vanished surface of the posters, the martyrs are visible and invisible, present and absent at the same time. An image of the past can return in a different form. This seems to symbolise the sectarian dreams regarding Lebanon that the shuhada carry; these dreams originate from the past, where they were conceptualised, and the future, where they should be implemented.

Hadjithomas/Joreige embrace the martyr in *Faces*; unlike Khalil in *White Masks*, they do not become possessed by the ghost or try to extinguish it. They also do not want to use the image of the shahid for political purposes, like the political parties do. Rather, they seem to say that the martyrs can only be laid to rest when the *Ruin to Come* is built, and this can only be done when the martyrs are accepted as what they are: hauntings of the past and the future that disturb the present, but not beings that should be glorified or demonised. However, to identify the martyr's haunting, it is important to differentiate the martyr's image from other images of present absence, meaning from other ghosts. Unlike the missing, martyrs are usually not, latent because their posters were previously visible, and their images also did not withdraw after a surpassing disaster, because they change their form and may have been created as a result of such an event.

4.7 How *Nancy* Shows Us via Appropriation That the Martyr Image Is Fabricated

My interpretation of *Nancy* differs from previous writings on it, which primarily understand the play as a as a reflection on the memory and history of the *Wars*. In contrast, I argued that *Nancy*, via the visual strategy of appropriation, questions the picture and the figure of the martyr and shows us how images of shuhada, as fabricated remembrances, are used in the framework of visual politics.

By selecting underlying images from various parties for the re-made posters, *Nancy* shows that the anatomies of the martyr posters of all sects involved in the *Wars* consist of similar components: the party logo, other symbols, slogans, and an image of the deceased. All sects, in an act of uncritical appropriation, turned ID photographs into images of martyrs after the death of the referent. Unlike the parties, *Nancy* does not copy or replicate these images, but transfers them from the context of visual politics into critical art. Images of martyrs speak only when embedded in a truth claim. This has also been pointed out by Tony Chakar in *Four Cotton Underwear for Tony*. Simply by replacing one or a few elements, an image can become a picture for a martyr of another party. The imagery of the martyr, although of course differing with regard to religious or sectarian-cultural peculiarities, is in its basic structure the same among all Lebanese factions.

Also, the same photograph can be presented as an accusation image or as a trophy image, depending on who is publishing the poster with which intention,

as *Nancy* reflects via a press clipping showing a scene of atrocity. Furthermore, by announcing the living as martyrs, *Nancy* and Mroué's non-academic lecture *The Inhabitants of Images* demonstrate that an iconic and indexical image does not establish a truth claim, as it always depends on the context in which a picture is read. Concerning the *Wars*, this has already been addressed in Maroun Baghdadi's movie *Little Wars*.

For each of the militias, when issuing posters of ordinary martyrs, it was not of primary relevance whose image was in the poster as long as there was a photograph that 'proves' that someone had died for the group, as *Nancy* shows by re-using the same image for different deaths. The arbitrariness of the martyr's face is also addressed in *Inhabitants* and in Joana Hadjithomas/Khalil Joreige's *...A Faraway Souvenir* by undoing the martyr's individuality. This turns the shahid into a currency for the militia in a competition for shuhada.

Usually, a martyr is perceived as a perpetrator by adversaries, who often have their own (counter-)martyrs, as we have seen via the images and stories of Rabih and Hatem that accompany clashes before and during the Battle of the Hotels. The fact that not every group recognises the same dead as shuhada is manifested through incidents such as SSNP members burning an image of Bachir in front of the AUB.

Sometimes two groups proclaim the same shahid, as narrated in an anecdote by Ziad, whose martyrdom was claimed to be Hezbollah's as well as Amal's. This reflects metaphorical battles fought over ownership of the martyr, as is visible in the Instagram pages of the different parties, where martyrs of other groups appear.

