

Narrative Politics in the Discourse of 9/11 in the Novel of Joseph O'Neills in Netherlnds

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ABSTRACT

This paper discusses Netherland with particular consideration paid to how post-9/11 New York City can be transformed in a narrative that stresses its diverse, multi-ethnic and multi-cultural character. At last, the present proposition goes for including the talked about books into a discourse with respect to the job of fiction in the crucial procedure of re-arranging individual and collective national identities by recognizing their hybridity and in-betweens. Because of the combination of various approaches in this project, the sources that are employed to help the commentary did in the theory include space and urban speculations, insightful and journalistic commentary on post-9/11 literary production, just as social and cultural hypotheses focusing on national identity and transnationalism.

KEYWORDS: *Terrorism, Trauma, Fiction, Identity, Mourning*

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Geo-Political Developments

The 9/11 assaults have considerably influenced open enthusiasm for their own historical past. The comparison of 9/11 with different disasters that caused mental stun and filled in as historical defining moments, for example, the sinking of the Titanic, the assault on Pearl Harbor, atomic bombings on Hiroshima and Nagasaki, tidal wave in South Asia, and Bhopal disaster in India which feature the irrational startling quality and capriciousness of the occasion. It likewise shows up very interesting when numerous individuals locate a parallel between the fall of Rome and America after 9/11. In any case, on the off chance that we look down the line of world history, one can comprehend that it was in Europe terrorism initially started. It was amid the Reign of Terror in France the principal utilization of the terms terrorism and terrorist were recorded in 1795. Afterward, the utilization of the word terrorist was recorded in 1866 referring to Ireland to signify hostile to government activities, and in 1883 referring to Russia. In Germany, Islamic radicalization is by all accounts chiefly coordinated towards Muslim populated nation Turkey.

The cutting edge terrorism is said to have been emerged amid the Second World War. A few researchers have labeled Stalinist Soviet Russia and Nazi Germany as terrorist countries for their routine with regards to orderly viciousness and terrorizing. There were sure issues that prompted terroristic activities between the USSR and Ottoman Turks over the district when the World War II: Turkey's proceeded with association with Germany, the obstruction of the United States for Turkey and Germany's

invasion of the Soviet Union in 1941 where Hitler and other Nazi pioneers began extermination battle that prompted the renowned holocaust. Many have looked at 9/11 with the holocaust as far as terror and trauma and passing and enduring the episode has caused.

The subsequent Cold War between two super powers of the world - the US and the USSR – representing two conflicting ideologies made geopolitical division on the planet. Waleed Hazbun remarks in his "The Middle East through the Perspective of Critical Geopolitics":

With the end of the Cold War and the rise of globalization in the 1990s, the saliency of classical geopolitics seemed to decline as international relations became increasingly defined by global markets, electronic communications, free trade, capital flows, and the erosion of borders. Many observers noted the seeming decline of distance and some even pronounced the "end of geography."¹⁹ A critical feature of American foreign policy under presidents George H. W. Bush and Bill Clinton was the goal of "enlargement," that is the 4 effort to expand the scope of the liberal international order across formerly communist East Europe and the newly democratic, emerging markets of Latin America and Asia.⁽⁸⁾

The transnational nature of the occasion caused reverberations the whole way across the world. The subsequent declaration of the dubious US-drove 'War on Terror' waged in the Middle Eastern nations of Afghanistan and Iraq with the help of numerous European nations and subsequent challenge against such military activity over the

world left the average citizens in bewilderment. The danger of terrorism has additionally caused changes in visa systems, air terminal security, and the appropriation of different policies that have left the general open in confusion. This has prompted noteworthy worldwide consequences. Be that as it may, the immediate effects of 9/11 which includes the rhetoric of the then President George W. Bush; the effects of alleged 'War on Terror'; the dominance of media and the administrative offices that controlled, manipulated and deciphered the mainstream occasion, leading to the formation of the 9/11 predominant narratives; the opinions of various scholars towards the US military activity and consequent post-9/11 condition in America

