

THE CONCEPT OF TERRORISM IN THE WRITINGS OF JEAN BAUDRILLARD

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Abstract

This paper examines the key postulates addressed in the writings of the prominent French thinker Jean Baudrillard, with particular emphasis on the theory of terrorism and the phenomenon of contemporary terrorism. For Baudrillard, terrorism is not merely a form of physical violence; it is also a symbolic act deeply intertwined with the development of the media. In his view, violence in the form of terrorism becomes a performance, a spectacle transmitted through the media, thereby producing a new type of reality. In the contemporary era, terrorism has emerged as both a response to and a form of resistance against pervasive globalisation, as well as against the reluctance of the West to acknowledge the diversity of cultures, traditions, and religions across the world. Baudrillard further argues that the media function as ‘allies’ of terrorism, insofar as they grant terrorist acts planetary visibility in real time. Terrorists are thus not merely agents of a particular form of political protest; rather, their actions become part of a simulated reality that is inseparable from the media in contemporary society.

Key words: Jean Baudrillard, writings, concept, terrorism, media, globalisation.

КОНЦЕПТ ТЕРОРИЗМА У СПИСИМА ЖАНА БОДРИЈАРА

Апстракт

У овом раду сагледаћемо постулате којима се у својим списима бавио истакнути француски мислилац Жан Бодријар, разматрајући теорију тероризма и феномен савременог тероризма. За Бодријара, тероризам није само насиље у физичком смислу, већ је и симболички чин који је дубоко повезан са развојем медија. По њему, насиље у форми тероризма постаје представа, спектакл који се преноси преко медија и тиме се ствара нова врста реалности. Тероризам је у модерном

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добу постао одговор и отпор према свеprisутној глобализацији и одређеној неспремности западних друштава да увиде разноврсност култура, традиција и религија широм света. Осим тога, медији су по Бодријару 'савезници' терориста, јер преко њих терористи у реалном времену добијају планетарну пажњу јавности. Терористи нису само носиоци одређене врсте политичког протеста, већ њихов терористички чин постаје део симулиране стварности која је неодвојива од медија у савременом друштву.

Кључне речи: Жан Бодријар, списи, концепт, тероризам, медији, глобализација.

INTRODUCTION

The prominent French thinker Jean Baudrillard is one of the most prolific theorists of postmodernity and one of the most significant intellectual figures of the early twenty-first century. In the early stages of his work, he was inspired by Marxist theory, but during the 1970s he moved away from Marxism. In this period, he gave precedence to and valorised primitive societies governed by symbolic exchange, followed by postmodern society—a society in which the principle of simulation prevails as an appearance that replaces reality.

In the later phase of his life and work, Baudrillard engaged extensively with the theory of terrorism and the phenomenon of contemporary terrorism. He maintains that contemporary terrorism constitutes a specific response and form of resistance to globalisation, which has profoundly affected the entire planet. Globalisation itself is immoral, and terrorism is therefore immoral in its very essence. The critical point to be identified is the culture and civilisation of a Western man, namely in the total meaninglessness of Western philosophy, particularly Enlightenment philosophy.

In his work *The Spirit of Terrorism*, Jean Baudrillard observes and warns that “terrorism, like viruses, is everywhere. There is a global profusion of terrorism, which accompanies any system of domination as though it were its shadow, ready to activate itself anywhere like a double agent. We can no longer draw a demarcation line around it. It is at the very heart of this culture which combats it, and the visible fracture (and the hatred), that pits the exploited and the underdeveloped globally against the Western world, secretly connects with the fracture internal to the dominant system” (Baudrillard, 2007, p. 11).

For Baudrillard, the attack of September 11, 2001, on the Twin Towers represents a new form of terrorism. The terrorists exploited airplanes, computer networks, and media systems connected to Western societies to produce a spectacle of terror. The attack produced a planetary shock and raised the act of terrorism to the level of spectacularity and a particular kind of monumentality. The focus of his work on terrorism is globalisation and the role of the media, which function as the ideal vector for the transmission of the messages that terrorists seek to convey. For him, the attack of September 11, 2001, on the Twin Towers represents a new form of terrorism.

Given that contemporary terrorist actions are spectacular in nature, it is impossible for the media not to report on them. There is not a single political media outlet in the world—under any form of pressure—that did not report on the events of September 11, 2001, in New York and Washington, or on the massacre of hundreds of children in Beslan, North Ossetia, Russian Federation, on September 1, 2004.

