

# Promoting and Producing Evil

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## Table of Contents

	<b>Preface</b>	ix
	<i>Nancy Billias</i>	
<b>PART I</b>	<b>Linguistic Frameworks for Evil</b>	
	Little White Lies: 9/11 and the Recasting of Evil Through Metaphor	3
	<i>Phil Fitzsimmons</i>	
	The Phenomenology of Domestic Violence: An Insider's Look	19
	<i>Dalit Yassour-Borochowitz and Eli Buchbinder</i>	
	Side Effects of the Linguistic Construction of Others' Wickedness	33
	<i>Encarnación Hidalgo Tenorio</i>	
<b>PART II</b>	<b>Literary Frameworks for Evil</b>	
	Falling Under an Evil Influence	67
	<i>Jeffrey Wallen</i>	
	The Banality of Violence: From Kafka's <i>The Castle</i> to Auster's <i>The Music of Chance</i>	95
	<i>Ilana Shiloh</i>	
	Deconstructing Masculine Evil in Angela Carter's <i>The Bloody Chamber</i> Stories	109
	<i>Aytiil Özüm</i>	
	Sacred and (Sub)human Pain: Witnessing Bodies in Early Modern Hagiography and Contemporary Spectatorship of Atrocity	119
	<i>Sophie Oliver</i>	

	Overtuning Adorno: Poetry as a Rational Response to Evil <i>Nancy Billias</i>	139
<b>PART III</b>	<b>Evil in a Cinematic Framework</b>	
	Twelve Pages of Madness: Developments in Cinema's Narration of Insanity <i>Peter Remington</i>	151
	'Based on the True Story': Cinema's Mythologised Vision of the Rwandan Genocide <i>Ann-Marie Cook</i>	169
	'We Have No Trouble Here': Considering Nazi Motifs in <i>The Sound of Music</i> and <i>Cabaret</i> <i>David E. Isaacs</i>	187
	Sympathy for the Devil: The Hero is a Terrorist in <i>V for Vendetta</i> <i>Margarita Carretero-González</i>	207
	'Be not overcome by evil but overcome evil with good': The Theology of Evil in <i>Man on Fire</i> <i>Paul Davies</i>	219
	Remediation, Analogue Corruption, and the Signification of Evil in Digital Games <i>Ewan Kirkland</i>	235
<b>PART IV</b>	<b>Evil in Historical/Political Frameworks</b>	
	Akhenaten, 'the Damned One': Monotheism as the Root of All Evil <i>Robert W. Butler</i>	255

Are Witches Good - and Devils Evil? Some Remarks on the Conception of Evil in the Works of Paracelsus <i>Peter Mario Kreuter</i>	271
Can I Play with Madness? The Psychopathy of Evil, Leadership, and Political Mis-management <i>Frank J. Faulkner</i>	279
The Rhetoric of Evil: How Failure is Turned to One's Own Advantage <i>Joshua Mills-Knutsen</i>	293
<b>Notes on Contributors</b>	305

## Preface

*Nancy Billias*

The eighth gathering of Global Perspectives on Evil and Human Wickedness, which took place in Salzburg in March 2007, was similar, in many respects, to the gatherings that preceded it and, one must imagine, to the gatherings that will follow it: a look at evil past, present, and future, from a broad spectrum of disciplinary perspectives. Papers were presented on the Holocaust, genocide, violence, sadism, pædophilia, weapons of mass destruction physical, verbal, and visual, and on the effects of a variety of media on our apperception and responses to evil. One of the overarching themes that emerged was the ethical role of the observer or witness to evil, the sense that all of our writings are, in an echo of Thomas Merton's salient phrase, the conjectures of guilty bystanders. The notion of complicity was examined from a number of angles, and imbued the gathering with a sense of urgency: that our common goal was to engender change by raising awareness of the countless and ubiquitous ways in which evil can be actively or passively carried on and promoted. The papers selected for this volume provide a representative sample of the lively, provocative, and often disturbing discussions that took place over the course of that conference. This volume also contains a few papers from a sister conference, Cultures of Violence, which was held in Oxford in 2004. These papers have been included here because of their striking relevance to the themes that emerged in the Evil conference of 2007.

The first set of essays deals with the question of how evil is framed linguistically. Our language about evil - evil events, those involved (whether perpetrators or victims), our proximity to it - shapes and orders our attitudes towards it. The way we speak about evil does more than reveal our feelings towards evil: it builds the bridges from our inner understanding of evil to our shared experience.

Phil Fitzsimmons begins this line of enquiry by looking at language through the lens of auto-ethnography. Utilising the tools of conceptual metaphor, Fitzsimmons discusses several key elements of language use in the media following the terrorist attacks on 9/11/01 in New York and 7/7/05 in London, as well as subsequent riots in Sydney. A careful study of vocabulary makes clear a series of nested metaphors that construct Islam as inherently evil, negating the humanity of Muslims and justifying their destruction. Fitzsimmons argues that we must look beyond the linguistic destruction of the other (as great an evil as that is) to see the parallel evil that is simultaneously revealed: the justification of a skewed and irrational world-view as an excuse for violent aggression against a vaguely perceived but clearly delineated enemy. As a case in point, Fitzsimmons analyses the

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speeches of major political figures in each country (the US, the UK, and Australia) shortly after the events in question, as well as the media coverage of both the events and the speeches. In the course of a careful and thorough analysis, he reveals a great deal about the tightly constructed national myths to be unearthed in these speeches, as language draws the battle lines between good and evil. We must take much greater care, Fitzsimmons says, of our language: of what is said, of what is implied, of what we are asked to believe. We must call into question the notions of ‘us’ and ‘them’ that are presented to us in the media, and investigate each metaphor to root out the evils that may lurk therein.

A similar dynamic is visible (and audible) as we move from the macro-level of public discourse to the micro-level of intimate relationships, in an examination of the language surrounding domestic violence. Dalit Yassour-Borochowitz and Eli Buchbinder, two Israeli psychotherapists, provide a fascinating glimpse into the linguistic worlds of battered and battering spouses. As their transcripts and analyses illustrate, the terms and constructions chosen by battering and battered spouses reveal a shared world of expectations and actions, which both parties couch in the language of warfare. The linguistic choices of victims and perpetrators disclose the bonds of intimacy and violence that unite and constrict their lives. The language they use is both descriptive – of their internal and external experiences – and prescriptive – of the meanings and explanations of those experiences. Their self-definitions are markedly similar: metaphors of war, weaponry, and battle are used by both, as are reports of reduced agency, power, and hope. The authors employ a methodology that is both phenomenological and sociological, and which should contribute significantly to our understanding of this most intimate form of evil. Their paper also introduces a premise that recurs in several of the papers: the twin lenses of phenomenological and sociological insights, which together can provide a much clearer understanding of events than either can separately. This premise is reflective of one of the guiding principles behind *Inter-Disciplinary.net*: the richness of the cross-fertilisation provided by interdisciplinary dialogue.

