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Nota di contenuto	Frontmatter -- Acknowledgements -- Abbreviations -- Figures -- Contents -- 1. Introduction -- Description -- 1.1 An Underview of Pictures of the (Un)Dead in Beirut -- 1.2 Through the Chapters -- 1.3 Research in a Context One Has Not Been Socialised in and the Author's Background -- 2. The Martyr and the Picture -- 2.1 Constructing the Martyr -- 2.2 The Dead Are on the Walls: Re-Tracing Images of Martyrs in Lebanon -- 2.3 Martyrs and Posters in Lebanon -- 3. Introducing Nancy and the Play's Context -- 3.1 Beirut's Art Scene and Contemporary Lebanese Art Discourses -- 3.2 About Nancy -- 3.3 Reading Nancy as an Interplay of Text and Image -- 3.4 Nancy as Mroué's Most Evasive Artwork on Martyrdom -- 3.5 Four Sectarian Martyrs on Their Way to Murr Tower: The Protagonists, and the Historical Background of Nancy -- 3.6 Martyr Posters from the Wars and Their Appropriation in Nancy -- 3.7 Similar Stories, Similar Visuals, and a Common Meeting Point -- 4. Appropriating and Questioning Images of the Sectarian Martyr in Nancy -- Introduction -- 4.1 The Sectarian Use of Logos, Symbols, and Slogans -- 4.2 The Martyr and the Photographic Image: Indexicality, Iconicity, and Truth Claims -- 4.3 Constructed Nuances of Visual Memory: Hierarchies of Remembrance and the Oblivion of the Dead -- 4.4 Gendered Martyrdom: Performances in the Image After Death and the Martyr Poster as an Advertising Image -- 4.5 Premature Historicist: The Martyr Poster and

the Ruin as Presents Framed as Past -- 4.6 The Time Is Out of Joint: The Martyr as a Spectral Ghost -- 4.7 How Nancy Shows Us via Appropriation That the Martyr Image Is Fabricated -- 5. Images of the Dead Around 4 August 2020 -- 5.1 Coexistence: Sectarian Martyrs, the Martyrs of the Thawra, and the Dead of 4 August -- 5.2 Artistic Reflections of 4 August -- 5.3 A Continuation of Violence, Ghosts, Ruins, and Impossible Truths -- 6. Martyrs and Other (Un)Dead in Beirut and Beyond -- 6.1 Nancy and the Construction of Images of Martyrs -- 6.2 Old and New Pictures of the (Un)Dead: Beirut 2020–23 -- 6.3 Looking Further: Martyrs in Northern Ireland -- Afterword: An Ongoing Mass Production of Martyrs and a Stabilised Dystopia -- After the Afterword: War Again -- Bibliography

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## Sommario/riassunto

Martyr posters are more than obituary images – they can act as visual politics. Focusing on Rabih Mroué's play *How Nancy Wished That Everything Was an April Fool's Joke* (2007), Agnes Rameder analyses how contemporary artists question and appropriate Lebanese martyr posters. By linking the posters from the Wars in Lebanon (1975-1990) to contemporary posters, she shows that these images continue to the present day, that martyrs are still created and that deaths, such as those who were killed in the explosion on 4 August 2020, are still visually remembered. This study does not focus on how such pictures are perceived by a Western audience but delves into the use and abuse of martyr posters that were intended to be shown to the Lebanese.

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