

10th. Biennial Conference of IAGS, Siena.

*The Aftermath of Genocide. Victims and Perpetrators, Representations and Interpretations*

The Body as Waste. Effect of Emptiness of Law in Post- Genocidal Instances.

Ana Arzoumanian

## **Law and Literature before Disaster, an Evolution of De-eroticized Bodies**

The law written in verse by Lycurgus and Draco, the Roman law of the Twelve Tables. The Torah for the Jews, where *shir* (the song) represents the inclusion of an individual in history. A Generative grammar, a law-poem which does not tell stories because it is not fiction, but belongs to a different kind. The poem is the moment when metaphors happen; a place that does not invent another world, but which transforms the relationship one has with it.

Poetry was the magic formula for the Romans; the enchantment, the oracle, the prayer; but law too, or more precisely, the formula of law.

With Modernity, the writing of law changed. Under the rationalist models, and in the context of the birth and development of the State-Nation, law focused primarily on written texts. And its writing became the updating of a universal, in the sense that it is not the expression of rhythm any longer, nor the expression of the body, nor a poetic expression. Thus modern law nourishes itself from the actual expression of modernity: the novel.

An order connected to the utopian idea of a rational legislator, unique and powerful like an omniscient narrator, capable of conceiving reality, analyzes and evaluates it, turning it into the regulatory principles of the Code. Let us consider the dissimilar way in which the Torah presents its “stories”, its taste for fragments, and its poetics. The law as narrative goes in parallel with the ways of literature. The figure of the almighty legislator is similar to that of the narrator of great realistic novels, who avoids getting involved in the action, but controls it. An author-legislator assumes, in Flaubert’s words, the point of view of a god. A law made up of positive Rules, a set of descriptive propositions of a factual situation.

If we understand law as praxis, the aesthetical hypothesis constitutes, builds form. “Constitutions are the mythologies of modern societies,” Rousseau says. So in the history of great declarations of rights, we find a story that evokes that which constitutes the

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highlight of the community: a revolution, a declaration of independence (Declaration of the Rights of Man and Citizen, 1789; Universal Declaration of Human Rights, 1948). This is what Dworkin, the jurist, called “a chain novel”.

The technological advances of the 21<sup>st</sup>. Century, the decline of the notion of sovereignty and State-Nation, the reformulation of the concept of authority and property, generate a new structure in the hierarchies, both of the author and the reader. The figure of a narrator who knows everything has disappeared, and also the unity of perspective and the linearity of the narrative. The individual look is multiplied; the subject himself loses his centralism and is identified with only one identity, leaving an empty space in the sovereignty of the stories, only to become an outsider and multiple too.

Actors from different backgrounds interact in law, texts from various sources are intersected (perhaps a return to the net-like structure following the Jewish Torah style).

Undefined text structure. Written and over written volatile matter. The eclipse of the unitary code. A body affected while flowing through a culture whose grammar does not revolve around the verb “to be”, and the identity machinery. On the one hand, the mechanisms of control and the vigilance committees, on the other hand, the wish to escape from the vital lessening implied in terror and crisis as ways of governing.

“Words to fascinate, stanzas on disasters,” writes Gottfried Benn<sup>1</sup>. The notion of catastrophe apparently emerges when man begins to question himself. The West is based on a catastrophe: the Flood. There is a way to remember our strangeness about ourselves and to become more evident in the presence of that “other”. The unthinkable may happen, and it breaks the norm.

That what is normal (the norm- codification) is surpassed by catastrophe and it demands from us to position ourselves in a different way before the fact. Not just the mere description of law, but an action: the poetic expression. It is here where the course of erotic splendor and the erotic display merge with the catastrophic moment. And thus the

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<sup>1</sup> Quoted from: Magris, Claudio. *Literature and Law. Before the Law*. [Literatura y derecho. Ante la ley]. Sexto Piso. Mexico, 2008

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incandescence of the body takes place, and the body is transformed into an ultrasensitive surface.