Encarnación Tenorio’s equally compelling paper stays with the theme of the linguistic framing of evil while broadening the scope out again to include both the micro- and the macro- levels. Her paper is an examination of how we speak about the wickedness of others and thereby construct natures, identities and ideologies. She employs two test-cases taken from media portrayal: the ‘modern Hitler’ of Saddam Hussein, and the profile of homosexual individuals and couples in the period just prior to the legalization of same-sex marriage in Spain in 2005. In both cases, Tenorio argues, the media attempts to paint a stark portrayal of the binary opposition between natural good and hideously perverse evil. She contends that both

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what is stated and what is omitted, as well as the manner in which both statement and omission are undertaken, say less about their subject matter than about the evil of the participants in the discourse: both the media and its audience. In this way, she obliquely introduces a motif that forms a sort of undercurrent to many of the papers presented here: our own implication in the evil, which both fascinates and terrifies us. Operating from the principles of critical linguistics and critical discourse analysis, she seeks ‘to assess how our beliefs shape our linguistic reformulation and construal of events; ‘that is to say, how beliefs shape how we understand the world around us and the way we prefer to depict it.’

The next section moves to the world of literature to expand and deepen exploration of this same dynamic. As Jeffrey Wallen expounds, the end of the nineteenth-century was a watershed in terms of the understanding of subjectivity, agency, and intentionality, with the introduction into the discussion of the notion of the unconscious. Innovations in biology, medicine, and psychology texts offered new challenges to the conception of what it means to be good or evil, or to act in a good or evil manner. The theories of Darwin called into question the boundaries separating human and animal, and the authorship of life. The theories of Charcot and Freud gave rise anew to questions of internally- and externally-stimulated altered states of consciousness, which in their turn threw into question the notion of personal responsibility and moral agency. The rise of social science as a science joined forces with historical events, challenging traditional understandings of judgments about evil. In ‘Falling Under an Evil Influence,’ Wallen traces the impact of such innovations in a number of works of late-nineteenth-century literature. In an examination of *Dracula*, *Jekyll and Hyde*, *The Island of Dr. Moreau* and *Le Horla*, Wallen examines the radical blurring which occurred during this period of the boundaries between the traditional and normative distinctions of human and animal, moral and natural, and education and instinct. Each of these is relevant to the understanding which formed the foundation for the belief structures of both the 20<sup>th</sup> century and our own.

Ilana Shiloh’s contribution presents a thoughtful analysis of the parallels to be found between our notions of evil and violence, and points out how much these misanthropic siblings have to do with how we perceive and present what is foreign to us. As Shiloh sees it, they represent for us what intrudes on our self-conception, what is out of the ordinary and thus to be feared, in ourselves and in the world around us. At the same time, as Shiloh notes, works of art and literature continually reinforce what we think we already know about our world and ourselves. Shiloh examines two case studies from 20<sup>th</sup> century literature that on the surface have little to do with one another, and unfolds a number of remarkable parallels between Franz

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Kafka's *The Castle*, written in 1926, and Paul Auster's *The Music of Chance*, which appeared more than six decades later, in 1990.

Shiloh maintains that these two novels can be viewed instructively through the lens of Michel Foucault's essay on the modern prison system, *Discipline and Punish*. Both novels present the reader with the figure of an impersonal system designed to crush the protagonist, and with a set of rather ordinary persons working within a set of seemingly ordinary and reasonable rules, which nonetheless conspire to the 20<sup>th</sup> century's source of great evil and violence: dehumanisation through indifference. As Shiloh articulates, it is not only evil that can be analysed, in Arendt's trenchant term, but also violence. Her essay provides food for thought not only on the novels, but also on the evil inherent in all of us who stand passively by and watch (or read) violence.

Aytül Özüm takes us into the often-undervalued realm of fairytales. Özüm argues that such stories, and their modern re-telling, serve to articulate what cannot otherwise be said about evil. Fairytales are subversive by their very nature; because of this, they can be used to subvert traditional ideas, paradigms, and representations - casting a new light on evil. Özüm explores the stories of Angela Carter as deconstructive and illuminative essays on gender, objectification, perversion, and victimisation.

In the next selection, our complicity in evil raises its ugly head again as Sophie Oliver forces us to confront the question of the prurient and vicarious pleasures to be found in narratives of de-subjectification and dehumanisation. She links the vivid (even lurid) accounts of the deaths of early saints and martyrs in the Catholic tradition with accounts of modern or contemporary accounts of torture of victims of political violence or genocide. These two very different types of narrative ostensibly have very different aims: on the one hand, to promote the notion of the denial of the body for the glorification of the soul and the attainment of a sort of sacral super-humanity; on the other, the desecration of the body for the purpose of reducing the victim to a sub-human or non-human level. In both cases, Oliver notes, our status as spectator serves to distance us from the victim, to thoroughly annihilate the identity of the abjected figure. How, Oliver asks, are we to understand our role in giving voice to such de-subjectified figures? What is our ethical responsibility, and what should be our ethical response?

The final essay in this section is my own, and it deals with another way of thinking about language, literature, and ethics as we move from the modern to the post-modern age. The paper inquires into the nature of poetic language as a possible ethical response to evil. Drawing on the work of Agamben and Levi, I ask if Adorno's dictum still holds true. Is poetry after Auschwitz possible? *If* it is still possible to use poetry to witness to horror, how can this be affected without enacting further de-subjectification of the



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victims of evil?

I begin with the question of whether or not it is even possible to make, or have, a rational response to evil, and/or an ethical response. I do not ask whether or not one can overcome evil with good. Rather I ask if testimony, in the form of poetry, can be a form of solidarity, of standing-with the victim and giving back a voice to those who have been silenced.

In so doing, I inquire into the distinctive nature of poetic language (whether this exists and in what it might consist) and poetry's relationship to the development of subjectivity and moral agency. This leads me into a discussion of the nature of the post-modern subject and the shape of post-modern ethics. I argue that in a world where 'objective' absolutes seem to be ever more popular as excuses for aggression, a more flexible and porous understanding of the subject might not be more conducive both to the faithful narration of the past and to ethical possibilities for the future.

The third section expands the traditional boundaries of literature to include cinematic texts. First, Peter Remington provides a fascinating look at the way the evil of mental illness is portrayed in several films. He argues that the historical shift in mental health treatment from a largely psychodynamic paradigm to a pharmacological one can be traced through film. A series of American movies illustrate the history of modern psychiatry in America, as the Freudian myth lost strength and 'better living through chemistry' began to seem a faster and more efficient course of action. Yet Remington's essay operates on another level as well. As he explains, the shift from a narrative form of therapy, in which the patient is an active partner in uncovering and healing trauma, to a pharmacological one, wherein the patient plays a much more passive role, may reflect a larger, more significant shift in attitudes towards social and moral responsibility and efficacy. The films that Remington analyses also play with our notions of how identity - and narrative - are formed, and how that formation changes over time. The linear narrative of the modern subject is gradually replaced in these films by a fragmented post-modern approach to both story and character. Remington's contribution opens our eyes to the notion of reading films and discovering ourselves therein: our evil, our madness.

Ann-Marie Cook's essay on cinematic representations of the Rwandan genocide explores these same issues from a very different perspective. Cook trenchantly points out each of the four mainstream films on this subject that have been produced to date provide a mythologized version of the events. In so doing, the filmmakers (and by association, the film-going audience) are complicit in the perpetration of evil on a number of levels, including the demonisation of certain ethnic groups, the promulgation of propaganda, and an uncritical refusal to question the role of the UN and Western governments in the conflict.