THE CONCEPT OF TERRORISM IN JEAN BAUDRILLARD

The French sociologist and theorist Jean Baudrillard also addressed the theory of terrorism within his theoretical corpus and conducted a serious analysis of the phenomenon of contemporary terrorism. He maintains that contemporary terrorism constitutes a specific response and form of resistance to globalisation, which has profoundly affected the entire planet. Globalisation itself is immoral, and terrorism is therefore immoral in its very essence. The critical point to be identified is the culture and civilisation of a Western man, namely in the total meaninglessness of Western philosophy, particularly Enlightenment philosophy. People in the West naively believe that the advancement of what they consider to be Good—that is, progress in technology and society such as science, technology, democracy, and human rights—represents the defeat of what they consider to be Evil. Baudrillard states: “In the traditional universe, there was still a balance between Good and Evil, in accordance with a dialectical relation which more or less insured the tension and equilibrium of the moral universe—something like the Cold War, where the confrontation of two powers ensured a balance of terror” (Baudrillard, 2007, p. 13). This balance has been disrupted, and Evil has acquired a form of invisible autonomy and has begun to grow exponentially.

Ancient sages often invoked the Latin saying that Fear was the first thing God created in the world (*Primus in mundo Deus fecit timorem*). The basic security functions and the protection of order in ancient civilisations (Mesopotamia, ancient Egypt, ancient Greece, and the Roman Empire) were predominantly the responsibility of the army or local guards (so-called night watches and similar formations). (Milojević, S, Milašinović, S, & Milojković, B. (2025). *Police and science: Towards the development of academic discipline in the service of public safety. Diplomacy and Security*, 8(1), 7–40.) Likewise, through their violence, terrorists seek to remind us that fear, as an instrument of politics, is best maintained—at least at the lower limit of its functionality—through prolonged reflection upon it, more precisely, through fear of the possibility of repetition of that which produces fear. This condition is generated through intimidation (Simeunović, 2009, p. 71).

On the other hand, within Jean Baudrillard’s conceptual framework, *The Spirit of Terrorism* is such that contemporary terrorism involves a brutal eruption of death live, in real time, and in a symbolic and sacrificial

form, as an absolute event. Terrorists today no longer attack the system in terms of relations of force. Rather, the imaginary is imposed by the system itself, which survives precisely by continuously inciting those who oppose it to fight on the terrain of reality. Terrorists hold that the system commits suicide and that, in doing so, it responds to the multiple challenges of death and suicide. Power and the system cannot evade symbolic obligation, and this constitutes an introduction to catastrophe.

Terrorist tactics are based on provoking a transgression of reality, such that, in this case, the system itself collapses as a result of that transgression. Terrorist acts are a mirror of the violence of the system itself and, at the same time, a model of symbolic violence. For this reason, all the visible power of the system—the power of an immense apparatus—can do nothing against the small, almost insignificant, yet above all symbolic death of a few individuals. This example clearly demonstrates the enormous asymmetry between the strength, power, and magnitude of the system and the small group of individuals who carried out the attack of September 11, 2001, on the Twin Towers of the World Trade Center.

The best example of the connection between the state, i.e. the global system of state power, and terrorism, in relation to the terrorist attack of September 11, 2001, is provided by the French intellectual Jean Baudrillard: “If the aim of terrorism were to destabilise the world order by its own forces alone, through a frontal assault, then it would be absurd: the balance of forces is so unequal—and the world order, in any case, is already the site of such disorder and such deregulation that it is pointless to add one’s own contribution. This would amount to exposing oneself to the risk that, through this additional disorder, the mechanisms of police and security control would be reinforced, as we can see happening today” (Baudrillard, 2007, p. 43).

In the twenty-first century, terrorism has been transformed, marking the emergence of a new form of terrorism, a new action that plays a new kind of game and appropriates new types of rules so as to subvert them more easily. Terrorists have likewise appropriated all the instruments of dominant power and make abundant use of them. The actors of terrorism fully appropriate modernity and the ideology of globalisation with the clear intention of destroying these very tendencies by using them. “Leveraging its position of power and influence within the international community, the United States sought to establish a unipolar world order by asserting itself as a leader in international relations” (Forca, 2023, p. 14). Concerning the terrorist attack of September 11, 2001, Baudrillard writes: “They have even — and this is the height of cunning — used the banality of American everyday life as cover and camouflage. Drowsy individuals in their suburbs, reading and studying with their families, before activating themselves suddenly like time bombs. This faultless mastery of this clandestine style of operation is almost as terroristic as the spectacular act of September 11” (Baudrillard, 2007, p. 16).