At that critical time, before the modern narratives<sup>2</sup> were born in the nouvelle, *Justine*, Sade confesses, “Looking at Etna one day, with its breast vomiting forth flames, I wanted to be this famous volcano.” Catastrophe and erotic display are coupled here. This is not a disaster management, but a dialogue with things precisely where destruction is. Beyond the Age of Enlightenment, subversion through excess<sup>3</sup>.

### **The Therapeutic Role of Law. The Legal Proceedings on the Seized Body**

The judicial process is an official act where three different parts are involved: the prosecutor, the defendant and the judge. According to Pierre Legendre, the purpose of criminal justice is not to regulate social fear towards the murder and the murderer, but to try to retake a discourse that was broken by the crime. If the industrial order tends to rule “parts”, fragmented beings, non- individuals; judgment acts as the founder, restoring what has been separated. The judicial process, as the third institutionalized part, binds each individual and its shattered social bond.

The legal area, as ritualized space, tries to make the discourse of the third part visible, efficiently for the defendant and meaningfully for society.

Considering the soothing function of the word, its constituent value, it is important to reflect on the therapeutic role of law<sup>4</sup>. On the grounds of the subjective status of the individual, the law aims at the possibility to state itself about a pure fact. When the judicial instance fails or when it is missing, whether from ineffectiveness of court or the lack of it,

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<sup>2</sup> Both novel and codified law, in the way of Napoleon’s Code, should be understood as modern narratives

<sup>3</sup> Le Brun, Annie, *On n'enchaîne pas les volcans*, [No se encadena a los volcanes. Editorial Argonauta. Buenos Aires, 2011]

<sup>4</sup> Legendre, Pierre. *The crime of Corporal Lortie*. [El crimen del cabo Lortie. Siglo Veintiuno Editores. Madrid, 1994].

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the possibility to express —which implies the oxygen and rhythm of a society— is mortgaged.

The process fixes the crime by both giving it illegal status and by notifying the author; it puts the murderer or the murderers in the discourse of debt by imposing payment to the perpetrator or perpetrators of the crime. The judge thus separates the murderer from his crime. So when the judicial instance fails or when it is missing the result is essentially the destruction of the metaphor; the impossibility of “the body to dislodge”<sup>5</sup>. Being the creditor signifies being the creditor of those names that become visible in the law, and of the operation of the mechanism proposed by the State and Law.

Society should not be entered in the accounts, but should be bind to a group, in a historical constellation of distinct individuals. The legal exercise distributes places; it declares, it states places that are bodies.

Genocidal practices together with their concentration and extermination processes spread out their acts of reification. Once the appropriation takes place, genocide assumes control, destructs, exterminates. Reduced to an organic life, without the tools of the stories of law in a court which is not yet constituted in order to say what has happened, the survivors and the generations that follow present their bodies as an evidence.

From Lemkin’s definition that typifies genocide as a crime, to the sociological interpretations of this definition, that include in the action the physical or civil killing of a group, a collective within society, the 20<sup>th</sup> Century has been witness to a great number of practices of annihilation of social vitality, of the loss of social relationships with contemporaries and of the breakdown of the transgenerational memory. Practices that far from being a sign of the past follow their course under a war structure infringing pain on bodies exposed to torture, turning the body into a weapon against itself, generating behaviors that fix the body as “the enemy” in counter-terrorism practices.

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<sup>5</sup> Legendre, Pierre. Op. Cit.

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### **Militarization of a State. Pornographic Relationship with the Bodies**

To desensitize. Desensitized. Joanna Bourke analyses the training manuals of the British Home Guard where they propose that militia should themselves try “the endurance of a body” by using knives on dead animals to demonstrate the strength required to stab them<sup>6</sup>. The use of weapons as an instrument, the invention of torture as the means to “democratize” groups, implies —like war— the destruction of civil society. Torture creates the enemy within, causing the self-destruction of a civilization. The “drama” of torture happens in a few rooms where destruction is exercised on the body, and the action is symbolic<sup>7</sup>. The destructive power of war is imitated, but instead of destroying specific places like streets, factories or schools, what is destroyed is the way in which these are seen by the prisoner’s mind.