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Cook begins with brief synopses of the four films (*The 100 Days*, *Hotel Rwanda*, *Shooting Dogs*, and *Sometimes in April*), accompanied by an analysis of their narrative aims. Her main area of interest, however, lies in a critical examination of the disjunction between these cinematic representations, contemporary media coverage, and the events themselves. While most of the films are at pains to tout their research and educational value, at every turn, historical accuracy appears to have compromised - either in the interest of plot development, box office popularity, or, in some cases, for more sinister reasons. Cook urges us towards a more critical understanding than merely taking *cinema verité* for an objective accounting of events, and exhorts us, as filmgoers, to bear in mind the ideological biases and implications that may - almost certainly must - always be at work. All historical narratives, she reminds us, are constructed, and cinematic ones contain several layers of construction.

Cook continues by outlining the 'mythology' of genocide elaborated in the films: the simplistic delineation of 'good' and 'bad' guys in the ready iconography of tribal rivalry, Western power mongering, and the legacy of colonialism. By reducing complex issues to easily rendered tropes, the filmmakers draw us into the action while at the same time ensuring that we never develop a truly reflective stance. Thus, Cook argues, we have a responsibility to assess what is *not* said and portrayed as deeply as what is: to enact an analysis of the gaps, as it were. Anything less is complicity of the worst, because most mindless, sort.

David Isaacs takes on a different sort of cinematic narrative in his paper: the movie musical. Isaacs focuses on two iconic films, *The Sound of Music* and *Cabaret*, and their respective portrayals of the evils in/of Nazism. Continuing Cook's critique of cinematic simplification, Isaacs interrogates ethical issues regarding the placement of the Nazi in the context of what is generally regarded as a frothy entertainment medium, raising concerns about the domestication and trivialization of evil. Like Oliver and Cook before him, Isaacs worries about the distancing effects of such portrayals, which may relegate the viewer to an ethically neutral stance. Yet, he points out, many of Oscar Hammerstein's works sought to convey serious social messages about tolerance, diversity, and social change (including *Oklahoma!*, *Carousel*, *The King and I*, *South Pacific*, and *Flower Drum Song*). Although certain characters portray something of the complex and ambivalent attitudes of apathy, opportunism, and patriotism faced by many 'ordinary' people, ultimately, Isaacs concludes, *The Sound of Music* fails to address the evils of Nazism, sacrificing real social criticism on the altar of sentimentality - and perhaps thereby ensuring the film's enduring popularity.

Isaacs points out incisively that neither of the films under scrutiny focuses on the main characters in the drama of the Holocaust: the six million

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Jewish victims. While *The Sound of Music* focuses almost entirely on the attitudes and fates of Austrian Catholics, *Cabaret*'s main focus is on the bohemian demimondaine of pre-war Berlin. In both films, the main characters are noteworthy largely for the ability to ignore the wider implications of the small evils they see around them – mirroring in a way the film-going audience, which becomes engaged in the small story on the big screen while managing to block out the real horror of the events portrayed. In this way, Isaacs argues, *Cabaret* is more successful as a work of thought-provoking art: at the end of the film, we are confronted with our own willingness to those insidious forms of evil, passivity and complicity with the *status quo*.

In 'Sympathy for the Devil,' Margarita Carretero-González points out another rather subtle ethical danger: the emotional identification of the audience with an evil protagonist. In an analysis of the film *V for Vendetta*, Carretero-González explores the questions raised by the filmmakers regarding the problematic of a character whose evil lies not in his motives, but in their consequences alone. The title character has honourable motives, but uses brutal terrorist tactics to achieve them. As filmgoers, we are placed directly in the ethical firing line: do we condone V's actions, or do we deplore them? Whose side are we on?

The dilemma is slightly complicated by two factors. First, the society in which V lives is a dystopian horror, a state of comfortable unfreedom, where personal liberty has been exchanged for a pleasant state of conformism. Second, V's motives, whilst largely directed at the 'good' of social transformation, are not unmixed with personal and less unambiguous motive of revenge. These mitigating factors provide some space for critical reflection on the part of the viewer.

And reflection, as Carretero-González points out, is a central feature of this film: the mirror is so important as to be almost a character in itself, a point which is no less important to the critic as to the audience. The central theme of Carretero-González' essay is the blurring of boundaries between self and other that occurs throughout the movie, and the impact and import of this event. Implicitly harking back to Karl Jaspers' philosophy of communication, Carretero-González states that one of the main lessons learned by the characters in *V for Vendetta* is that ' [i]n order to reach the truth, it is important to establish a dialogue with the other.' Any redemption promised in the movie lies in the notion that such dialogue is possible, and that a dialogical exchange can lead to an exchange of perspectives that may result in mutual understanding and forgiveness, which is one way, the author suggests, that evil may be overcome.

The idea of overcoming evil is also the theme of the last of the papers focussing on cinematic treatments of evil. Paul Davies offers a reflection on the theological background of the film *Man on Fire* (2004),

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taking as his text St. Paul's injunction from Romans 12:21 to 'be not overcome by evil but overcome evil with good.' In this film, Davies explains, the evil in question is the evil of despair, the so-called 'sin against the Holy Spirit' which does not permit hope to survive, and thus seems to make the sinner more powerful than God.

As Davies points out throughout the article, it is difficult under the best of circumstances not to be overcome by evil. Overcoming evil by good is even more difficult, especially when God's existence, will, and purposes are so dimly perceptible. The central problem, for Davies, is that we never achieve a divine perspective: we are never privy to what God might consider good or evil, 'we cannot access whatever God's notion of good and evil might be.' Thus, humans are caught in a sort of ethical fog, unable to judge the ethical value of our own actions, whose 'ultimate value as evil or good lies in God's unknowable judgment.' Ultimately, Davies argues, not being able to judge is no excuse for not acting: the exhortation of St. Paul is to act on the side of good, and leave the judgment to God.

The film *Man on Fire* provides ample scope for these reflections. It showcases a variety of evils: in addition to despair, the film portrays betrayal of friends; betrayal of a child by its parents (the father orders the kidnapping of his own child for financial gain); double- and triple crossing; torture; and murder. Davies explains the protagonist as an Everyman figure who embodies both our fragility and the fractured nature of our current society, one who has from the very beginning very little hope of redemption, and whose fate is ambiguous.

Davies explores two possible theological responses, which he characterises as post-modern: negative theology and process theology. While apophatic theology has a long history, at least in the Catholic tradition, process theology has been around for less than a century. Davies outlines some ways in which each may illumine the challenges to faith and ethics faced in *Man on Fire*.

In the final essay in this section, the boundaries of cinematic text are themselves expanded, to include the use of the cinematic technology in the digital medium of video games, specifically those in the horror genre. In a curious way, this medium attacks its predecessor, film, by demonising it. Much in the same way as the paradigm shifts in biology and psychology changed the way in which we view and judge evil at the threshold between the 19<sup>th</sup> and the 20<sup>th</sup> centuries, at the threshold between the 20<sup>th</sup> century and the 21<sup>st</sup>, new paradigm shifts are presented and referenced, with a demonic twist. Here, reflection, 'reality,' and subjectivity are themselves interrogated through the use of tropes familiar to us through 20<sup>th</sup> century technologies. As Ewan Kirkland outlines, in horror videogames, 'old' media (radio, television, film) are portrayed by 'new' as uncanny, supernatural, and threatening. The

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metaphor of corruption so often linked with evil is concretised through the symbolic signification of analogue corruption. Non-digital media is referenced and drawn upon, but always in such a way as to heighten negative affect: fear of chaos, the unknown and the undecipherable, the superimposition of an alternate reality by authority. ‘Horror videogames specifically employ non-diegetic remediation of audiovisual effects resembling analogue distortion - radio white noise, television static, scratched celluloid - to signify evil. Games in which players tune into zombie monsters like channels on a TV set, alert players to approaching creatures through bursts of radio static, or signify attacks on the avatar’s body through flashes to photographic negative...’ bring us new depictions of evil based on familiar constructs. Thus in the new millennium, the past is seen as having many of the characteristics of evil: as mysterious, ‘polluting, all-engulfing, as beyond representation and language.’