Jean Baudrillard developed a *theory of simulation* whose aim was to simulate and anticipate historical events that continuously exceed all contemporary theories. According to him, theory must attempt to grasp the present in motion and to anticipate the future.

In his view, contemporary human society has replaced reality in its entirety and meaning with symbols and signs; consequently, human experience itself has become a simulation of reality. *Simulacra* are meanings and the symbolism of media culture that construct perceived reality, the acquired understanding through which our lives and experience are interpreted. Thus, society has become saturated with *simulacra*, and all meanings have become insignificant, since they are infinitely variable.

In his theory, the *realities* we experience are the result of simulations—false representations of reality produced by the media industry, capitalist production, and social norms. Baudrillard argues that in postmodern society, true reality has been replaced by its simulacra, i.e., by copies without an original. In this sense, we live in a world that is not real but is based on representations. A point has been reached at which it is no longer possible to distinguish between reality and its representations. Mass media and the internet shape the way we understand the real world, such that reality becomes conditioned by the content that individuals receive from the media. Baudrillard maintains that in postmodernism, truth and reality are social constructs rather than immutable categories.

Thus, in postmodernism, truth and reality appear as social constructs rather than immutable categories. This point may be illustrated by a very banal example, one that has become commonplace in our everyday life. It suffices to observe a group of friends sitting in a café who, instead of conversing, all ‘stare’ at the screens of their smartphones, to grasp, in a striking way what a simulacrum is—that it is in fact an illusion, an appearance, a spectre, rather than the fullness of existence. In this example, people perfectly reveal that they are ‘socialising’ with their simulacra, while conversation with living beings is partially or completely uninteresting to them.

Baudrillard remains more than relevant today, because a typical example of the simulacrum is reality television, which in fact propagates a form of totalitarianism in which entertainment is permitted only within a strictly controlled environment.

The focus of his work related to terrorism is globalisation and the role of the media, which function as the ideal transmitter of the messages that terrorists wish to convey. For him, the attack of September 11, 2001, on the Twin Towers represents a new form of terrorism. Terrorists exploited airplanes, computer networks, and media connected to Western societies to produce a spectacle of terror. The attack produced a planetary shock and elevated the act of terrorism to the level of spectacularity and a particular form of monumentality. In his work *Transparency of Evil*, Baudrillard writes: “Our violence, the violence produced by hypermodernity, is terror. It is the violence of the simulacrum: far more than arising

from passion, it bursts forth from the screen and has the same nature as images. Violence is potentially present in the emptiness of the screen, through the hole it opens in the mental world” (Baudrillard, 1994, p. 71).

Baudrillard wrote these sentences sixteen years before September 11, yet his words may sound prophetic. It can be said that Baudrillard owes certain theoretical premises to Guy Debord and his society of the spectacle. Debord wrote that, when considered as a whole, the spectacle is simultaneously the result and the goal of the dominant mode of production. In all its specific aspects—news, propaganda, advertising, entertainment—the spectacle represents the dominant form of life. Both the form and the content of the spectacle serve as a complete justification of the conditions and aims of the existing system. The spectacle is also the permanent presence of this justification, since it establishes a monopoly over most of the time people spend outside the process of production itself. Terrorism, and especially the shocking attack of 9/11, completely seized emotions, fears, imagination, and the time that lies outside production relations, to such an extent that the contemporary world began to be temporally divided into a period before 9/11 and a period after the horrific attack. The terrorist attacks in New York occurred at a moment when neoliberal capitalism appeared to be at its peak and when the West, in its own self-conception, believed it reached the eschaton, the end of history, whereby the Western model was understood as eternal and universally applicable to all societies in the world. A decade since the end of history was being ‘celebrated,’ and no one could have imagined that America, and indeed its economic heart, could be attacked in such a manner. Here, however, we may recall what Debord wrote about Western society several decades before September 11. Debord states that “the spectacle is the apex of ideology, because it most fully reveals and expresses the essence of all ideological systems: the impoverishment, enslavement, and negation of real life. The spectacle is the material ‘expression of separation and alienation between human beings’” (Debord, 2022, p. 70). Was the entire world alienated before 9/11, or did social groups on the periphery of globalisation manifest their suppressed frustration and negative attitude toward the grandiosity of Western civilisation!?

