

## Decolonizing Post-Truths in Mediatic Encounters for *Farha* (2021) and *Half Widow* (2017)

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**ABSTRACT:** *While Zionism may argue for the purity of Hebrew Labor “Avodah Ivrit” in the context of Palestine, and Kashmir The Story (2019) may be staging a narrative in the context of Kashmir, the historical facts about Palestine and Kashmir state a different perspective. Therefore, some critics have sought the implications of films like Exodus (1960) and programs like Bharat Ek Khoj (1988) playing a pivotal role in shaping our recent history. Subverting some dominant tropes depicted in such media depictions and engaging with McIntyre’s book post-Truth (2018), Alterman’s discussions in his works, What Liberal Media? (2003) and We are not One (2023), and Santos’ theorizing about decolonizing history, this paper studies two contemporary filmic depictions of Farha (2021) and Half Widow (2017). In this age of increasing implonialism, a phenomenon comprising the elements of colonialism, imperialism, fascism, and despotism, the paper discusses some decolonial options to read the politics of mediatic supremacist standards set to prioritize some mediatic depictions over others.*

**Keywords:** Hindutva, Zionism, post-truth, postmodernity, mediatic, Islamophobia

*“[S]ome things are true irrespective of how we feel about them, and that it is in our best interests (and those of our policymakers) to attempt to find them.” (McIntyre 11)*

## **Introduction**

Seeking objective truth is increasingly being compromised in these postmodern times. The relativist and postmodernist attacks on truth have far more implications than may be visible. In the wake of the growing exploitations of the native populations in the two realms of Palestine and Kashmir, this paper reads Zionist and Hindutva apologia manifested in the politics of film and narrative media as post-truths. Though this research studies the two selected films *Farha* (2021) and *Half Widow* (2017), it is largely grounded in critical studies rather than film studies as it discusses the mediatic politics of the narratives propagated around the two celluloid depictions. The paper attempts to decolonize the leitmotifs of Zionist and Hindutva apologia that have been problematizing historical facts. In other words, as Boaventura de Souza Santos would argue, it is an encounter between “those who do not want to remember and those who cannot afford to forget” (“Twelve” 1). These two celluloid depictions serve as primary sources for study in this research whereas some other mediatic depictions are discussed as secondary sources.

Plato’s Socratic dialogue warned us about the false claims to knowledge way before our contemporary postmodern sensibilities. One such form of this false claim for knowledge can be a post-truth, which may be defined as pervasive disinformation or sharing false information intentionally because of some economic, ideological, or political interests. For Lee McIntyre, this “disinformation is not just to get you to believe a falsehood it’s to get you to make an enemy of the person who doesn’t agree with that falsehood; it’s to get you to distrust the other people to not just deny the fact but to hate the person who agrees with the fact” (“On Disinformation” 1:49-2.06). In light of this definition of post-truth, this paper argues that in these postmodern times, post-truths are increasingly convoluting facts as there is an adopted strategy of willful ignorance, political spin, or subversion of truth (McIntyre, *Post-Truth* 6, 7). However, when this ignorance is tantamount to cynicism, indifference, or even lying with the intention to deceive, as McIntyre would argue, the validity of postmodernity seems to come into question. We discuss this theoretical underpinning in detail in the next section.

Adapting a decolonial approach to the dominant narratives built around the realms of Palestine and Kashmir, this paper attempts to seek some truthful answers in these post-truth cacophonies. It also examines how factual historical evidence in the context of Palestine and Kashmir are problematized, hence, increasingly displaying traces of islamophobia. Addressing this lapse, which is proving detrimental to the sustenance of humanity on our planet in the wake of the recent genocidal war in Palestine, this research foregrounds the importance of an in-depth understanding of nascent post-truths in these debates for any future policymaking in this regard.