Fittingly, then, the final section of the book begins by taking a step backwards chronologically, offering a detailed exploration of an historical encounter with and representation of evil which may contribute significantly to our present conception of that notion. Robert Butler’s essay looks back to the 14<sup>th</sup> century BC and the reign and demise of the Egyptian pharaoh Akhenaten. Butler contends that this ruler’s revolutionary move towards monotheism was an early attempt to fuse sovereign and divine power in the person of the pharaoh. This contained, Butler maintains, an early attempt at theodicy, which had disastrous consequences for the pharaoh’s legacy. Seeking absolute power, Akhenaten defined opposition to himself as opposition to the supreme god – and codified such opposition as evil against both god and the state. Butler argues that Akhenaten’s ‘experiment’ represented the first time that evil was universally linked to the idea of one god. As such, Akhenaten radically redefined both good and evil for his people, reducing these to terms of submission and adherence (or opposition) to the will of god. He did this by linking civil and religious precepts under a single metaphysical concept: *ma’at*, order or balance. To act against this principle was to threaten the stability of society, of creation, of the universe itself. In attempting to provide an ethico-religious framework for his people, Akhenaten constructed a bulwark of religious absolutism, which actually choked off individual ethical agency. Thus, Butler contends, it might be argued that monotheism is the root of all evil.

The second essay in this section leaps forward several centuries to explore the concept of evil as understood by another historical figure, Theophrastus Bombast von Hohenheim, better known under his pseudonym, Paracelsus. As a scientist and a radical reformer of the Catholic Church, Paracelsus was at the forefront of rethinking the relationship between god and evil for the Early Modern sensibility. For Paracelsus, evil spirits were not matters of conjecture, but matters of fact, the evidence for which was only

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too readily apparent in their effects on the suffering of humans all around us. The question for Paracelsus was not whether these beings existed, but rather their relationship to God and humanity. Do they represent an error on the part of an omnipotent God, and thus a flaw in God's perfection? How are evil spirits linked to humanity? And is evil part of the natural order of things – and if so, how are humans to understand and respond to it? Peter Mario Kreuter inquires into Paracelsus' conception of these matters by exploring his attitude towards two very contemporary ethical issues: war and the death penalty. How we act in each case, Kreuter argues, clarifies our resistance to or complicity in evil.

The last two essays keep the focus of exploration firmly in the present day in an exploration of contemporary forms of historical/political evil. These essays form a parenthetical closure to the opening essays of the volume, as they explore again (this time in explicitly political contexts) the interplay between language and evil in contemporary public discourse.

First, in examining contemporary rhetoric about political leadership, Frank Faulkner takes a diagnostic approach to the subject of evil in our language about evil, asking whether and how the language that is used to describe and define evil actions serves to pathologise some actions and normalise others, depending on who is attempting to manipulate whose responses. He examines not only word choice, but even topic choice, showing how, as several other contributors have intuited, what is shown and narrated is chosen for the unsuspecting but nevertheless complicit audience, who thus has no choice but to respond to the given stimuli. Since our personal experience of extraordinary evil is (thankfully) usually limited, our understanding relies on the good will of those who make it their aim to make us aware of it - and we would do well always to enquire into their motives. Even the best meaning of commentators is drawn into a sort of collusive madness in relaying the actions 'perpetrated by supposed rational human beings, delivered in a planned and clinical fashion, against innocent or defenceless human beings.' Even the reporting of such events can be seen as a step towards nihilism – if and how one chooses to present such material locates the reporter - and the viewer - on one side or the other, and serves to spread the madness of evil.

The metaphor of psychopathology is difficult to argue against, when the choices made by today's world leaders seem to be so clearly aimed at destruction, delusion, and concealment. The central question, as Faulkner sees it, is how action so obviously mad can in any way be accepted as sane and rational - and yet it is accepted as such on a daily basis, with only few and faintly heard voices of dissent. The madness of our leaders, Faulkner suggests, has infected us all, such that phrases of unspeakable horror have now passed into common parlance: mega-death, weapons of mass

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destruction, collateral damage, acceptable harm. Language such as this no longer bears significant hope for the future. Faulkner urges us to diagnose our thinking about language as one means of addressing our imminent peril.

Finally, Joshua Mills-Knutsen suggests a diagnosis for another of our current crisis-points. Through an analysis of the rhetoric of the 'war on terror,' Mills-Knutsen explains how the ascription of evil signals an inability to intelligibly confront an event. As we have seen throughout this volume, it appears that what we cannot understand, we label evil, in a vain attempt to contain, subdue, or disarm it, which is ultimately a denial of its potency and the reality of its danger.

Even more importantly, Mills-Knutsen says, the label serves as a signal of defeat: our abdication of agency in the face of evil, and resignation to our powerlessness. This is a deadly combination, he argues, and a truly evil perversion of language - a form of doublespeak that Orwell would find most chilling. For in fact this 'acknowledgement' of our powerlessness against evil opens a new and terrifying discourse. What we call evil is relegated to an entirely new category: that which can no longer be combated by human agency, but which, rather, can only be conquered by divine justice. It is only the smallest step from this statement to the unassailable 'logic' of religious discourse: that God is on our side, that the moral high ground is therefore unmistakably ours, and that, Heaven help us, no further moral reflection is necessary. From that logic, everything and anything is justified and justifiable, from water boarding to extraordinary rendition to secret prisons. Human law is subsumed under divine law. Those in power are the instruments of God, working out God's justice on a fallen earth. Mills-Knutsen's analysis of this linguistic perversion in the context of the rhetoric concerning the present war on terror is terrifyingly convincing.

The essays in this volume provide rich fodder for reflection on topics that are of urgent interest to all thinking people. Each one suggests new ways to contemplate our own role(s) in the production and promotion of evil. The authors encourage you, the reader, to be challenged, outraged, disturbed by what you read here. On their behalf, I urge you not to ignore the ominous import of our study of the science of evil, before it is too late for us all.

# **Little White Lies: 9/11 and the Recasting of Evil Through Metaphor**

*Phil Fitzsimmons*

**Abstract:** Utilizing the tools of conceptual metaphor,<sup>1</sup> this paper discusses critical elements of language use in the media that encased 9/11, the London bombings and the ensuing riots in Sydney, Australia. The results of this study found that the language use of key stakeholders, and the media itself, in America, England and Australia has been characterized by a series of nested ‘sociomotor metaphors’<sup>2</sup> that subtly framed Islam as being evil in nature. By linguistically deforming elements of the corporeal Islamic body, there has been the attempted creation of a first-world cultural trope, albeit within a vocal minority, that negates all Muslims as human as we know it and denies the Islamic cosmological viewpoint as being valid. While having an immediate effect of racism and vilification, this paper argues that the naming of evil at a national world-view level, however subtle, only serves to create or perpetuate a similar or parallel expression of perceived evil within the dominant naming body.