“When I was in prison I learned/ for thirteen years/ that this is a world of bodies/ that each body has a unique strength/ torturing alone with itself/ tearing/alone, I tell you, in the middle/ of a sea of walls”, Peter Weiss, in Marat-Sade<sup>8</sup>.

To get rid of people, to empty nations of their bodies is the aim of the state of war. Both in the 19<sup>th</sup> Century war and in the states of war, torture is functional; the realness of pain on the bodies shapes the realness of the regime.

Military tactic training manuals instruct them in a face to face the dismembering that threatens individuals, analogous to pornographic stories. Fragmentation and dehumanization, typical of porn, are processes which are rooted in the ideology of Modernity, an ideology that culminated in the Holocaust and continued developing in the state of war of the existing counterterrorism. The military strategy developed the illusion of control and acceptance<sup>9</sup>. There is a high amount of passivity produced over an infinite distance that separates the dominated individuals. The troops, a mass of flesh hurled to

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<sup>6</sup> Bourke, Joanna. *An Intimate History of Killing: Face-to-Face Killing in Twentieth Century Warfare*, [*Sed de sangre. Historia íntima del combate cuerpo a cuerpo en las guerras del siglo XX*. Crítica. Barcelona, 2008]

<sup>7</sup> Scarry, Elaine. *The Body in Pain*. Oxford University Press. New York, 2010

<sup>8</sup> Weiss, Peter. *Marat-Sade*. Adriana Hidalgo Editora. Buenos Aires, 2010

<sup>9</sup> Claramonte, Jordi. *What a body is capable of. Essays*. [Lo que puede un cuerpo. Ensayos de estética modal, militarismo y pornografía. Infraléves. Murcia, 2009]

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clash, a pile of bodies governed by the strategist who wants to gobble the enemy up. A pornotopy, the machinery which produces victims from societies at war, or collectives in post-genocide positions, where the absence or failure of justice puts the individuals in the place of victims ad infinitum. Violence and dehumanization must be “displayed”, exhibited, in the same way it is shown by the pornographic look; but not towards its partner but to the undefined third person, undetermined, the voyeur camera.

The depletion of bodies to weight, volume, the degradation of the individual to geometry. The mechanical apparatus of the military organization is installed there where the effects of genocide still result in destruction, each time a therapeutic narration is not pronounced. The militarized artifact produces and distributes the denouncing want of exhibition.

If there is no independent experience of the ordained mechanisms of grammar, the plot and the genre, at the moment of speaking, of giving account of the act of killing, language becomes an “operator of visibility”, an abject writing where seeing means knowing. The camera-writing reveals the intimate; it opens privacy to a public scene, building a legal and political identity on behalf of the intimate that has been revealed.

When military technology prevented combatants from “seeing” the effect their weapons had, when this face to face with the enemy vanishes, turning the enemy into the object of violence, the terror out of the scene, when looking at the camera, the pornographic frame was set, sustaining such brutality where there is no possibility of coming back home since the battlefield has been extended to the threshold of our own homes.

“In the green din of post-Soviet comfort where /every third channel was porn and the arguments /about ethnic cleansing were spliced by /the disco-falsetto of the Bee Gees,” Peter Balakian, in Sarajevo<sup>10</sup>.

Once both the legal scene and the court scene are deactivated, the survivor remains in a subjective position becoming a permanent testimony. A war of looks: to produce an imaginary of destruction and atrocity. “Haven’t they seen anything? I will force them to see

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<sup>10</sup> Balakian, Peter. *Ziggurat*. Phoenix Poets. The University of Chicago Press. Chicago, 2010

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destruction and atrocity; I will put it before their eyes, and I will keep their eyes open as long as it is necessary, like an operating table<sup>11</sup>.” To watch the very destruction of the eye.