Media Representation of 9/11

It has been over a decade and a half now after the 9/11 incident; still, the traumatic occasion has been haunting the collective mind of the general population over the world. Without a doubt it is the manipulative nature of media portrayal that has been extremely haunting the populace over the world. The rehashed broadcast of photogenic and horrible images and sound visuals of 9/11 demolition has assumed a predominant job in making 9/11 as a global occasion. Pie-Chen Liao brings up, "Numerous critics have noticed the impression of 9/11 as a noteworthy world occasion is made by the broad communications, whose replayed images of falling Twin Towers and hair-raising inclusion have had a phenomenal effect on the American and global groups of onlookers" (9). The obliteration of the Twin Towers has framed the most conspicuous image of the assaults.

In spite of the fact that the 9/11 assaults focused on various destinations, New York City turned into the focal point of the world after the occasion. Everybody said the world will never be the equivalent. The tumbling down of the photogenic horizon of New York City and photos of the burning towers immediately progressed toward becoming and still remain the focal image of that traumatic occasion. The French cultural commentator Jean Baudrillard in his work *The Spirit of Terrorism* (2002) portrays 9/11 as an "image- occasion," (27) and manifestation of wonderful sight. The terrorists hijacked the media, in Baudrillard's analysis, in light of the fact that the "image consumes the occasion, as in it absorbs it and offers it for consumption" as an "image occasion" (27). So as to stress the rapid publicity of 9/11 Liao statements from Brigitte Nacos' *Mass-Mediated Terrorism*, where she relates the a lot more noteworthy publicity of the 9/11 assaults:

Compared with President John F. Kennedy's assassination in 1963 and the killing of the Israeli team during the 1972 Olympic Games in Munich, to the development of global television networks like CNN and its competitors. She speculates, "It is likely that the terrorist assaults on New York and Washington and their aftermath were the most watched made- for- television production ever" (9).

The confluence of these factors in the rehashed TV screenings of the attacks serves to build 9/11 as an awkward observer occasion, where recognizable proof with image is experienced through complex responses. Said explains: "The national TV reporting has obviously brought the awfulness of those dreadful winged juggernauts into each family, unremittingly, insistently, not in every case edifyingly" (Road

Map 107). The engagement with media seems to end up a point where terror is reinforced, and where confusion about the occasions has disturbed the instances of Islamophobia in the US, and political consequences which include the proceeding with war in Afghanistan. 9/11 subsequently seems to defy its location to a specific time and put, and has implications which rise above the attacks since it has so profoundly affected personal and political scenes after the attacks.

Psychic Trauma

In this political atmosphere, the trauma worldview emerged as the perfect way to securely oblige this open discourse of patriotism and this exaggerated division among good and evil, in the meantime as giving individuals the way to express their personal encounters of torment and pain through the mass media. Be that as it may, the trauma discourse was additionally used to justify the belief system of American innocence, exceptionalism, moral clarity and pre-emptive activity. The stunning, unforeseen terrorist attacks created in numerous individuals an underlying incredulity and passionate deadness, trailed by dread and uneasiness that prompted collective mourning and the idealization of victims, the police and fire officers. Solid patriotic sentiments likewise created and, trying to rebuild lost confidence in the strength of the nation, President George W. Bush defended the position that the United States was an enduring nation that had been assaulted unequivocally for its outstanding nature and good predominance (2003, n.p.). 9/11 was additionally introduced out in the open discourse as a contention among good and evil and a clear division was established among victims and culprits (Bush 2001, n.p.).