**Key Words:** Conceptual metaphor; evil; Islam; language use

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## **1. Collective knowing: An Introductory Framework**

While many horrific events in human history have become entrenched in the collective consciousness at an international level, no other single catastrophe in human history has become as universally entombed in the global awareness or associated mythology as that morning now known through the numerical acronym of ‘9/11.’ Swept around the world in real time via CNN, and then through constant replays at the speed of sight via the web in tandem with print media, 9/11 became ‘a dividing line between good and evil.’<sup>3</sup> For both sides of this divide, 9/11 has become a powerful conceptual metaphor in its own right, a framework of perception that lies at the core of collective values, beliefs and understanding.

While initially an autoethnography seeking to make sense of 9/11, this process methodologically cascaded into using various media forms as a data source. The time frame in undertaking this reflective course took several years and crossed over into other scenes of similar carnage, terror and perceived evil.

However, without realizing it at the time, this chapter began as I sat in front of the television, transfixed. I had sat down after twelve hours in front of the computer and all the channels were showing CNN. What? The



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Pentagon was on fire; it seemed a small fire but the commentary had the tenor of panic, of the unknown. There was speculation and disbelief. Then the cameras turned to the twin towers of New York's World Trade Centre. I was supposed to be working close by in a matter of weeks. More disbelief. I saw the first plane, the second plane. I heard the commentators ask the impossible, 'was that another plane?' I saw the fall, and the fallen.

It was the next day that I heard that one-word interrogative that normally I love to hear: 'Why?' As a researcher in the field of language who uses autoethnography and conceptual metaphor as primary methodological tools, as soon as I hear that one-word utterance I immediately assume that someone is trying to make sense of the world around them, and I follow. This was different. I knew what they were saying, as I was saying the same thing. In this case the question 'why' was not said with the usual tenor of reflection, but with a numbed, completely lost voice. I wanted to understand. Like millions around the world I turned to the only sources I had, which were the print media and the web. I began to transform this experience into narrative.

The author of an autobiography gives himself the job of narrating his own history; what he sets out to do is reassemble the scattered elements of his individual life and regroup them into a comprehensive sketch.<sup>4</sup> Acknowledging the inherent subjectivity, this project was underpinned by three nested psycholinguistic frameworks of emergent analysis. These included:

#### A. Transtextual Framework

This framework is based on the notion that a large proportion of our language and thought is grounded in 'conceptual metaphors'. These are not poetic devices, rather psycholinguistic frames that enable us to conceptualise, reason and visualize the world around us. Sensorimotor in nature, they provide insight into 'how we make sense of our experience'<sup>5</sup> and the schema or truth-values an individual or group may hold. We accept the validity or trustworthiness of a 'language in use' framework only if it resonates with our individual 'within a collective' framework. Conversely, in times of crisis, if any group or individual is labelled as not fitting the accepted framework of thinking, and they deny this charge, this denial reinforces their alterity.

#### B. National Storying Framework

These elements are inferential structures that subtly add meaning and schema to particular interpretative communities. Typically grounded in particular historical socio-cultural facets or national narratives, they are often so pervasive that members of a group are unaware of their existence or their metaphoric power. Acting as collective reservoirs of memory and identity, they often have their genesis in times of crisis and re-appear at times of collective uncertainty. While having an overarching embedded nationalistic

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character, they may also serve several cultural groups. Often succinct and stand-alone lexical items, they act as a psycholinguistic tip of the iceberg, revealing generic perceptions or collective points of identification. Language is therefore an ongoing carrier of the collective consciousness, 'the reinforcer and establishing agent of social and cultural beliefs and attitudes.'<sup>6</sup>

### C. 'Context of Situation' Framework

These language frames are peculiar to certain cultural groups and tend to be historically located but lack the depth of the previous form. When encountered, these metaphoric forms produce either resonant visualization or trigger off a set of archetypical or stereotypical perceptions. In essence, these metaphoric elements are conceptual mappings or literary cartographies that create individual or collective schema. Understanding these metaphors and associated maps provide insight into how readers or viewers react to changes in places and people. They also reveal perceptions of 'the interior schematic landscapes they adjusted to, what was really there and what took place there.'<sup>7</sup>

Thus in order to understand what happened on that September morning and what continued afterwards, we need to explore the intersection of the past with the very new; a mind map of intertextuality revealing where we have been and where we are now. This intersection is most clearly seen in the narratives we are told in the public arena of the media in all its forms. At the beginning of this new millennium there appeared a skewed narrative of trans-cultural evil that reached its ultimate telling when the twin towers of New York's World Trade Centre collapsed.

## 2. **Collective Seeing: Media, Metaphors and Manipulation**

Space limitations make it impossible to fully describe and discuss all of the media coverage that formed the base platform of analysis for this paper. Neither is it possible to show all of the coding and thematising elements that were involved in the analysis. Hence, salient examples have been provided that reveal the means by which a worldwide schema of 'otherness in the first world' was developed immediately after 9/11 and then sent on an ever-increasing spiral of subtle definition. While this process initially had all the hallmarks of moral panic, an 'episode, condition, person or group of persons' who appear in the media and are continually 'defined as a threat to societal values and interests,'<sup>8</sup> the power of the media and language use tipped this process into a moral pandemic. Typically at times of moral panic, politicians, or those in positions of power, jump on the moral bandwagon and 'and try to mobilize the population for the same cause.'<sup>9</sup> In this instance, the media across the Western world took up the call of the crusade.

### A. The Underpinning Framework and the Pivotal Metaphors

Given the catastrophic events of 9/11, it could be expected that immediately after the event a language of division would also surface within a framework of moral panic. However, as can be seen in the table below, beginning with the President Bush's speeches, which were immediately posted on the web, underneath the surface reference to the attacks on the buildings, planes, there was a specific reference to evil and an underpinning allusion to its forms. This acted as a sliding signifier defining all those connected to the bombers by virtue of religion as evil.

**Table 1-** Statement by President Bush in his Address to the Nation 11/11/01<sup>10</sup>

Speech	Metaphoric Framework
<p>THE PRESIDENT:            Good evening. Today, our fellow citizens, our way of life, our very freedom came under attack in a series of deliberate and deadly terrorist acts. The victims were in airplanes, or in their offices; secretaries, businessmen and women, military and federal workers; moms and dads, friends and neighbours. Thousands of lives were suddenly ended by evil, despicable acts of terror.</p> <p>The pictures of airplanes flying into buildings, fires burning, huge structures collapsing, have filled us with disbelief, terrible sadness, and a quiet, unyielding anger. These acts of mass murder were intended to frighten our nation into chaos and retreat. But they have failed; our country is strong.</p>	<p><i>Containment as Moral Decay Metaphor</i></p> <ul style="list-style-type: none"> <li>- Collective framing; form and chaos</li> <li>- the victim narrative (God as Father, Edenic motif, Pearl harbour (Gulf War second story)</li> <li>- Sense of vision from above, the handing down of truth from above, the truth of Christianity</li> <li>- Pearl Harbour motif -</li> <li>Readjustment of metaphor; the attackers are non- human, morally impure</li> </ul> <p><i>Containment as Violation Metaphor</i></p> <ul style="list-style-type: none"> <li>- Penetration, immorality, social rape</li> <li>- Being controlled by another is down</li> <li>- Being in control is up, the divine is up</li> <li>- the monstrous reflects the radical permeability, fragility and artificiality of the physical boundaries</li> </ul>

The President's speeches were the initial verbal rock cast into an already murky pool of mistrust. This enacted a ripple effect in all forms of media and print, a reoccurring pattern that at face value appeared to be a measured and appropriate response to the atrocity. However, this speech became an international subtext of metaphoric projection through

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prototypical metaphors based on the notion of 'containment,' reference to 'the state as enclosure,' and 'moral relationships;' the inference was created that this was a fight of 'right versus moral decay.'