**From crime that is chronic to the “piling up of bodies”. When, after catastrophe, time does not originate law**

As far as there is no ruling on genocide we are making reference to a crime that becomes chronic. And even though we can categorize some literature or some artistic expression as post-Holocaust, technically we cannot define several of the artistic responses to genocide —as for example the Armenian genocide— as post-genocide responses because the crime is non extinguishable, and if it is not judged it continues to happen. However, the place from which the survivor is writing belongs to a stretch of time where “post” —what follows— has to do with the collision of “Now” and “Once”<sup>12</sup>. As Georges Didi Huberman says, “Time is disturbed.” And he then asks himself, “How can the story of a corpus be done where nothing is dated?” Because “the thrown out bodies/ have not yet been assembled / no one has listed them/or counted them/ no one has gathered/ the debris,” in *Blood Wedding Diaries*, by Tawfiq Zayyad<sup>13</sup>.

Crime is chronic in the emerging of the voice that is interconnected with the erasing of the corpses of the victims<sup>14</sup>. This chronicity does not include a return to war, because there is no coming back. The West is build up from a narration made up by the words of he who returns from war. The *Iliad* is followed by the *Odyssey*, and the corollary of the wrath of Achilles is Ulysses desire to return to Ithaca. We come back with the word<sup>15</sup>. In the *Iliad*, Patroclus represents the second in battle, Achilles’ double rite, and the one called

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<sup>11</sup> Nichanian, Marc. *La perversion historiographique. Une réflexion arménienne*. Lignes. Paris, 2006

<sup>12</sup> Didi-Huberman, Georges. *Before time*. [Ante el tiempo. Adriana Hidalgo Editora. Buenos Aires, 2006]

<sup>13</sup> Zayyad, Tawfiq. *Amman in September and other poems*. [Ammán en septiembre y otros poemas. Hiperión. Madrid, 1979]

<sup>14</sup> Le Brun, Annie. *Soudain un bloc d'abîme, Sade*. [Sade. De pronto un bloque de abismo. El cuenco de plata. Buenos Aires, 2008.]

<sup>15</sup> Davoine, Françoise; Gaudillière, Jean-Max. *History and trauma. The madness of wars*. [Historia y trauma. La locura de las guerras. Fondo de Cultura Económica. Buenos Aires, 2011]

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*therapon*<sup>16</sup>. Therapy as the second in battle, the therapeutic role of law like the second abandoning the scenery. No “comrade in arms” because no one can sing any longer, “Sing, O goddess, the destructive wrath of Achilles,” from the *Iliad*, because there is no place for singing cause no one is coming back. In this “abundance of the bodies”, in the survival mechanism that is raised against the barbaric perversions, art makes death its companion. It is no longer the morbid fascination, but a dimension called “expectancy”, somebody else holding the baton, somebody feeding, soothing, the more heat of a body, when in normal times this would be close to the notion of what is promiscuous<sup>17</sup>.

**Literature, a field for the survival of the remains. A journey along *Vidures (Remains)*, by Denis Donikian**

A work of art is not only a testimony, the setting for the memory of trauma. It also has a far more subtle and paradoxical function, that of “generating” the trauma. In times of chronic crime, in a state of war, in that post-genocide moment where the subsequent only speaks of the passing of time without judicial or political implications, the narratives of a collapsed social interaction revolve around the construction of heroism.

The photojournalist Elizabeth Herman points out in “The Stories We Tell”: “If we have glorified narratives, if we have heroes who are going off to fight, there is no space for trauma, no space for individual or ambiguous experiences<sup>18</sup>.”

As trauma is not installed to occupy that zone of constant besieging (by the unfair, by the threat of power), the response to calamity given by art as against the war machine is not shame or humiliation, as it is in Holocaust literature. This is because social production focuses on the heroic cult and the ancient worship.

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<sup>16</sup> Bogado, Fernando. *The Ballad of the Soldier [La balada del soldado*. Página 12. Sábado, 24 de diciembre 2011]

<sup>17</sup> Davoine, Françoise; Gaudillère, Jean-Max. Op. cit.

<sup>18</sup> Herman, Elizabeth. *The stories we tell*. Blog: elizabethderman.com

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“We’ve been harped on with narcissistic songs to block the noise of our mutual repulsions,” Denis Donikian says in *Vidures*.

