyrs of the Thawra.....	326
5.1.3	Oscillating Between Martyrs and the Missing: The Dead of 4 August	330
5.1.4	Pastiches and Repetitions: Three Types of Dead on the Walls.....	347

5.2 Artistic Reflections of 4 August.....348

5.2.1 Documentary Strategy: The Damaged City, the Silos,
and the Absent Dead348

5.2.2 Appropriation Strategy: Violence, and the Absent Future353

5.2.3 Artworks Past a Surpassing Disaster360

5.3 A Continuation of Violence, Ghosts, Ruins, and Impossible Truths.....360

6. Martyrs and Other (Un)Dead in Beirut and Beyond.....363

6.1 Nancy and the Construction of Images of Martyrs363

6.2 Old and New Pictures of the (Un)Dead: Beirut 2020–23365

6.3 Looking Further: Martyrs in Northern Ireland368

6.3.1 Troubled Northern Ireland: Bobby Sands and Other Christian
Sectarian Dead368

6.3.2 Richard Hamilton’s *The Citizen*: Painting the Making of a Martyr374

6.3.3 The Martyr Is Neither Solely ‘Middle Eastern’ nor Solely ‘Islamic’.....376

**Afterword: An Ongoing Mass Production of Martyrs
and a Stabilised Dystopia 381**

After the Afterword: War Again385

Bibliography.....389