America's condition of exemption and its going with trauma discourse and hidden despondency were additionally reinforced by certain erudite people who asserted that, out of the ghastliness of the terrorist attacks, the main good things that could emerge were the finish of the time of irony (Rosenblatt 2001, n.p.; Coyne 2001, 18), the passing of postmodernism, and another "ethical clarity" expelled from pseudo sophisticated relativism (Bennett 2002, 150). Different voices rather defended the requirement for irony and blamed the Bush administration for imposing "another unilateralism" (Fish 2001, n.p.) and "fixed thoughts" (Didion 2003). In any case, it was Susan Sontag, just twelve days after the tragedy, that most clearly denounced the risks of the trauma discourse and guaranteed that the Bush administration and a few media reporters were utilizing a "reality-covering" rhetoric with their discussion about confidence-building and sadness the executives: "Politics, the politics of a democracy—which entails difference, which advances openness has been supplanted by psychotherapy. How about we by all methods grieve together. Be that as it may, how about we not be dumb together. A couple of slivers of historical mindfulness may assist us with understanding what has simply occurred, and what may keep on occurring" (2001, n.p.).

It is unquestionable that mystic trauma is a vital piece of what occurred on 9/11 and a novel dealing with the occasions and their repercussions ought not ignore the household parts of the tragedy. As Catherine Morley puts it, the intensity of fiction "goes well past the barely political" (2011, 720) and ought not forfeit "the residential dramatizations of regular daily existence" (731) for global

systems. Rather, it should combine the restricted and the expansive, the regularly with geopolitical issues. Home, identity and sway are altogether affected by globalization and the last isn't an issue that 9/11 fiction ought to ignore, however it should be drawn nearer without losing the intensity of individual and family dramatizations. Obviously, as a theory of fiction it is difficult to differ with Morley's perspectives yet it is likewise elusive US books that accomplish this perfect combination of the global and the local. This article investigates these possibilities by breaking down Amy Waldman's *The Submission* (2011), a novel that figures out how to combine the global and the local, the deadness of mental trauma with the polyphony of cultural trauma, and which is established both in the local and the personal however does not ignore globalization and the manner in which it influences a wide range of identities. This epic shows trauma in a possibly new manner, giving another path forward to 9/11 fiction which has frequently been trapped in narrowing originations of trauma and the inconceivability of its explanation.

The trauma worldview has customarily been comprehended as hostile to narrative, dealing with silence, deadness, inaction, fear, pain, retreat; the political discourse needs narrative, it makes inquiries, and deals with context, history, viewpoint, activity. Writing has drawn from both, as should be obvious in the trauma novel and the political novel. The cultural trauma novel, then again, combines the traumatic and the political and, as we will see, offers channels that the mystic trauma novel can't give. Amy Waldman's *The Submission* centers around the panoramic and the political, and on the collective and cultural parts of trauma for the nation. *The Submission* is a counterfactual novel composed on the tenth commemoration of 9/11.

Emily Witt opens her survey of the novel for the New York Observer by underlining Waldman's separation from fiction and closeness to nonfiction and journalism. For Witt, *The Submission* is "more a synthesis of her firsthand experience as a journalist than an examination of collective memory" (2011, n.p.). Despite the fact that the facts confirm that journalism and the mass media assume a vital job in the story, it is unquestionable that *The Submission* is an examination of collective memory that deals with how, so as to beat a national trauma, social orders need to recall and incorporate their pain into the nation's legitimate narrative. This is the reason traumatic memory is so open to control, since specific power gatherings may attempt to revise it with the goal that it meets their very own advantages. The entire discourse of patriotism and American Exceptionalism that pursued 9/11 might be perused in this light.

The Memorial turns into a cultural trauma replayed in the public arena by fluctuated weight gatherings: hearers, columnists, government officials, relatives, nonconformists, preservationists, unlawful outsiders, specialists, Muslims, etc. What makes this novel particularly multicolored is the way that inside these gatherings new oppositions and unforeseen unions are established because of social class, sexual orientation or political philosophy. Instead of the personal point of view of the mystic trauma novel, this cultural trauma novel shows how the nation's feeling of collective identity is molded and how trauma and the memory of trauma is happened in the public arena through a

drawn out procedure of collective uncertainty, transaction and contestation over the best possible type of remembrance and the correct method to express misfortune.