The novel “Remains”, by Denis Donikian, begins with verses from the liturgy, “Lord, have mercy! Lord, have mercy!” And the song seems to be addressed to the writer himself as the text asks for mercy and compassion.

“Nude, legs apart, Gam,” aiming his sex at Yeveran and urinating. “Gam” is the main character of the book. His name is an allusion to the Diaspora word *gam* or *kam* in Armenian that means: “I am, I exist” but that also alludes the linking word “or so”, “or”, when he asks himself in Chapter 29, with or without condoms, and the Armenian character says, “We do it without. That is the privilege of the role. Otherwise, how would our nation compensate for the victims of the genocide?” He explains the “I exist” or the “They do not exist.” The fact that the character is called “Gam” instead of “Kam” (as in the Armenian language spoken in Armenia), he clearly aims the text at the perception of a city (Yeveran) from the point of view of the survivor, from the Diaspora. Another novel, in this case about an Armenian from Armenia, Vaharm Martirosyan, does not understand the bodies as remains but as if they were suffering from a “landslide” (the disintegration of the Soviet Union, the shifting of borders), and he turns the human to the condition of annelids, because they must, like wormholes, cross a gorge of land travelling from one end to the other<sup>19</sup>.

The text is placed in a paradigmatic geography of desolation, in the model neighborhood of Noubarachen, between the cemetery and the trash dump. A cemetery on sale.

Culture loses its rights on the waste. It worships the body, losing its rights on the remains. Art echoes this moment. The Armenian poet, Naira Harutyunyan, describes her body as waste, and says in her poem “After war”, “They did not ruin me/ they conceived me as a Ruin;” or “You knock the body down, search in the trash. I sing to you medieval

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<sup>19</sup> “No one should believe that it is easy to be in the middle of the landslide. You do not know how to place yourself to be able to breath and to avoid your nose and mouth of being filled with earth”, in Martirosyan, Vahram. *Glissement de terrain. L’instant même*. Les 400 coups editions. Paris, 2007

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songs of serfdom when I'm coming down the mountains. I sing to you among the burning of plague and the clamor of hunger", in Ana Arzoumanian's "The Grenade."

"Our land has devoured us and the ceilings have plunged into our bodies," says Denis Donikian, only to ask himself later, "What did we save from the rubble?" "Books", he answers, "family photographs and two portraits: one of Stalin and another of Christ". In keeping with the play "Golgotha Picnic" where the Spanish Rodrigo García confronts the spectator with ghosts, and makes a massacre with the remains of Christ in such a way that his company has been called "The Butcher's". This is the naked display of waste.

"A country that celebrates their deceased four times a year, plus the mass meeting at the monument in remembrance of the genocide in Tzitzernakaberd Hill, carrying mourning deep in their soul, their fear of victims in their flesh." Death as food: "Is this not your daily bread? You eat it. Thus, when a mother breastfeeds her baby, she believes she is feeding him," says Denis Donikian. "But no. She is poisoning him."

In the instance of threat, vigilance and terror of war states, not of armies against armies, but of armies against populations; devastation is spread on the community itself beginning with the annihilation of the sexed condition. "Our sex is our pain. Fear has substituted pleasure... Our sex is a filthy wound", Donikian continues. An analogical situation to those experiences depicted in the film "Das Experiment" by Oliver Hirschbiegel, who bases himself on the essay by Philip Zimbardo from Stanford University in 1971, when he attempted scrutinizing the behavior of man before authority and created a game of simulated prison. In that game-experiment the first rule which participants underwent was the loss of civil rights, and they were controlled by humiliation and disorientation. Men were undressed and forced to wear a kind of nightgown. So the victim is considered as: prisoner-patient-woman.

The political catastrophe becomes a weather catastrophe: "showers, communism, winds, pogroms, snow, earthquakes, deportation, arrest, storms, hurricanes, genocide, independence, cold, fumes, mists..." Donikian describes his pathological landscape, a voracious place where men compel nature to eliminate what cannot be humanized.