Not all martyrdoms are remembered equally, and martyrs, like the wreckage of the *Wars*, can be divided into ordinary and celebrity. *Nancy* addresses this fabricated hierarchy of shuhada via the choice of underlying images, the dis- and re-appearance of elements in the posters in the Blue and Green Groups, and the showing of Bachir and Hariri on all four screens instead of only one. In particular, the deaths of these two men had severe consequences for Lebanon, and their images elicit strong emotions among their followers until the present day, as we have seen not only via the textual plane in *Nancy* but also in Ziad Doueri's movie *The Insult*. This is because these martyrs carry the dream of the faction for which they died. Especially when appropriating images of celebrity martyrs, there is a danger that the image will strike back, meaning that it becomes an unwanted glorification instead of a critical engagement, as I have shown with the depiction of Bachir in Alfred Tarazi's *Beirut Zoo*.

Celebrity martyrs, as *Nancy* and Ari Folman's movie *Waltz with Bashir* point out, are visualised and venerated like pop stars. This stands in contrast to the missing. Although it is likely that the disappeared also died a violent death, they are absent from the walls, as shown by the blue monochrome accompanying Lina's kidnapping in *Nancy*, which I linked to Walid Raad's/The Atlas Group's *Secrets in the Open*

Sea. Also, a scene in Ghassan Halwani's movie *Erased,_Ascent of the Invisible* reveals the constructs of the figures of the martyr and the missing, and Hadjithomas/Joreige visualise the vague whereabouts of the disappeared in *Lasting Images*.

Not only hierarchies of memory are fabricated, but also performances of gender, as we have seen via Lina's posters. Men are portrayed as martyrs in significantly more cases than women are. The urge to fabricate heroes when men die and to label women who die as victims is also revealed in Lamia Joreige's *Objects of War*, Mroué's *Inhabitants*, and Hadjithomas/Joreige's *Memory Box*.

Through the appropriation of the hypermasculine format and Lina's cross-dressing, *Nancy* also caricatures how the militias wanted to 'sell' the image of a man with exaggerated masculine traits and how they tried to awaken desires among young men to become like the poster boy and join a militia. Thereby, the posters function in the same way as commercial advertisements, with the party logo as branding. At the same time, through the friction of the visual and textual planes, *Nancy* demonstrates—like *Massaker* by Monika Borgmann, Lokman Slim, and Hermann Theissen and *Three Posters* by Mroué and Elias Khoury—that the hypermasculine hero exists only in the image and is actually a human being with feelings.

I have further suggested thinking of the martyr as a spectral ghost, which *Nancy* does not fully reflect. However, *Faces* by Hadjithomas/Joreige visualises the martyr as a Derridean specter. By re-tracing the process of fading and returning elements in martyr posters, *Faces* shows us that shuhada are both visible and invisible, absent and present, revenant and arrivant at the same time. Crucially, *Faces* visualises that the images of martyrs are spectral and not latent, such as the images of the missing because the posters of the martyrs were already here and did not emerge from an invisible position. *Faces* also shows that posters of martyrs are not images that withdrew past a surpassing disaster but still look the same—such as those shown by Walid Raad/The Atlas Group in *Appendix XVIII*.

Shuhada are often surrounded by rumours, and *Nancy* tackles this fact with the story that Rabih tells the audience about his death at the Holiday Inn. There are no historical accounts of Ahrar fighters plummeting from the building, as Rabih claims has happened; hence the account that Rabih tells is unlikely—but not impossible—to have taken place as such. Also, the fact that *Nancy* indicates dates that not always correlate with historical events and that certain episodes of the play evoke anecdotes that can be found in literature—such as Ziad's death in the Sannine Mountains, which is modelled after a story in Elias Khoury's *White Masks*—means we can never be sure if what the martyrs tell us is true, untrue, or partly true.