American national identity depends on the possibility that one can generally mend and place the past in its legitimate context. Dedications assume the job of encouraging the dealing with the past and the recuperating of the victims (Sturken 2007, 14). Along these lines, Ground Zero is a position of both memory and mourning, a work environment through pain. An official remembrance needs to suit both the individual enduring of the victims and the enduring of the nation. After 9/11 little and unconstrained remembrances emerged around some fire stations, Union Square and Ground Zero. They were basically accumulations of candles, photos, banners, delicate toys and blooms. There were additionally missing publications and dedication dividers. The New York Times distributed the "Pictures of Grief" where victims were individualized and named (2002). As Marita Sturken noticed, this procedure served "to haul these individuals out of a unique image of mass demise and to render them extraordinary, in contrast to any others" (2007, 175). E. Ann Kaplan has likewise commented on how the blurbs of lost individuals stuck along Tenth and Twelfth Streets transformed into a tremendous mutual overflowing of feeling and made unmistakable the requirement for conclusion (2005, 7, 12). In any case, in contrast to these personal dedications, an official commemoration needs to represent the dynamic image of death, it should be sufficiently emblematic with the goal that it implies something for everybody, except it ought to likewise give the immediate victims some acknowledgment and reassurance. It is the sort of remembrance that ought to most likely close the injury of 9/11 on a national dimension.

US' South-Asian Policy: Terrorist Activities in India post-9/11

Riaz puts the 9/11 in perspective from the South Asian, particularly India – Pakistan, point of view:

After the 9/11 terrorist attacks the new emerging close relationship between Pakistan and America was unacceptable by India. It was the Indian claimed that it was one of the first countries to favour the anti-terrorist policies; but it considered Pakistan as the major cause of Indian tension with terrorism. After 9/11 there were number of incidents in India.

Riaz continues his comments: "Since 2001 attacks on Indian parliament and Mumbai terrorist attacks, India has been endeavoring to pronounce Pakistan as a terrorist state" (9)." In help of his contention he refers to Saeed who expresses that after the terrorist attacks on state legislative assembly in Srinagar, Jaswant Singh, the Indian Minister for External Affairs, stated:

We are very clear in India, that the Taliban is a product of the machinery of Pakistan. Pakistan has continued to aid it, equip it, finance it, militarily and otherwise, and continues to do so. The Taliban regime... is really a surrogate for the Al- Qaida....principally promoted from Pakistan and encouraged because of the sheer absence of administrative structure in Afghanistan....they're part of the problem...if you think by eliminating AlQaeda and leaving every other organization intact the problem would have even begun to be resolved, no. (Riaz 9)

With this essential foundation information about political developments in South Asia after 9/11, we presently can proceed onward to the investigation of geopolitical angles in the books picked. Despite the fact that there is a verifiable reference to the 9/11 attacks in Rushdie's *Shalimar the Clown*, the novel's examination of terrorism and counterterrorism at the finish of twentieth and the start of the twenty-first century makes the novel a significant response to 9/11, as well as a work that handles the a lot more extensive issue of the historical and geopolitical uneasiness that tends to the eternal planetary network of terrorism, techno-military development, western nationalist predominance, global free enterprise, and various plans to boost security in what Donald Pease has called the "biopolitical settlement" (11). The epic is constructed with complex views and considers the incident of terrorism as arising out of a network of global relations which is hard to trace out: "Wherever was currently a piece of wherever else. Russia, America, London, Kashmir. Our lives, our accounts, flowed into one another's, were never again our own, individual, discrete" (37). As Chen Liao brought up, the writer seems to deconstruct the representation of 9/11 terrorist attacks as the dominant Western discourse, as a global major occasion, by rehashed delineation of terrorist attacks in history and bringing to light the secret alliance of the US with the jihadists amid the Cold War time frame (20). Along these lines, the novel likewise explores the 9/11 attacks as far as what Chen-Liao has opined "the arrival of the repressed" (20) in psychoanalytical parlance.