This focus on division into 'us and them' was revisited more explicitly in a later presidential speech. Firstly, there were the 'others' that helped, saved, and paid the ultimate sacrifice. 'We have seen it in the courage of passengers, who rushed terrorists to save others on the ground - passengers like an exceptional man named Todd Beamer.'<sup>11</sup> In the same set of speeches, the opposite end of the other scale was mentioned. 'This conflict was begun on the timing and terms of others; it will end in a way and at an hour of our choosing.'<sup>12</sup>

The 'evil others' were mentioned three times in this speech, reference to an unholy trinity that in a few short days was starkly contrasted with the national media focus on Christian prayer and spiritual introspection. 'We have a national identity but most of us also have a spiritual identity. It will be a time when we all will be searching for what are our deeper roots.'<sup>13</sup>

As well as the underpinning conceptual metaphors, George W. Bush's speeches immediately post-9/11 had numerous nationalistic and transtextual overtones. As Susan Willis has pointed out, a key facet of subtext that Bush provided in all of his speeches and media forms arose from past national narratives of the cowboy motif and the circling of the wagons as a safeguard from attack. While this may have originated from within his own cowboy Texan roots, it has also been touted as being a deliberate ploy in this instance. Whatever the origin, the collective mythology, dream image and current cultural world view in all media forms were grounded in what Engelhardt has termed the 'history of the Wild West.'<sup>14</sup> Just as in the days of the Wild West, in the years surrounding the turn of the new millennium, at a time when the United States was a nation in turmoil and in need of cultural cohesion and identity amongst ethnic, religious, and cultural diversity, a new national narrative was required. So too, 9/11 required a similar discourse. Once again an old metaphor was resurrected, one that reflected the need for a cohesive national account and the naming of 'otherness.' Characterized by a sense of rugged individualism, this national myth was also an underpinning embodiment of the earliest Australian and English colonial narratives as it encapsulated the ideal of taming the wild, destroying unchristian indigenous inhabitants and the pacifying the uncivilized landscape itself. Commenting on the language use in all forms of public discourse just prior to 9/11, Doty believes that the characteristics of this narrative 'had been continuing for generations and set up dichotomous boundaries that have had massive impacts upon attitudes towards history, the material world, the life of the mind, emotions and feelings, and spheres of mental construction such as science, philosophy, literature, and religion.'<sup>15</sup> Similarly, Kilgour believes this overarching narrative was being continually spelt out and reinforced

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prior to 9/11 in the myriad of popular culture genres, in that movies and books continually treat national challenges that are dealt with powerfully, swiftly and effectively. 'The smell of gun smoke and the death of the immoral, sinister, scheming and shady abject'<sup>16</sup> had never really disappeared from the transcultural 'first world' imagination. More importantly, the concept of what constitutes true morality had constantly been portrayed as being on the side of the Christian victor, retelling and reinforcing the need to marginalize and destroy the primitive evil enemy.

This notion of the evil and the non-Christian enemy in itself had even deeper transtextual roots than the facets discussed in the previous paragraphs. In his discussion on the power of the media in America in general and post-9/11 in particular, Baghdokian believes that both the Arabic-speaking nations and Christian countries still harbour deep resentment over the Crusades. The historian Christopher Tyerman has cogently demonstrated that not only is this the case but also that the blood spilt over Jerusalem a thousand years ago has resulted in the cultural tolerance of acceptable violence and the belief that their 'God is on their side' - for both sides of this religious divide. 'Violence, approved by society, and approved by religion, has proved commonplace in civilized communities.'<sup>17</sup>

This deep-seated metaphoric belief that the Christian world was on the side of 'right' became focused when Ignatieff wrote that in this time of terror 'preemptive war was the lesser evil.'<sup>18</sup> However, many academics, such as Noam Chomsky, believe that the greater evil that needs to be destroyed is of course that Western invention of the dark-skinned and dark-haired malevolence, which is among the 'deepest and most reoccurring images of the 'other'.<sup>19</sup> The awful destruction of 9/11 now once again reinforced the concept of an 'acceptable other' and the need to define the abject: an entity that inhabits a place of meaninglessness, ambiguity, and the border that has encroached upon everything. With the advent of 9/11, Islam once again became 'the monstrous other, the opposite of the truth.'<sup>20</sup>

The naming of an enemy in conjunction with the repeated pattern of conceptual metaphor and the entrenched subconscious concept of the Middle East as being the seat of evil, had a follow-on effect, of projection of similar characteristics onto all of Islamic believers. As Lakoff suggests is often the case, the use of one or two words became a metaphoric prototype of vilification and marginalization. On September 20, the San Diego Tribune stated that Jersey City was 'a hot-bed of radical Islam.'<sup>21</sup> In the same week, an article in the Boston Tribune told the story of a Muslim fearing for her life because of retribution. The same writer made mention of the parallels between 9/11 and Pearl Harbour, as well as the treatment of Japanese-Americans in the days after the Hawaiian attacks. 9/11 had well and truly become a war of symbols. The national internal narrative had been reborn

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afresh, in which only those living inside the bounds of accepted visual truth were evidence of cultural appropriateness and propriety. As Lakoff has remarked, 'denial in the face of such overwhelming frames only serves to reinforce their guilt.'<sup>22</sup>

However there would appear to be more worrying issues at stake. Butler believes that the reporting of the events surrounding 9/11 allowed the subtle seepage of another naming or 'othering' process. Firstly the reportage and media articles at this time provided the opportunity 'to isolate individuals so as to absolve ourselves of the necessity of coming up with an explanation of the events.'<sup>23</sup> Embedded in this single quote is the hint that perhaps there was deliberate editorial intervention by the authorities of the time. And while it has only ever remained a hint by researchers and commentators, Dreyfus is a little more forthright, believing that both Presidents Bush (George Herbert Walker Bush and his son George Walker Bush) had imperial aims as well as imagining that a domino effect could occur in the Middle East. Based on the same metaphor that launched the Vietnam war, Dreyfus further believes that 9/11 was seen as the means by which the right-wing Christian political coalition founded in the Reagan era could further consolidate the link between church and state. 'A unity that can not tolerate dissent.'<sup>24</sup> Through the labelling of Islam as evil, the groundwork for labelling differences of opinion was now also being laid. Dissent could now be seen not as the usual means of political debate but rather in evangelical Christian terms of good and evil. In a somewhat prophetic statement, ten years before the events of 9/11, in discussing the cultural diversity of American and the religio-political view of this state of being, Berlin wrote that there was a prevailing view that 'the deeper the sincerity of Muslims and Jews, the more dangerous they are, as they lead souls to perdition, and the more relentlessly they should be eliminated.'<sup>25</sup>

Linked to this concept, the process of eliminating dissent, and the media's role, Butler also comments 'since 9/11 there has been a rise of anti-intellectualism and acceptance of censorship in the media.'<sup>26</sup> Perhaps the tentacles of 9/11 have a far greater depth than the general public realizes, as can be seen in the metaphoric elements compacted into the editorial comment from the New York Post.

