

Не сосем соголен живот: урнатините на репрезентацијата

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Превод од англиски јазик: Ана Димишковска Трајаноска

১৯৭১ সালে বাংলাদেশের স্বাধীনতা সংগ্রামের সময় মুক্তি বাহিনীরা পাকিস্তানি সৈন্যদের বিরুদ্ধে লড়াই করেছিল। এই সময়কালে পাকিস্তানি সৈন্যরা বাংলাদেশের বিভিন্ন অঞ্চলে হত্যা, নির্যাতন এবং সম্পত্তির লুণ্ঠন করেছিল। এই ঘটনাগুলি বাংলাদেশের স্বাধীনতা সংগ্রামের একটি গুরুত্বপূর্ণ অংশ।

[illegible][illegible][illegible]

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?????????????? ?? ??????????? ??????????? ?????? ?????????????? ? vice versa. ?????? ????? ?????

[illegible]

"[REDACTED]": [REDACTED] "nomos [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED]".

[illegible]

????? ???? “?????”

██████████████████ ? ████████████████████, ████████ ████████████████████ ? ████████████████████ █████ ████████████████████ ███████ ████████████████████

??????. [4]

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 0000000000000000 (exceptionalities) 0000 0000 000000 00 0000000000, 0000 00 00000000 00
 “0000000000 00 000000”. 00000 00000 000000 0000 0 00000 00 00 000000 000000000000 00000000000
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 00000000 00 00000000000000.

00000 0 0000000 0000 000 0000000000 00 00000000 (state of exception) 000 0000000 00000 0000000000
 00000000. 000 0 0000000 0000000 00 0000 0000000000 00 00000000 0000000 00 0000000 “0000000, 0
 00 0000 0000000 0 0000000000, 000000000000 00000 0 00000000000 00000, 0000000 00000 00 *polis*-00 0
 0000000000 00000 00 *oikos*-00, 0000000000 0000000000”[13] 0 0000 000 0 00000000 0000 “0000
 00000000000 00 *zoê* 00 *polis*-00 0000 [0000] 000000000000 0000 0000 0000000 0000 00000 000000
 000000 00000000 00 000000000000 00 000000. 00000000, 00000000 0 000 000 0000000000 00 0000000
 0000000000 00 0000000000 00 000000000000 00000000, 0 0000000000000 0 000000000000, 000000 0
 000000, *bios* 0 *zoê*, 0000000 0 000 000 0 00000 0000000000 00 0000 00 0000000000 0000000000000000”. [14]

[illegible][illegible][illegible][illegible][illegible]

შედეგად შეიქმნა მრავალფეროვანი, მდიდარი მხატვრული და სოციალური პროექტები, რომლებიც ახსენებენ მათ, ვინც მათ დაეხმარა. [28] მათგანია, რომელიც დაეხმარა მათ, რომ შეეძლოთ დაეხმარათ ერთმანეთს. მათგანია, რომელიც დაეხმარა მათ, რომ შეეძლოთ დაეხმარათ ერთმანეთს. მათგანია, რომელიც დაეხმარა მათ, რომ შეეძლოთ დაეხმარათ ერთმანეთს. [29]

შედეგად შეიქმნა მრავალფეროვანი მხატვრული და სოციალური პროექტები, რომლებიც ახსენებენ მათ, ვინც მათ დაეხმარა. [30] მათგანია, რომელიც დაეხმარა მათ, რომ შეეძლოთ დაეხმარათ ერთმანეთს. მათგანია, რომელიც დაეხმარა მათ, რომ შეეძლოთ დაეხმარათ ერთმანეთს. მათგანია, რომელიც დაეხმარა მათ, რომ შეეძლოთ დაეხმარათ ერთმანეთს. (Debord) და მრავალფეროვანი მხატვრული და სოციალური პროექტები, რომლებიც ახსენებენ მათ, ვინც მათ დაეხმარა. [31]

შედეგად შეიქმნა მრავალფეროვანი მხატვრული და სოციალური პროექტები, რომლებიც ახსენებენ მათ, ვინც მათ დაეხმარა. [32]

შედეგად შეიქმნა მრავალფეროვანი მხატვრული და სოციალური პროექტები, რომლებიც ახსენებენ მათ, ვინც მათ დაეხმარა. [33]

[1] მათგანია, რომელიც დაეხმარა მათ, რომ შეეძლოთ დაეხმარათ ერთმანეთს. "The Šutka Book of Records", და მათგანია, რომელიც დაეხმარა მათ, რომ შეეძლოთ დაეხმარათ ერთმანეთს. [1]