Globalization and 9/11

The examination opines that before proceeding onward to the exploration of the chosen texts, it is particularly important to comprehend the pained idea of "globalization" which would help our comprehension of 9/11. Particularly to comprehend DeLillo's pre and post-9/11 works, the learning of globalization ends up imperative for DeLillo's 9/11 narratives explicitly relate the staggering incident in the context of globalization. Globalization in this sense speaks to a qualitatively unique process because of its essential de-territorialization, or stated in reverse, supra-territorialization of social cooperation. In this context Sven Cvek in his paper refers to American political and cultural scholar Fredric Jameson.

Globalization in this sense speaks to a qualitatively extraordinary process because of its essential de-territorialization, or stated in reverse, supra-territorialization of social connection. In this context Sven Cvek in his exposition refers to American political and cultural scholar Fredric Jameson:

In Jameson's formulation, the cultural is the celebratory discourse on globalization, and it posits the process as emphasizing difference, opening the global public sphere to the voices of the subaltern, leading to intercultural dialogue, cultural pluralism, and popular democratization. The economic perspectives, on the other hand, stress the increasing identity and global uniformity as unavoidable outcomes of economic globalization, a process now seen primarily as a forced integration of diverse localities into a global market. (109)

Continuing his discourse Cvek refers to Immanuel Wallerstein's comparison which seems particularly valuable when

he relates globalization to the emergence of what he calls the modern, industrialist "world-framework." Similar considerations were additionally expressed by Walter D. Mignolo who states "globalization could be linked with Western development since 1500 and cast as far as either Immanuel Wallerstein's reality framework or 'socializing process'" (110). It is certainly obvious that worldwide economic connections and cultural contacts existed all through written history, yet it was just the advent and advance of free enterprise that took into account the emergence of a portion of the features that we these days regularly associate with globalization. In this association Cvek refers to David Harvey who has clarified in his *A Brief History of Neoliberalization*:

These include expansive communication networks, space-time compression, a putative homogenization of "world culture," and, particularly in the neoliberal phase of globalization, rising economic and social inequalities, both within individual nation-states and in the global distribution of wealth. (110)

Traumatic Images and Narratives of Mourning

Root, which means injury or twisted, akin to the Greek *titrōskein*, to wound, and *tetrainein*, to penetrate. Obtained from prescription and medical procedure, the word refers originally to wounds "where the skin is broken as a result of external violence, and the effects of such an injury upon the life form overall" (Laplanche and Pontalis 466). By adopting this term, psychoanalysis conveyed three fundamental thoughts from the field of prescription into the psychoanalytic field: the possibility of a fierce stun, the possibility of an injury, and the possibility of consequences influencing the natural association of the individual (466). These three thoughts are grinding away in an entry of Netherland that I have named the "Danielle scene," where history is strikingly exhibited as an open injury. One night, Hans is drawn nearer by a young lady of Anglo-Caribbean extraction at a Manhattan burger joint. Her name is Danielle. She reviews to Hans that they had briefly met before in England. Despite the fact that Hans did not review that specific scene, he appeared to have established a connection on Danielle, who thought of him as a "total man of his word" (109). Following their reencounter, Hans takes Danielle to his room at the Chelsea inn where they have intercourse and where, with a somewhat purposeful tone, Danielle reveals to Hans she needs him "to be courteous fellow once more" (110). With the goal for Hans to assume that noble status, this is the performance required of him:

I took the belt, a length of black leather that was at once familiar and strange, and saw Danielle laying face down on the bed, and began to perform the act I understood her to need. Every lash was answered by a small moan. If this gave me some unusual satisfaction, I can't remember it now. I do recall a tunneller's anxiety as to when and where it would end, and at that my arm began to tire, and that eventually, as I worked at beating this woman across the back, and the buttocks and the trembling arms, I looked to the window for some kind of relief ... I was not shocked by what I saw – a pale white hitting a pale black – but I did of course ask myself what had happened, how it could be that I should find myself living in a hotel in a country where there was no one to remember me, attacking a woman who'd boomeranged in from a time I could not claim as my own. (111; my italics)