While the surface language of the Times is understandable, the underpinning metaphors only serve to reinforce compliance and the relationship between beliefs, conformity and anger. These emotionally laden metaphors served only to create blind followers, rather than rational guidance and guides.

**Table 2** – New York Times 12/7 /01<sup>27</sup>

New York Times	Metaphoric Framework
<p>Pearl Harbour, like the 9/11 attacks, caught the nation with its guard down - and took thousands of lives. Both events sparked tremendous outpourings of patriotism - and anger. Sixty years ago, those emotions faded into implacable resolve - and the result was the enemy's utter destruction. So far, that parallel seems to be holding - though the way to victory winds through perilous terrain. Will America stay the course?</p>	<p><i>Beliefs are Location Metaphor</i>  <i>Past is Confinement Metaphor</i>  <i>Strong Emotion is Blinding Metaphor</i>  <i>Anger is Heat Metaphor</i>  <i>Past is Confinement Metaphor</i></p> <p><i>Compliance is Following Metaphor</i></p> <p><i>Compliance is Following Metaphor</i>  <i>Love is a Journey Metaphor</i>  <i>Beliefs are Location Metaphor</i></p>

#### B. The Initial Frame Reworked: The Attack on the London Underground

As seen in the previous paragraphs Butler, Dreyfus and Willis have all argued that the reinvention of the national American myth in particular and the transnational narrative in general reached a peak in the months and years post- 9/11, once the monsters who had perpetrated the attacks had been revealed. The ‘Western hero’ in all forms of popular culture and the media was further projected into all national iconic elements such as the flag, the postal service, police and fire brigades and the army. All things in the American and conjoined international story became imbued with the macho image of fighting darkness and the idea that ‘God is on our side’.

However, with the War on Terror now reaching across several nations, the transnational myth of ‘light’ became further entrenched with what Ubel has called ‘the thousand years of vilification of Islam.’<sup>28</sup> While there was an obvious threat from elements of radical Islam, innocent Muslims worldwide also became the target of attack with an ever-increasing and unfounded media prejudice in both England and the United States. With the monster identified and named 13,013 times in the English-speaking press worldwide in the five days after 9/11, perhaps signifying a type of branding, the round-up, both real and psychical, was underway.

The same pattern of defining cultural otherness through the actions of a few occurred in the days and weeks after the London bombing of July 2005. In the London newspapers alone over sixty articles and short pieces were headed with the word ‘evil’ and followed by editorial comments such as ‘Today's acts were designed to cause harm and spread fear - not just among Londoners, but among people in every city around the world.’<sup>29</sup> The global ‘evil’ metaphor was being continually reinforced. The retraction that the

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Times were forced to publish on July 19 after falsely branding a young Muslim as a terrorist, publishing his photograph, and purporting that he was one of the earlier bombers, did little to stem the tide.

While again the bombers were Muslim-involved, in this instance they were ‘insider others.’ However, the language of division again had a religious manifestation. On July 14, the London Sun had a banner line that read, ‘The Beast,’<sup>30</sup> a reference to the ‘Mr. Big’ of Al Qaeda who had allegedly escaped and fled to Egypt. This was later denied, but the ‘Beast’ reference was a clear antichrist reference for both sides of this geo-political divide.

In the days immediately following the London attack, Muslims in England were attacked and killed. Similar to the attitudinal shift that had occurred in America, the characteristics of the other perpetrators had now been projected onto the Muslim world at large.

### C. The Initial Frame Revisited: The Beach Attacks in Sydney

The ease with which metaphors can so easily slip across cultural divides and infect and affect national identities was exemplified more recently in Australia. In commenting on the race riots in Sydney in 2006, Ken Moroney, the New South Wales police commissioner, stated on national television that ‘the beast had been unleashed.’<sup>31</sup> Although he tried to retract and recant, the journalists present realized that some form of connection had been made. However, it would appear that only one journalist pursued and come to understand this metaphor. Describing in journalistic parlance the process that Ingebretsen has described as ‘nationalistic negotiation and normalizing,’<sup>32</sup> Mungo McCallum laid the blame of those young people involved in the race riots in Sydney during the summer of 2006 squarely at the feet of Prime Minister John Howard, believing that the adolescent schema ‘consolidated under the leadership of John Winston Howard.’<sup>33</sup> Evil had found another home, albeit unwittingly.

Without excusing the behaviour on the sunny afternoon, or negating the obvious localized contexts of the situation, McCallum was obviously arguing that the groundwork for this serious fracas had been laid in the Howard government’s overall right-wing political agenda. Embedded in this policy were a series of incidents that, again on the surface, appeared to be a normal reaction to atrocious events.

The first of these was the Bali bombing in October 2002. While not wishing in anyway to downplay the nature of this atrocity or deal another painful blow to the family members involved, it seems to me that the comments made by John Howard in the immediate wake of this bombing were more political than genuinely sympathetic. While he may have intended the latter, his political radar has become his primary nature. In a staged media event of a private meeting where he met a victim’s father, he whispered in



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the ear of this grieving parent, 'We'll get the bastards who did this.'<sup>34</sup> As has been pointed out by Brian Cambourne, the Australian vernacular has several key words that epitomize the Australian way of life and psyche.<sup>35</sup> The word 'mate' is a word used frequently by Howard and his ministers and is a metaphor for the Australian ideal of comradeship born out of wartime, equity, and a 'fair go for all'. While the word 'bastard' is a binary opposite and can also be a metaphor of friendship, in this context it means precisely the contrary. It has a definite meaning that extends far beyond the denigration of one's birth and is instead a metaphor for those who stand completely outside the Australian understanding of 'mateship' born of adversity. In this one instance of reporting, this comment was immediately followed up by references to Australia's alliance with America, the war on terror and a reference to 'our backyard.' It has been argued that it was Howard's policy of joining in on the war on terror that gave impetus to this atrocity in the first place.<sup>36</sup>

The Bali bombings followed closely on the heels of an incident that was driven by a direct, racially motivated and government-orchestrated falsification of media reportage. It is recognized that the Howard government's falsification of photographs and distorted reporting surrounding what has become known as the 'people overboard incident' government was the reason it was re-elected in 2004. Again, the general Australian populace had fallen victim to a carefully cropped photographic account, as refugees were cast as throwing their children overboard as they were about to be apprehended by Australian authorities. In actuality, the boat the refugees were on was sinking. The government carefully played a racist card with the underlying metaphor of the refugees as uncaring monsters.

Had all photos been shown with captions early in October, it would have undermined the claims of children being thrown overboard because it was clear the asylum-seekers were trying to escape a sinking vessel.

Opposition Leader Simon Crean said the photos, obtained from an undisclosed source, had also been available to the Government.