- [2] "Povijest izvanrednog stanja" [History of Exceptional States] by Giorgio Agamben, trans. Marko Žilc, Zagreb: Naklada Ljevak, 2006. The book discusses the concept of the state of exception and its historical and contemporary manifestations.
- "Glasnik, 02.02.2006, 07.09.2006 <<http://star.dnevnik.com.mk/?pBroj=2978&stID=72604>>
- [3] Bülent Diken and Carsten Bagge Laustsen. "Zones of Indistinction. Security, Terror, and Bare Life" *airspace & culture* vol. 5 no. 3, august 2002, 291. 10 Oct. 2006
<http://www.purselipsquarejaw.org/papers/zones_indistinction.pdf>.
- [4] Diken and Laustsen 291.
- [5] Foucault. "Of Other Spaces" *Diacritics* 16 (Spring 1986): 22-27, 20 March 2006
<<http://foucault.info/documents/heteroTopia/foucault.heteroTopia.en.html>>.
- [6] Dr. Le Corbusier's architectural theory, particularly his concept of the "modular man," which influenced modern architecture and urban planning. (Le Corbusier) "The Modulor" (1928). "The Modulor" is a treatise on proportions in architecture, based on the human scale. It proposes a system of proportions derived from the human body, which can be used to design buildings and cities that are more harmonious and functional. "The Modulor" is a key work in the history of modern architecture and urban planning.
- [7] Lydia Merenik. "The Yugoslav Experience or What Happened to Socialist Realism," Moscow Art Magazine No. 22, 1998, 10 Oct. 2003 <<http://www.guelman.ru/xz/english/XX22/X2218.HTM>>. Merenik goes on to discuss the role of art in the Yugoslav experience and the impact of socialist realism.
- [8] Jacques Rancière. *The Politics of Aesthetics*. New York: Continuum, 2004, 24.
- [9] Giorgio Agamben. *Homo Sacer: Sovereign Power and Bare Life*. Trans. Daniel Heller-Roazen. Stanford: Stanford UP, 1998, 166.
- [10] "The concept of the state of exception is central to Agamben's argument. He argues that the state of exception is a permanent feature of modern society, and that it is through the state of exception that the sovereign power is maintained. The state of exception is a space where the law is suspended, and where the sovereign power is exercised without restraint. This is the essence of the state of exception, and it is what makes it so dangerous." (Agamben, 151)
- [11] Hannah Arendt's concept of the "banality of evil," which suggests that evil acts are often committed by ordinary people who are not fully aware of the consequences of their actions. "The Banality of Evil" (1963). *The Menorah Journal*, January 1943, XXXI, 1. The article discusses the Holocaust and the role of ordinary people in perpetrating evil. It argues that evil is not necessarily a result of monstrous intentions, but rather a result of a failure to think critically and a willingness to follow orders. The article is a key contribution to the understanding of the Holocaust and the nature of evil.
- [12] Vik Kanwar, "Book Review," Giorgio Agamben, *State of Exception*, 02. Sep. 2006
<<http://kanwar.info/other.html>>.
- [13] Akseli Virtanen, "Oikonomia of Bare Life: Agamben vs. Foucault on the possibility of good life in the biopolitical order," 2003, 15 Sept. 2006
<<http://www.mngt.waikato.ac.nz/ejrot/cmsconference/2003/abstracts/managementgoodness/Vertanen.pdf>> 2.
- [14] Virtanen, "Oikonomia of Bare Life" 2.
- [15] Virtanen "Oikonomia of Bare Life" 2.

[16] Jean-Luc Nancy. *Being Singular Plural*. Trans. Robert D. Richardson and Anne O'Byrne. Stanford, CA: Stanford University Press, 2000. Giorgio Agamben. *The Coming Community*. Minneapolis, MN: Minnesota University Press, 1993.

[17] Nancy, *Being Singular Plural* 13.

[18] Nancy, *Being Singular Plural* 29.

[19] Nancy, *Being Singular Plural* 94.

[20] Nancy, *Being Singular Plural* 93.

[21] Nancy, *Being Singular Plural* 75.

[22] Nancy, *Being Singular Plural* 75.

[23] Irit Rogoff. "We - Collectivities, Mutualities, Participations," 1 Sep. 2006
<<http://theater.kein.org/node/95>>.

[24] [REDACTED], 2005 [REDACTED] [REDACTED] [REDACTED] [REDACTED] "REDACTED RE REDACTED" [REDACTED]
[REDACTED] [REDACTED] Amnesty International Film Festival [REDACTED] [REDACTED] [REDACTED].

[25] Jean-Luc Nancy. *The Inoperative Community*. Ed. Peter Connor. Minneapolis: Minnesota University Press, 1991, 80-81. [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED].

[26] [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED] (Hito Steyerl) [REDACTED] [REDACTED] (Simon Sheikh) [REDACTED]
[REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED] eipcp "Polture and Culitics" (14 Oct. Maison de L'Europe). [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED]
[REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED]
[REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED].

[27] Nancy, *The Inoperative Community* 31.

[28] Agamben, *The Coming Community* 86.

[29] Agamben, *The Coming Community* 87.

[30] Bourriaud, *Relational Aesthetic* 9.

[31] Bourriaud, *Relational Aesthetic* 15.

[32] Marie Gee Yes in My Front Yard: Participation and the Public Art Process, High Performance #69/70, Spring/Summer 1995, 31 Jan. 2006
<http://www.communityarts.net/readingroom/archivefiles/1999/12/yes_in_my_front.php>.

[33] N.B. "V[REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED]
[REDACTED] [REDACTED] [REDACTED] „[REDACTED] [REDACTED]“ [REDACTED] „[REDACTED]“, [REDACTED], 620, 02.02.2006, 05. [REDACTED]. 2006
<<http://www.vreme.com.mk/DesktopDefault.aspx?tabindex=9&tabid=1&EditionID=641&ArticleID=40701>>