### **Theoretical Props**

One of the theoretical imports for this study is from Lee McIntyre's 2018 book entitled *post-Truth*. McIntyre sees post-truth as amounting "to a form of ideological supremacy, whereby its practitioners are trying to compel someone to believe in something whether there is good evidence for it or not" (13). In other words, these post-truths jeopardize the actual truths. Additionally, he is of the view that academic hair-splitting sometimes tends to cherry-pick "obscenely high standards of doubt towards facts that they don't want to believe, alongside complete credulity toward any facts that fit with their agenda" (*post-Truth* 11). The question is whether these post-truths are supported by ethical and historical truths, or are they banking their rhetoric on yet another set of post-truths?

One such post-truth may be seen in incidents like Israel's top leadership presenting the Old Testament to the President of the World's Superpower, arguing their right to defend themselves. Uncovering the nascent post-truth in this rhetoric, historians and left-wing critics like Eric Alterman question the rationale for "aid to such a religious extremist-inspired government" (5:27-5:28) of Israel. Alterman believes that neoconservatives have hijacked the ideas of left-wing American Jewish intellectuals. The arguments in his two books, *What Liberal Media? The Truth about Bias and the News* (2003) and *We Are Not One: A History of America's Fight Over Israel* (2023) serve as a secondary lens to study the mediatic depictions selected for this study. In *We Are Not One*, he problematizes the fact of how any discussion on the Israel question is considered a threat to Jewish identity. He gives three inferences from the phrase 'we are not one' stating that a) America and Israel should not be considered one, because though America may not openly condemn any

of the Israeli policies, it does not do what Israel wants it to do, b) the American Jews are different from Israeli Jews because American Jews were mostly anti-Zionists till the Holocaust, and c) only four percent of the American Jews have Israel on their top priorities, and they too are divided in half and half (Alterman 14:00-18:00). Though these points are debatable in the post-October 7 world, we will see how applicable they are in terms of our selected mediatic narratives.

The other theoretical prop that this paper engages with is what Santos theorizes as ‘decolonizing history.’ For Santos, “it aims to challenge the ways in which the many different modes of modern domination have shaped the writing of history” (“Twelve” 3). In other words, decolonizing history calls for shedding mindless conformity or a “foolish consistency [that] is the hobgoblin of little minds” (Emerson). However, this consistency or conformity is almost a norm due to the pervasive post-truths of contemporary times. Many social psychology experiments scientifically prove this conformity. Human decisions tend to yield to the majority opinion (McIntyre, *Post-Truth* 36-43) rather than making rational decisions. Therefore, by decolonizing history in this critical study of the texts of the two films, Emersonian dictum of self-reliance of listening to our inner true calling and fighting for truth in this age of disinformation, as McIntyre argues, may help us uncover some post-truths created for the films under study. Furthermore, the paper also engages with a recent theorized term, implonialism. Stating a working definition for implonialism, we can say that when we are witnessing “re-colonialism, re-imperialism, despotism, and fascism [especially] in the context of the two places of Kashmir and Palestine, [it is] a form of imperial-colonial-despotism—fascism, which [is] neologize[d] as implonialism.” Simply put, implonialism is a phenomenon of “exercising absolute power that allows for doing away with any explanatory positions that either colonialism or imperialism have ostensibly maintained in history” (Aamir 392, 394), and it does not have any regards for environmental ethics.

In studying the narratives and politics around contemporary filmic depictions like *Farha* (2021) or *Half Widow* (2017), this research lightly engages with these lenses to understand the historical and contemporary truths/post-truths and impress upon the need to seek objective realities that McIntyre and Alterman talk about in their works and decolonize history as Santos suggests, in this post-implonialized world.

So, can we say that post-truth is a form of generating apish conformity? What is post-truth in the first place? How can we address the baloney of the post-truths in the context of recent history and contemporary media depictions and films about Kashmir and Palestine? How are Israel and the United States different? Why should we understand the difference between American Jews and Israeli Jews? Why is there always a soft corner for Israel? (Alterman 11:22, 11:46). Raising these questions is important because the mediatic politics in the context of the selected films point to what Belsey states in her seminal essay, “Textual Analysis as a Research Method.” Her stating that there “is no such thing as ‘pure’ reading: interpretation always involves extra-textual Knowledge” (Belsey 163) calls for some level of engagement with some of these questions in detail in this research. While it may not be possible to address all these questions in detail in this paper, we lightly touch upon some of them and will deal with them separately in some later inquiry.