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The French-Armenian author compares Yeveran, the Armenian capital, to a reclined woman, a living organism. Basically, it feeds, produces energy, acts, and evacuates waste. Everybody gets there; and referring to the Diaspora visitors, “they come and rub their bellies against her in a kind of patriotic orgy.” He compares the Ararat, a national symbol, but under the geography of the Turkish occupation, with an erectile penis. It is, he says, the penis of the people brought up by nostalgia, the symbol of lost virility. We witness stories about a land of rape and crossbreeding, whose account passes through impotence.

“Impotent, eunuch, castrated, soft balls, that is what we have become.” In reference to a country as the depot of young people who want to desert. Masculinity that unable to fertilize the expectant woman, unable to inseminate his land, is given to the other side of expulsion: waste. A land fed on the droppings is not able to “give birth” to citizens but to “push out” slag but not a child. Thus, while the male is described as a eunuch, woman is either the land that produces waste or is the exile and is engaged in prostitution in the executioner’s land. From a perverted perspective<sup>20</sup>, Donikian uses the ideological foundations of the French Revolution, but alters its meaning. So baptism is the founder of the Armenian brotherhood. Brother, the Armenian: *aghpar*, and if we stressed the first syllable *agh*, it would signify waste. So the brotherhood of the carrion, the city: “a body that dilates in purges,” a trash dump.

“A single crime,” Donikian says. “A single crime unpunished and this means deserting all mankind.” The executioners create victims and victims, at the same time, become executioners themselves.

A cemetery overlooking the dump: from the corpses of the genocide to the city as an image of decomposition. Love as the inclusion of the other, one that has been fed on the droppings of a city of droppings, multiplies the leftovers. “If we are not free,” writes Donikian, “it is because our body and our soul cannot find food apt for humans.” Food and its incorporation resemble the sacrificial rites. Rites that in cities of debris are interpreted as the paternal sacrifice of his own child; and this formed part of post-catastrophic literature<sup>21</sup>.

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<sup>20</sup> Le Brun, Annie, *Perverved perspective [Perspectiva pervertida]*. Verdehalago. México, 1999]

<sup>21</sup> Nichanian, Marc. Op. cit

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The novel ends with the same song it is opened with; “Lord, have mercy!” The Christian myth is revisited by the surplus when the surplus is the dead, under the patriotic Armenian adagio, “Unconscious death is death. Conscious death is immortality.” Immortality in death. An unceasing death does not support trauma.

### **From fragmentation to waste, the writer-character as the garbage collector**

The main character in the novel *Vidures*, Gam’, is a writer who walks among the dispossessed leading a dispossessed dance. The writer is between the guard of the cemetery and the administrator of the national dump, in the middle of an “ocean of filth”, where women are aroused by impotent men. A writer that —more than writing— submerges his hands in the dump looking for “empty bottles.” The dump is his exile, the “most rotten corner of our lands.”

An identity that becomes “anti-identity<sup>22</sup>” against the rules of the systems of social, press and political representation; a writer of this time (Denis Donikian making Gam’ say) describes the process of dis-embodiment. Art shows a disfigured work, a cruel writing that derives from the complicity of soma-sema (meaning-sign). Crude words. The political body beyond the notions of sovereignty believed in the fiction of ‘incarnation’ by the prince of the power of the people, a modern version of the Christian Interpretation of the body and its great in-carnating powers<sup>23</sup>.

In a state of war against terrorism stated by the great powers and the condition of *State capture* of the so called transitional economies, the concept of “State capture” where corrupted transactions are above the law, this political moment is similar to post-genocidal stages where no ruling puts an end to the chronicity of time; the artist stands for the insurgent. There is no resurrection. “The verification of our own collapse, because it’s where we start,” as fixed by the collective Tiqqn<sup>24</sup>.