The notion of time is also relevant because *Nancy* draws parallels between martyr posters and the Holiday Inn and Murr Tower by depicting the two ruins in posters juxtaposed with shuhada. Wreckage and martyr embody the unfinished business of the *Wars* until the present day, and both are prematurely historicist because, even though they are framed as past, they also belong to the present.

Polysemic emotions are attached to both ruin and image, which turns them into untouchable elements, as I have demonstrated with the reactions to the interventions of Jad el Khoury at the Holiday Inn and Murr Tower.

Through the depiction of contemporary bodies of the actors, but also by using only the most recent versions of the party logos and other symbols, some of which—such as the dagger cross—were barely employed during the alleged time the posters were issued, the play hints at the non-linearity of time, the presentness of the posters, and, by implication, the unresolvedness of the *Wars*. This leads to the constant creation of new martyrs, such as at the shooting at the Arab University, the incident with which *Nancy* ends. If the martyrs, like the wreckage of the *Wars*, are rendered past, it is impossible to address the negativities of the present, as the awareness that they also belong to the realm of the now can never be achieved. This consciousness is necessary to build the *Ruin to Come* conceptualised by Sadek. Mroué also said something similar in an interview when he claimed that it is necessary to confront

> the different Lebanese histories with each other, not to point a finger towards them by saying that they are full of contradictions and fabrications and they are not objective and all written for the sake of their own ideological purposes, etc. No. This was not the aim at all. On the contrary, it was, and it still is, an attempt to put them together, to try to listen to each one of them carefully and understand their logics; to comprehend their refusal of each other and their fear of that 'other'.[703]

As I stated in 3.1, today's problem with the *Wars* in Lebanon is not amnesia but divergent sectarian memories. *Nancy* does not condemn these memories but rather accepts their coexistence.

Also, the Lebanese Army seems to have reflected the coexistence of different martyrs, probably unconsciously, in a poster, which I will briefly introduce to underline the relevance of the points discussed in *Nancy*. The poster in *Figure 4.81* shows just over one hundred faces of people who have died in Lebanon in the last hundred years. Below a blue sky with white clouds, the top edge of a wall is visible, suggesting that these photographs should symbolise posters. In the top right, the logo of the Lebanese Army is depicted. It consists of two crossed swords, two wings, and an anchor, crowned by a cedar and encircled by a laurel branch with the words 'Honesty, Sacrifice, Loyalty' below.[704] On the left of the logo, bold white text reads 'All of Us for the Homeland', which is also the title of the national anthem.[705]

703 Hlavajova, Winder, Cosimas, 'In Place', 16–17.

704 'The Army Insignia', Lebanese Army, https://www.lebarmy.gov.lb/en/army_s_logo.

705 The Lebanese anthem was written between 1932 and 1934 by the Maronite poet Rachid Nakhleh; see Shehab and Nawar, *Arab Design*, 112; Salibi, *A House*, 29.

Like *Nancy*, the army poster shows martyrs from different sectarian groups. The army is Christian-commanded but includes soldiers of all sects and therefore has a certain interest in presenting itself as an organisation that does not have any sectarian differences but rather enforces the idea of one nation.

The arrangement of the faces does not differentiate shuhada regarding sectarian affiliation, religion, or time of death. For example, there are many people in the second horizontal row from the top who were assassinated or killed. We see a black-and-white photograph of Riad al Soloh (d. 1951), Lebanon's first prime minister and therefore of course Sunni, wearing a Tarboosh (a high hat). Two images right of him is Francoise el Hajj (d. 2007), a high-ranking Maronite army general, wearing an army uniform. Again, two images right of him is Hariri (d. 2005) in his usual business outfit. Next to him is a black-and-white photograph of the PSP leader Kamal Jumblatt (d. 1977) and again next to him we see Bachir's nephew Pierre Gemayel (d. 2006), a Kataeb politician, smiling in a shirt. Next to him is Wissam Adnan al Hassan (d. 2012), a Sunni general of the Lebanese intelligence service, wearing glasses, and a photograph of Dany and Ingrid Chamoun with the couple's two children (d. 1990). Next to them is a photograph of Hassan Lakkis (d. 2013), a Hezbollah military commander, in combat gear. Two images right of him is Nasrallah's son Hadi (d. 1997) wearing an olive cap and a keffiyeh. And again next to him is Abbas Mussawi (d. 1992), Hezbollah's former secretary general, wearing glasses and a turban.