### **Why post-truths?**

Al Gore’s 2006 documentary *The Inconvenient Truth*; or Merchants of Doubt, a 2010 book by Naomi Oreskes and Erik Conway, now made into a documentary (*Merchants of Doubt: What Climate Deniers Learned from Big Tobacco*); or a human rights and land defender and Fellow at NYU Law’s Climate Litigation Accelerator’s powerful commentary on the urgent need for climate justice (Siddiq) are examples of some real facts about our planet and human existence and yet there are many deniers of the scientific evidence presented in these or similar documentaries. The post-truths sabotaging the facts discussed in these visuals undermine the objective truths these visuals discuss. But as Chomsky would argue: “[N]othing would be done to impede the exploitation” (39), the cacophonous denying narratives for the works of Al Gore or any such fact-bearing truths are not some random individuals but are “well-paid operatives of organizations like The Heartland Institute, CFACT, and Americans for Prosperity” (Demelle).

These post-truths may be seen as not only denying the scientific evidence but also propelling their brand of narrative with the best possible capitalistic maneuvers to influence popular social, psychological, and philosophical trends. Some of these post-truths are tantamount to sociopathic behavior, as some may argue. While Gaza “has become a political symbol representing the Palestinian fight for self-governance and control over their territory” (Zahoor 3), the rationale and arguments

provided for the recent genocide in Gaza post-October 7, 2023, may stand as examples among a series of post-truths that have been going on in history in the context of Palestine. It seems like sociopathic behavior because sociopaths win their games by lying “publicly whilst conspiring privately” (Foyle), something seen in this Gaza operation. Therefore, using a lens of decoloniality, there is a need to study why filmic depictions like *Farha* (2021) or *Half Widow* (2017) are problematized as mediatic encounters.

Navigating through the truth /post-truth debacles about Zionist and Hindutva apologia that come into play when movies like *Farha* are aired on Netflix or when the truths in *Half Widow* (2017) are inverted with the same cast, music, and directors, etc., in the movie *Gaash* (meaning light) (2019). While *Gaash* is disseminated on a wider scale, the actual production of *Half Widow* is thrown off the stage of the cyberworld. Therefore, this paper argues that instead of the patronizing luster of post-truths in the narratives that have fueled Islamophobia in recent human history, it is time to give space to historically truthful, scientific, and moral evidence that may be seen in movies like *Farha* or *Half Widow*. This may help seek some alternate facts to decolonize the settler colonial projects that the two entail. This way, we can not only understand what a post-truth in the first place is, but also, investigate the post-truths that have been generating apish conformity in recent human history in the context of Zionist and Hindutva movements. The paper studies how the selected filmic narratives like *Farha* or *Half Widow* and other similar contemporary celluloid depictions address the baloney of the post-truths. There is a need to decolonize the dominant tropes of the history of oppressive regimes because, as goes the African proverb: “Until the lions have their own historians, the history of the hunt will always glorify the hunter” (qtd. in Santos “Twelve Theses” 3).

Nimiety of (Religious) Bigotry Translating into Mediatic Encounters: Reading *Farha* (2021) and *Half Widow* (2017)

In today’s world, especially in the wake of the ongoing situation in Gaza, numerous critics, writers, historians, journalists, podcasters, jurists, political and academic activists, students, and in fact, people from all walks of life view the existential threat that Israel has been building over the past century as an eye wash or a post-truth. At best, it is what Alterman is an “aid to such a religious extremist-inspired government” (5:27-5:28), or what Merav Amir sees as “a speech act, a performative reiteration,