But the Government had used the photos selectively, he said.<sup>37</sup>

Australians are by nature generally not racist. However, such is the all pervasive power of metaphors, especially when embedded in a moral pandemic, that the frames of understanding developed and created by these elements of language use is that frames or metaphors 'not only define issues, causes and solutions; they also hide relevant issues and causes.'<sup>38</sup>

### 3. Implications

This paper reflects not only the nature of the stories that lie just beneath our psyche and are easily activated via the media, but also the ease with which a cultural group can be labelled as evil. While this is a ‘common sense’ process in times of national and international crises, what sounds like communal linguistic substance and sentiments of national pride and a need to be speak with one voice can in fact be become ‘deformed discourse.’ At times of crises, politicians, and perhaps ordinary citizens, look for the abject, those who appear to embody or ‘highlight the fragility of the law, and that exist on the other side of the border, which separates out the living subject from that which threatens its extinction.’<sup>39</sup> Evil can easily become a socially and politically constructed entity. As we take our daily dose of the mass media, we have to be careful there is no spillage effect, that is, where the acts of a few don’t provide an opportunity for a larger group to become caught up in the web of past metaphoric narratives. It would appear that our language use is infiltrated with metaphors that can so easily and discursively infect us with a worldview that is distorted and out of kilter. ‘The hijacking of language is fundamental to war.’<sup>40</sup>

### Notes

<sup>1</sup> G Lakoff and M Johnson, *Philosophy in the Flesh: The Embodied Mind and its Challenge to Western Thought*, Basic Books, New York, 1999, p. 12.

<sup>2</sup> Loc. cit.

<sup>3</sup> M Sonser Breen, ‘Heroes and Monsters: The Politics of Survival in Spider Man and a Long Line of Vendidas’ in M S Breen (ed), *Truth, Reconciliation, and Evil*, Rodopi, Amsterdam, 2005, p. 181.

<sup>4</sup> G Gusdorf, ‘Conditions and Limits of Autobiography’ in J Olney (ed), *Autobiography: Essays theoretical and critical*, Princeton University Press, Princeton, 2006, p. 35.

<sup>5</sup> Lakoff and Johnson, op. cit., p. 12.

<sup>6</sup> C Feldman, ‘The Construction of Mind and Self in an Interpretative Community’ in J Brockmeier, M Wang and D Olsen (eds), *Literacy, Narrative and Culture*, Curzon, Richmond, Surrey, 2002, p. 58.

<sup>7</sup> R van Noy, *Surveying the Interior: Literary Cartography and the Sense of Place*, University of Nevada Press, Reno, Nevada, 2003, p. 4.

<sup>8</sup> S Cohen, *The Moral Panic*, McGibbon and Kee, London, 1972, p. 9.

<sup>9</sup> N Chomsky, *September 11*, Allen and Unwin, Crows Nest, Australia, 2001, p. 21.

<sup>10</sup> G W Bush 2001, ‘Statement by the President in His Address to the Nation’ 14 September 2001, 18 September 2001.

<sup>11</sup> Ibid.

<sup>12</sup> Ibid.

<sup>13</sup> Ibid

<sup>14</sup> T Englehardt, *The End of Victory Culture*, Basic Books, New York, 1995, p. 61.

<sup>15</sup> W Doty, *Mythography: The Study of Myth and Ritual*, University of Alabama Press, Tuscaloosa, Alabama, 2000, p. 90.

<sup>16</sup> J Kristeva, *Powers of Horror: An Essay on Abjection*, Penguin, New York, 1982, p. 4.

<sup>17</sup> C Tyerman, *God's War: A New History of the Crusades*, Harvard University Press, Cambridge, Mass, 2006, p. xiii.

<sup>18</sup> M Ignatieff, *The Lesser Evil: Political Ethics in and Age of Terror*, Princeton University Press, Princeton, 2004, p. 166.

<sup>19</sup> E Said, *Orientalism*, Vintage Books, New York, 1978, p. 1.

<sup>20</sup> M Ubel, 'Unthinking the Monster: Twentieth Century Response to Saracen Alterity', in J Cohen (ed), *Monster Theory: Reading Cultures*, University of Minnesota Press, Minneapolis, 1996, p. 264.

<sup>21</sup> T Eckert, 'Experts Say Jersey City is a Breeding Ground for Terrorist Cells', *San Diego Union-Tribune*, 20 September, 2001, A2, p. 6

<sup>22</sup> Lakoff and Johnson, op.cit., p. 112.

<sup>23</sup> J Butler, *Precarious Life: The Powers of Mourning and Violence*, Verso, New York, 2006, p. 5.

<sup>24</sup> R Dreyfus, *Devil's Game: How the United States Helped Unleash Fundamentalist Islam*, Owl Books, New York, 2005, p. 3.

<sup>25</sup> I Berlin, *The Crooked Timber of Humanity*, Princeton University Press, Princeton, 1990, p. 208.

<sup>26</sup> Butler, op.cit., p. 1.

<sup>27</sup> New York Post Editorial, 7 Dec and 11 September, 2001, p. 42.

<sup>28</sup> Ubel, op.cit., p. 264.

<sup>29</sup> Unknown, Home News, 'No Panic as Capital Stays Cool: Londoners Stand Up to Evil,' *The Sun* 22 July 2005, p. 3.

<sup>30</sup> M Sullivan, 'Find the Chemist:7/7' – 'Detectives Hunt the Beasts Behind the Bombs,' July 14, 2005, 2.

<sup>31</sup> T Bowden, 'Police powers will restore Sydney order: Moroney', in *Lateline*, viewed on 13 December 2005.

<sup>32</sup> E Ingebretson, *At Stake: Monster and the Rhetoric of Fear in Public Culture*. University of Chicago Press, Chicago, 2001, p. 43.

<sup>33</sup> M MacCallum, 'As Ye Sow, So Shall Ye Reap', *Political Corrections, Northern Rivers*, 25 February 2007, p. 6.

<sup>34</sup> T Allen and M Baker, 'PM's Vow: We'll Get the Bastards', in *Sydney Morning Herald*, 21 October, 2005, p. 23

<sup>35</sup> B Cambourne, 'Dorothy Dix meets Slim Dusty: Politics and the Framing of Literacy Education in Australia', in B Doecke, M Howie & W Sawyer (eds.),

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*Only Connect: English teaching, schooling and community*, AATE/Wakefield Press, Kent Town, 2006, p. 128.

<sup>36</sup> D Shannon, 'Deaths will not sway PM on Iraq stand - Terror Hits Home - Sifting the Ashes', in *The Australian*, 14 October 2002, p. 14.

<sup>37</sup> Unknown, Gold Coast Bulletin, 'A Picture's Worth a Thousand Questions: PM Treads Water Over Leaky Boat', February 2001, p. 5.

<sup>38</sup> G Lakoff, *Thinking Points: Communicating Our American Values and Vision*, Farrar, Strauss and Giroux, New York, 2006, p. 35.

<sup>39</sup> B Creed, 'Horror and the Monstrous Feminine: An imaginary abjection', in B Grant (ed), *The Dread of Difference*, University of Austin Press, Austin, Texas, 1996, p. 4.

<sup>40</sup> C Hedges, *War is a Force that Gives Us Meaning*, Anchor Books, New York, 2005, p. 34.

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