After the traumatic event of September 11, no one could any longer be certain of their own safety. Baudrillard interprets the reaction of public opinion as a post-traumatic response, but also as one marked by a certain degree of fascination with this terrorist act itself. Following the publication of his articles in French newspapers, he was accused of justifying terrorism. He defended himself by arguing that his sole intention was to convey the idea that the unrestrained development of globalisation had itself created the instruments of self-destruction and devastation that manifested themselves through the terrorist act. On that occasion, Baudrillard writes: “Our entire system, technical and mental alike, tends toward singularity, identity, totality, at the cost of extreme simplification... Every system—political, economic, moral, or mental—that reaches such totalization—even if only

virtual—such a form of perfection, either collapses or endlessly duplicates itself through its own simulacrum. Everything that approaches its final formula, or absolute power, can only endlessly repeat itself, or produce a monstrous double—whether that be terrorism or the clone” (Baudrillard, 2009, p. 145).

For Baudrillard, terrorism is not merely violence in the physical sense, but also a symbolic act that is deeply connected to the development of the media. His position is that violence in the form of terrorism becomes a representation, a spectacle that is transmitted through the media, thereby creating a new kind of reality. In the modern era, terrorism has emerged as a response and a form of resistance to pervasive globalisation, as well as to a certain unwillingness of Western societies to recognise the diversity of cultures, traditions, and religions worldwide. Moreover, for Baudrillard the media are ‘allies’ of terrorists, because through them terrorists receive planetary public attention in real time. Terrorists are not merely agents of a specific form of political protest; rather, their terrorist act becomes part of a simulated reality that is inseparable from the media in contemporary society.

Baudrillard also maintains that the West still lacks a meaningful response to contemporary terrorism, beyond engaging in ostensibly futile wars in the name of the war on terror, such as those in Iraq and Afghanistan. He warns in particular that we will never reach a point of technical perfection and absolute prevention that would eliminate fatal events once and for all. For, in his view, there will always remain the possibility of a disturbing alienation of events, despite the unsettling monotony of the world order. The wars in question have given rise to new generations who, shocked by the devastation of their societies, have become fertile ground for the emergence of new forms of terrorism. Whether originating from impoverished or affluent social strata, these individuals have already witnessed an apocalypse in their own countries, and may therefore become the agents of a new apocalypse themselves.

Baudrillard views globalisation as a process of homogenisation and standardisation that annuls all particularity and heterogeneity. A recurring thread in the work of this theorist is the destruction and disappearance of the real within the domains of information and the simulacrum, and the subsequent domination of illusion and appearance.

In his work *The Pact of Lucidity, or the Intelligence of Evil*, Jean Baudrillard writes that: “Globalization believed it would succeed in neutralising all conflicts, in the name of a flawless order—but this is an order of deficiency: everything is mutually equivalent in a zero-sum equation... there is no longer any question of history in progress, of a steering schema, or of regulation through crisis” (Baudrillard, 2009, p. 99).

In accordance with the theoretical premises of Jean Baudrillard, there is also a notable peculiarity. Contemporary terrorists possess yet another fatal weapon: their own death. Had they fought the system using its own weapons, they would have been defeated and eliminated; instead, they achieved a striking success by combining modern technical means with

symbolic weaponry. On September 11, the terrorists were bound by a particular pact and a sacrificial obligation that shielded them from any form of betrayal or possible corruption. The conjunction of two mechanisms—the operational structure and the symbolic pact—made possible such an excess of the act, producing a state of absolute shock in the face of the monumentality of the destruction and its effects on all those who, either live or through the media, were direct witnesses to the catastrophe brought about by the terrorists. The attackers of September 11 were no longer terrorists of poverty; rather, they belonged to affluent classes. This is precisely what terrified the West: that wealthy individuals, who by the logic of the system ‘ought’ to have been satisfied, nevertheless harbored the desire to destroy the symbols of the West. The terrorists struck at the very heart and symbol of liberal capitalism.

In Baudrillard’s view, terrorists and their act do not have only a destructive role and logic; terrorist action resembles a form of provocation and duel, taking on the shape of a personal confrontation with the enemy, which in the case of September 11 consisted of Western values and the towers as symbols of American power. On September 11, terrorists made use of the most advanced means of technology to amplify the effects of their action. Baudrillard holds that, among the weapons of the System that terrorists turned against the System itself, they also exploited the real-time images and their instantaneous global dissemination. The image thus gave the terrorist act an effect never before seen. The system would have ‘forgiven’ the terrorists their violence had it not been transmitted through the media, but the terrorists themselves knew very well that there is no truly powerful and horrifying effect of the act without the direct participation of the media. The media themselves are part of the terrorist act; they are part of terror, and terrorists design their actions that will, through the media, circulate around the globe in record time, leaving the global public in a state of absolute shock.