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<sup>22</sup> Grossman, Evelyne. *La défiguration*. Les Éditions de Minuit. Paris, 2004

<sup>23</sup> “de-corporization, the power ceases to manifest the generative principle and the organization of a social body,” Claude Lefort, quoted by Grossman, op.cit

<sup>24</sup> Deleuze-Tiqqn. *Contribution to war*. [*Contribución a la Guerra en curso*. Errata naturae. Madrid, 2012]

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The filmmaker Harun Farocki in his documentary *Inextinguishable Fire* of 1969 exhibits the political function of the work of art in generating trauma. Before the camera, a man asks himself, “How can we show the wounds caused by napalm? If I showed you photos of the victims you would close your eyes, first to the photos, then to facts, and finally if I showed a burned person it would be so hurtful that you would close your eyes to the whole context.” ... “It would be the same as if someone had thrown napalm on you,” Farocki’s script continues to say, as the narrator-actor burns his arm with a cigarette. Then a voiceover explains that a smoke burns at 400° degrees centigrade and napalm does it at 3000° degrees centigrade. Then they throw napalm to an object, and the voiceover says that the object will be completely burnt in half an hour.

The action of burning the actor with a cigarette before the camera follows the idea of immersion that Harun Farocki depicted in his video installation, *Ernste Spiele (Serious games)*. The spectator is confronted to a computer animation, the same that was used by American soldiers in the war of Iraq. So that the action does not consist of representing some kind of military training but it is created by means of the interaction of a war animation. While these videos are used to teach soldiers or to cure them with therapies of emotional immersion through memories, the aim of the installations is to create trauma on the spectator.

After total war there are no exterior wars, no foreign wars; the borders are now inside the cities, everything has to do with the desert border<sup>25</sup>. The control weapons are used to force the individual to interrupt his movements, to immobilize him. Hence, the dump, the sewer filth described by Denis Donikian is the place where the remains of the city are dumped, but from that same place a voice could emerge. The writer-journalist-poet Gam’.

A text made chaste is a violated text, says Stephanie Jed, examining the philological practice in determining the shape of political thought<sup>26</sup>. The toponymy of the landfill does not give way to any kind of resurrection. It is, somehow the closure of Christ like politics.

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<sup>25</sup> Virilio, Paul. *Speed and politics*. [*Velocidad y política*. La marca. Buenos Aires, 2006]

<sup>26</sup> Jed Stephanie. *Chaste thinking. The Rape of Lucrecia and the Birth of Humanism*. Indiana University Press. Indiana, 1989

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What is not profitable there means decomposition. Placing ourselves within the limitations and grasping it, Tiquun<sup>27</sup> states. A device that produces certain bodies as plague: ostracizes, exiles, suppresses.

Insurgent, incapable of being reabsorbed, the artist does no longer depict but intervenes<sup>28</sup>. The Croatian photographer Sanja Ivekovic uses her own body in her installations as “evidence”, in her retrospective *Sweet Violence* she speaks about the disintegration of Yugoslavia, and this is said by “cutting” (the artist cuts with scissors latex masks she wears on her face) in her video called *Personal Cuts*. Howerdana Pindell qualified Kara Walker as a “visual terrorist.” When the suffering of a Negro slave is consumed by the middle class white American, the de-sublimation in Kara Walker, the pornographic instance to achieve the awareness of the spectator, is a form of painting-writing from within violence<sup>29</sup>.

Just as in terror movies the characters face the camera creating terror in the spectator, art picks up the leftovers and publicly shows the remains; that which could only be admitted by the intimacy of the bodies and it becomes political. Perhaps that is why Gam’, the character of the novel *Vidures*, starts muttering, “Lord, have mercy! Lord, have mercy!” and he ends the book with his own words, but reduced, a reduction that is just some suspension points. So Gam’ says at the end, “Lord have mercy! Lord, ...” And those suspension points do not give way to redemption or mislead us into the deceitful virtue of victimization. Three dots one after the other, the loss of continuity of the text (or the skin), the pain shown by the blow, it hurts.

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<sup>27</sup> Deleuze-Tiquun. Op. cit

<sup>28</sup> Dumas, Marlene: “If you are a painter of a figure and you don’t use a model, in the end you have to end up with pornography; the figure doing very strange things, the body doing things that they don’t do elsewhere and anywhere else.”

<sup>29</sup> Walker, Kara. *Narratives of a Negress*. Rizzoli International Publication. New York, 2007

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