Trauma is reclaimed here to its unique significance, engrossing physical just as mental hints. Danielle powers Hans to reenact an image, which actually exemplifies the violence of frontier history. In Danielle's fetishistic dream (the image of a "pale white beating a pale dark"), Hans is the refined man (from gentilis) who can resurrect for her a historical marker of his "predominant" cast and her "sub-par" race. By compelling Hans to perform a demonstration that "boomeranged from a period that [he] can't guarantee [his] claim" (111), Danielle chooses Hans as an unwitting relative of a particular scene which had been historically repressed. She awakens, along these lines, what has been known as a "transgenerational ghost," a symptom of devastating trauma which opens an unspeakable yet consummated desire (Abraham and Torok 1994).

if there is something comparable to what [the Abu Ghraib] pictures show, it would be some of the photographs of black victims of lynching taken between the 1880's and 1930's, which show Americans grinning beneath the naked mutilated body of a black man or woman hanging behind them from a tree. The lynching photographs were souvenirs of a collective action whose participants felt perfectly justified in what they had done. So are the pictures from Abu Ghraib. (Sontag 2004)

Danielle's Jamaican foundation, similar to Chuck's Trinidadian roots is, subsequently, exceedingly significant in the context of Hans' wavering narrative. Set at the core of colonial American history, the Caribbean islands tell an altogether different version of the early Euro-American encounters from that exhibited in the romanticized records of Dutch-American experience shared by Hans and Chuck. That history of violence is, be that as it may, left out of the fundamental narrative and erupts, accidentally, in the figure of Danielle. Danielle is, in this sense, as a twofold to Chuck's idealistic persona, his uncomfortable "other." Her fetishistic needs pass on the violence of colonial history that Chuck, himself, endeavors to sublimate by wearing his white cricket shirts and embracing, in his very own style, the fantasies of enterprising success associated with the American dream. Hans' ability to overcome his depression depends upon his capacity to grieve and to grapple with these transgenerational phantoms.

Conclusion

The preliminary thought of the research has been to see how the September 11 terrorist attacks have been enlisted in various narrative discourses, particularly to ponder how the attacks are fictionalized in the 9/11 novelistic discourses. In the process of the investigation, be that as it may, the 9/11 gun has offered ascend to insightful territories of exploration, and numerous related inquiries: about the occasion's experience and it's place in the global history; about various parallel and related accounts and social forces; about the conceivable narrative, general and applied types of the occasion's discourse; about the 9/11 terror and trauma as physical violence and mental ruptures; about the desultory limits because of traumatic impact of 9/11, and because of the dominance of American media and political agencies; about the impact of American globalization that apparently prompted the massive 9/11 assault; and furthermore about the geopolitical and cultural divisions brought about by the 9/11 incident. As the incident has removed responses, particularly novelistic, from all parts of

the world, the cultural memory of 9/11 clearly emerges from the cover of local and global discourses. Hence, the intention of the research to include three distinctive novelistic responses – American, European, and Asian - to 9/11 is to give a comprehensive perspective of the 9/11 incident and analyze its impacts and consequences from local and global novelistic responses. Terror and trauma in the geo-political novelistic discourses have been boundlessly an unexplored territory in scholarly research and thus it offered sufficient extension to think about 9/11 from different perspectives of the books taken up for research. Besides, the investigation felt, this sort of methodology of assessing adequate and diverse sources would offer different scopes of perspectives. One imperative constraint of my decision, be that as it may, is that the chosen books are altogether composed by male authors. Be that as it may, this isn't intentional. With no partiality the research has focused on such works that have delivered real response and successfully handled with the complexity of the occasion and increasingly insightful in interpreting its historicity. In any case, as female author angle is outside the domain of my analysis, it has, maybe opened up an interesting road for further exploration. By the by the female perspectives inside the books are talked about finally.

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