From the perspective of Jean Baudrillard, or with regard to a certain balance in the relation between the former Good and Evil, Baudrillard conveys the following: “In the traditional universe, there was still a balance between Good and Evil, in accordance with a dialectical relation which more or less insured the tension and equilibrium of the moral universe—something like the Cold War, where the confrontation of two powers ensured a balance of terror” (Baudrillard, 2007, p. 13).

Regarding contemporary condition, Baudrillard states: “Video, interactive screens, multimedia, the Internet, virtual reality: interactivity threatens us from all sides. Everywhere, what was separate is now mixed; everywhere distance has been abolished: between poles, between opposing sides, between the stage and audience, between protagonists of action, between subject and object, between the real and its double” (Baudrillard, 2009, p. 53).

Baudrillard believes that terrorists, particularly in the event of September 11, achieved victory because the globalist order had reached a critical mass, insofar as the order had already begun to weaken in terms of production, consumption, and speculation. The system became vulnerable, and apart from meaningless wars against terror that ended in panicked troop withdrawals (Afghanistan), the apparatus of the liberal West had no meaningful response to terrorism, and especially to the terrorist act of September 11, 2001.

On the meaninglessness of the wars against terror (Afghanistan and Iraq), Baudrillard observes, in his characteristic style: "This is what 'political' power amounts to today. It is no longer driven by any positive will; it is merely a negative power of deterrence, of public hygiene, of security forces—immunological, prophylactic. This strategy plays not only on the future, but also on the past event—for example, that of September 11—by attempting, through the wars in Afghanistan and Iraq, to erase its humiliation.

That is why this war is, at its core, a deception, a virtual event, a non-event. Deprived of aim or finality, it retains only the form of a conspiracy, an exorcism" (Baudrillard, 2009, p. 90).

Regarding the terrorist attack of September 11, Baudrillard offers two allegories. The first depicts a tanned technocrat, bent over his briefcase, sitting on a bench beneath the Twin Towers and being buried under the dust of the destroyed towers, resembling the bodies found in the cataclysm of Pompeii. The second depicts an artist working in his studio in the Towers on a sculpture representing himself—his body pierced by airplanes—a sculpture of himself that would be exhibited in front of the World Trade Center.

In his final work, Baudrillard writes of these allegories: "Two allegories of the exceptional, the dazzling, suddenly cut through the monotony of the proclaimed end of history. The only event worthy of the name, which stands apart from the non-event to which we have been condemned by the hegemony of the world order, an order that allows nothing to disturb it" (Baudrillard, 2009, p. 89).

It is important to state that contemporary terrorism has developed alongside the process of globalisation. In its development, globalisation has encompassed markets, an abundance of exchanges and products, and the continuous flow of money. A situation has emerged in which democracy and human rights circulate as commodities on the market, comparable to oil, for example, or capital traded in banks. Globalisation has also brought discrimination, insofar as everything that does not form its core has come to be perceived as an impediment to the development of this world order. Globalisation has failed to impose its values and goals on the entire world, and it has come to the state in which proclaimed values have lost their force, authority, and legitimacy. Not all nations and individuals in the world viewed globalisation benevolently. Various nationalist, religious, and ethnic discourses perceived globalisation as an act of subjugation and as a

means of abolishing traditional national values and values that did not enter the canon of globalism. The roots of modern terrorism should be sought in a specific response to globalisation and to the imposition of Western values on the entire world. To the existence of such forms of resistance, or singularities, which are not necessarily violent, such as art or culture, we may also add violent singularities such as terrorism. Terrorism, in a certain way, made visible all those singular cultures that had disappeared and been erased under the impact of the process of globalisation. On the one hand, terrorism rests on the despair of those humiliated by globalisation, while on the other hand it emerged from a particular despair of the privileged within the process of globalisation. This is what shocked the system and Western man in particular, especially in the aftermath of the September 11, 2001 attacks, and what Western man still seems to struggle to comprehend. What proved especially striking was that this event did not take place in historical time, but instead unfolded in the *real time of information*.