which allows for the securitization of Israeli rule in the occupied Palestinian territory, a securitization which then serves to rationalize the ongoing concrete politicide of the Palestinians” (368). Similarly, the overall Zionist ideology and attitude towards the local population, the displacements and removal of the indigenous population , “the much-dreaded *tatwiq[s]* (round-ups)” (Aamir 389), starting even before the Nakba, “including [during] the British Mandate period” (Martin), continues to this day. Sometimes, it takes the shape of genocide in Gaza because of “Israeli exceptionalism” and the rhetoric that ‘[a]fter the Holocaust, Jews have the right to do anything they want,’ since they are the ultimate ‘victims’” (Al-Arian); or “work accidents, [due to] unequal racialized distribution of dangerous work and bodily harm in the land” (Zeev); or even “carcerality, [or] necropenology” (Shalhoub-Kevorkian). But since “[a]ny possible future necessitates an accounting of this history, not simply for the sake of cathartic truth-telling, but for the sake of decolonization” (Erakat 236), we discuss in this section the contemporary cinematic depictions *Farha* (2021) and *Half Widow* (2017). While there are several contemporary mediatic depictions from the two realms (more on Palestine than on Kashmir), these two serve as our mainstay to navigate the matrix of argument in this essay.

Like Palestine, we observe similar patterns of post-truths when we come across the obfuscations, propaganda, and “implonist[ic]” designs (“self-destructing predilections”) (Aamir 392), that many critics, writers, and many others have been pointing out in the context of Kashmir. Rakesh Ankit views Nehru’s “‘vague, incoherent, general’ defense on Kashmir” (35) as one of the main reasons for America’s abysmal knowledge about the princely states in India, especially Kashmir. Ashis Nandi cannot be more right when he considers Indian popular cinema “a distorted history of our own desires, lived out by others who acknowledge them” (Nandy 13). Others are also of the view that “Bollywood constructs the ‘kitschification’ [reduction of aesthetic objects or ideas into easily marketable forms] of Kashmir imbroglio through its veiling via romanticized, nationalistic images” (Haider 101).

Two seminal cinematic works on Palestine and Kashmir shaped a general world opinion about these two realms. It is interesting to see how post-truths in the film *Exodus* (1960) and the television program *Bharat Eik Khoj* (1988) have been absorbed by the world’s unconsciousness, by and large. In the movie *Exodus* (1960), a character named Kitty muses about going over the earthly paradise of Kashmir, and the program *Bharat Eik*

Khoj (1988) may be seen as a manifestation of what Nandi calls a distorted history of wishful desires to project this part of the land as increasingly Hinduized. It is because what is “popular in Indian cinema, even when it seems least political, is a major political statement.” (Nandi 12). These phenomena are not arbitrary, but there have always been links between Zionist and Hindutva lobbying internationally. Many critics talk about the “Jew as a pariah, [where they give] Hannah Arendt’s famous analogy from the thirties, which identified Europe’s Jews with India’s pariahs,” (Dubnov 178). Others even talk about “India’s Quest for Hegemony in the Post-Colonial Third World” (Ginat), while many study “features of contemporary coloniality [emerging from the] geopolitical alliances across settler and ‘post’ colonial contexts” (Osuri & Zia).

Studying the two cinematic depictions of *Farha* (2021) and *Half Widow* (2017) in the contexts of Palestine and Kashmir respectively, we understand not only the rationale of historical obfuscations and post-truths that have been lobbying for the last century or so but also the level of animus and rancor that goes into presenting the two visual narratives in such a negative light. *Farha* (2021), a Darin J. Sallam low-budget drama, unfolds in a ‘memento mori’ fashion, while “memento mori – [may be understood as something that] preserves the past and alludes to the future” (Mendelytè). The story revolves around a fourteen-year-old Farha, who, in the beginning of 1948, wants to go and study in a school. While her father is skeptical about such a proposal, her uncle supports her but then the riots caused by the Israeli militias disrupt the peaceful life of Farha and her father’s milieu. While her father goes to protect his village, he locks his daughter Farha in the pantry of the house. The whole film is shown through the small crack in the pantry door through which she watches the atrocities committed by the Israeli soldiers: The massacre of a family that she witnesses through the tiny hole and finally when one of the soldiers is commanded to crush the newborn under his boots before they all go out of the scene; how the young soldier cannot bring himself to kill but just covers the baby’s face with a cloth before he leaves; how she comes to know that the collaborator to Israelis is none other than her own uncle, “a traumatising aspect of the Palestinian reality” (Elia); how she survives this ordeal for many days and nights before finally finding a pistol in the pantry to break open the pantry door when all the noise of guns have died down; and finally her final walk towards freedom in the eerie and deserted streets of her village is a harrowing tale, which is just one among hundreds and thousands of much more horrendous episodes on record.