Fig. 4.81: Lebanese Army, *All of Us for the Homeland*, 2010s, 48 x 33 cm, Poster, American University of Beirut/Library Archives.

Like *Nancy*, the army points to the varied nuances of martyrdom. A dead civilian is visible in the top row, where an iconic photograph of the 2006 War, in which a screaming man is carrying the body of a girl, is included. Istishahid Bilal Fahs is depicted on the far-right of the bottom row, and celebrity martyr Hariri is shown in the second-to-top row with the same image that was used in *Nancy*. Six images to his right, we see the fighting martyr Lakkis. Yet types of martyrs not addressed in *Nancy* are also depicted. For instance, uniformed Red Cross workers are scattered across the image, and intellectual martyrs also appear: the journalist Samir Kassir can be seen in the second-to-bottom row (to the right of a black-and-white photograph of istishahida Lola Abboud), and the bearded thinker Mahdi Amel appears in a black-and-white photograph below Kassir.

Just as the actors in *Nancy* all meet at a common place, namely Murr Tower, these martyrs are gathered in the army poster, where, as in the play, certain symbols can be encountered. The Lebanese flag is the most prominent emblem; it points to the desired unification of Lebanon, which the army advocates. Other visible symbols are the Hezbollah logo in the second row, as well as the LF cedar and the Amal logo in the bottom row. The use of these symbols in one image hints, like *Nancy*, at the fact that all parties used a similar strategy of symbolism as branding.

As in *Nancy*, most of the photographs in the army poster are ID images that, after the death of the referent, were turned into pictures of martyrs. And as in the play, other kinds of photographs are visible, such as the family photograph of the Chamouns.

Unlike *Nancy*, however, the army's poster does not address hierarchies of martyrdom. Hariri and Bachir—who is depicted, one row below Hariri, with his daughter Maya, who died one year before her father in a car bomb attack that was directed towards him—are shown in the same white frame employed for all the other martyrs.[706] However, the gendered distribution of martyrdom is reflected in the army's poster, as significantly more men than women are visible. The image of Ingrid Chamoun points to the women who were massacred at home during the *Wars*, while a black-and-white photograph of LCP member Lola Abboud in the fourth row from the top represents the female istishahida. Hypermasculine martyrdom is also partly performed in the army poster, as only men are shown wearing sunglasses and in military clothes. The missing are, of course, absent.

According to the truth claim of the army, all those depicted are martyrs. But, unlike *Nancy*, the army does not critically question the figure and the image of the martyr. It seems that the goal of the agglomeration of photographs of the dead is to promote national unity by announcing that all parties have paid a price in martyrs. Here the shuhada are not divided into martyrs on one side and counter-martyrs

706 However, Bachir's photograph is slightly larger than most of the others—although this might be caused by the landscape format. Bachir is also positioned near the poster's centre.

on the other, but their images, when seen together, act as the common ground that unites all Lebanese sects. By showing them in this way, it could be argued, society should be persuaded to follow the path of the martyrs in this poster, namely, to stand next to each other instead of opposing each other. This path would also be the desired outcome of the *Ruin to Come*. The army is here presenting an imagined future, of which the martyrs are Sadek's 'cornerstones'.

At the same time, this poster, like *Faces*, could be read as an attempt to put the ghosts to rest, as the depicted are neither demonised nor glorified. Rather, their presence is acknowledged. Their status as arrivants carrying a sectarian dream is intended to be extinguished by showing them all in the same image in the same size, as if the army tried to say they all died for the same cause. For Lebanon.