CONCLUSION

Jean Baudrillard examines and explains contemporary terrorism in a particularly accessible manner, understanding it as a form of resistance to globalisation and the ideology of human rights, while simultaneously rejecting the claim that neoliberalism possesses universal value and applicability across human societies worldwide. He further observes that contemporary terrorism and its base are not confined to impoverished groups on the global periphery, but may also assume the form of a terrorism of the affluent, opposing Western supremacy by employing the very instruments provided by the West itself.

After the traumatic event of September 11, no one could any longer be certain of their own safety. Baudrillard interpreted the reaction of public opinion as a post-traumatic response, but also as one marked by a certain degree of fascination with this terrorist act itself. Following the publication of his articles in French newspapers, he was accused of justifying terrorism. He defended himself by arguing that his sole intention was to convey the idea that the unrestrained development of globalisation had itself created the instruments of self-destruction and devastation that manifested themselves through the terrorist act.

For Jean Baudrillard, terrorism is not merely a form of physical violence; it is also a symbolic act deeply intertwined with the development of the media. In his view, violence in the form of terrorism becomes a performance, a spectacle transmitted through the media, thereby producing a new type of reality. In the contemporary era, terrorism has emerged as both a response to and a form of resistance against pervasive globalisation, as well as against the West's reluctance to acknowledge the diversity of cultures, traditions, and religions across the world. Baudrillard further argues

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КОНЦЕПТ ТЕРОРИЗМА У СПИСИМА ЖАНА БОДРИЈАРА

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Резиме

Жан Бодријар је сагледао и на врло приступачан начин објаснио данашњи савремени тероризам, у смислу да је увидео да он представља отпор глобализацији, идеологији људских права и томе да одриче универзалну вредност и примењивост неолберализма на људска друштва широм планете. Посебно је запазио, да савремени тероризам и његова база нису само сиромашни слојеви са маргине света већ да тероризам може да буде и тероризам богатих који се боре против супремације Запада, користећи алате које им је управо наведени Запад омогућио.

За њега напад једанаестог септембра 2001. године на Куле близнакиње представља нову форму тероризма. Терористи су искористили авионе, компјутерске мреже и медије повезане са Западним друштвима да би произвели спектакл терора. Напад је постигао планетарни шок и довео акт тероризма до нивоа спектакуларности и одређене врсте монументалности. Фокус његовог рада везаног за тероризм је глобализација и улога медија који су идеалан преносник порука које терористи желе да пошаљу. За њега напад једанаестог септембра 2001. године на Куле близнакиње представља нову форму тероризма.

С обзиром да су данас акције терориста спектакуларне, немогуће је да медији не извештавају о томе. Не постоји ни један политички медиј на свету - под било којим притиском, да није известио о догађају од 11. септембра 2001. године у Њујорку и Вашингтону, или о масакру стотине деце у Беслану, Северна Осетија, Руска Федерација – 1. септембра 2004. године.

По Жану Бодријару тероризам није само насиље у физичком смислу, него представља и симболички чин који је дубоко повезан са развојем медија. По њему, насиље у форми тероризма постаје представа, спектакл који се преноси преко медија и тиме се ствара нова врста реалности. У модерном добу тероризам је постао одговор и отпор према свеприсутној глобализацији и одређеној неспремности западних друштава да увиде разноврсност култура, традиција и религија широм света. Медији су, по Бодријару, 'савезници' терориста, јер преко њих терористи у реалном времену добијају планетарну пажњу јавности. Терористи нису само носиоци одређене врсте политичког протеста, већ њихов терористички чин постаје део симулиране стварности која је неодвојива од медија у савременом друштву.

Бодријар, сматра да Запад још увек нема смислен одговор на данашњи савремени тероризам, осим што предузима бесмислене ратове против терора као што су Ирак и Авганистан. Посебно нас упозорава да никада нећемо досегнути тачку техничког савршенства и апсолутне превенције која би омогућила да фатални догађаји заувек нестану. Јер, по њему, увек ће бити шансе за узнемирујућу отуђеност догађаја, упркос узнемирујућој монотонији светског поретка, имајући у виду да су из наведених ратова управо изникле нове генерације, које су запањене девастацијом својих земаља, постале погодно тло за одрастање нових терориста. Без обзира да ли се ради о појединцима из сиромашних или богатих слојева становништва, они су апокалипсу већ видели у својим земљама, па им неће бити претерано тешко да и сами буду креатори неке нове апокалипсе.