While *Farha* (2021) is nothing but one among thousands of such stories that happened during the 1948 Naqba, it sparked a controversy about being anti-Semitic even before it was to air on Netflix in late 2022 (Roxborough); (Chim). No less than Israeli Finance Minister Avigdor Liberman was among the ones who opposed this film arguing that it was “a false pretense and incite against Israeli soldiers” (Hussain); (Laller). Wouldn’t this be our double standard if we celebrate the film *Oppenheimer* (2023) while we condemn *Farha* (2021)?

*Oppenheimer* (2023), a biopic which is based on the 2007 book, *American Prometheus: The Triumph and Tragedy of J. Robert Oppenheimer* exonerates him of the charges that were levied against him because he invented the Atomic Bomb during World War II. While it is depicted that Oppenheimer was pursuing this dream so that there would be peace after the US had gained scientific supremacy, it kind of went out of hand in a Frankensteinian manner when he reportedly argued with the President of the United States. The authors of this book write:

Oppenheimer nervously wrung his hands and uttered another of those regrettable remarks that he characteristically made under pressure.... ‘Mr. President,’ he said quietly, ‘I feel I have blood on my hands.’ The comment angered Truman. He later informed David Lilienthal, ‘I told him the blood was on my hands—to let me worry about that.’ (Bird and Sherwin 156)

The character of Oppenheimer is endeared to the general audience including those who may be aware of Susan Abulhawa’s argument in her 2021 Edward Said Lecture about the family name of Oppenheimer, a white South African family associated with the famous diamond company De Beers. Though it is a well-known fact that today the diamond business is a business of ‘blood-diamonds,’ and the Oppenheimers “built their empire on the backs of cheap black labor who were responsible for shaping the apartheid” (Abulhawa 37:49-56), we love watching the heroic feats in the movie *Oppenheimer*. (Though it may be argued that the two may be unrelated, the family name, Oppenheimers, should raise some awareness in the general understanding of the consumers of the movie rather than glossing over such facts).

On the other hand, knowing full-scale historical facts about the plight of the Palestinians throughout history, the movie *Farha* had to face severe backlash and criticism by “Israelis online and in government” (Healy). The disparity in the reception of the two movies and subsequently the

two-sided narrative is humungous even though today's audience and social media subscribers are aware of certain hard-core facts such as that Rabbis and Jews are increasingly denouncing the detrimental manifestations of Zionism (Mivasair). They also are cognizant of

the voices of Jerusalemite families whose children were imprisoned after death. [They know how Israel has been] expanding spaces of carcerality, criminalising those who are already dead, and penetrating Palestinian spaces of mourning, [exhibiting] new modes of penology, [or] necropenology." (Shalhoub-Kevorkian)

They also understand that "Zionism [is] another face of white supremacy" (Abulhawa 29:38), and that Israel is the top importer and exporter of arms deals "way ahead of any other country in the world" (Abulhawa 14:49), while it is "notoriously secretive about" (Abulhawa 9:47) it at the same time.

If Israel is secretive about its affairs, then India is "known amongst the knowing as the Deep State" (Roy, "Azadi" 57). However, the politics about mediatic depictions of Kashmir of this Deep State speak volumes. In a Talk inaugurated by the Watson Institute for Administration and Public Affairs, two academics, a historian Hafsa Kanjwal, and an anthropologist Mohamad Junaid, come together to subvert the dominant post-truths/State narratives on Kashmir and answer the question of "Why do Kashmiri people continue to resist Indian rule, even after seven decades of the partition" (Kanjwal & Junaid). During her address, Kanjwal unpacks how state-sponsored films like *Junglelee* (1961) and *Kashmir ki Kali* (1964) were promoted to meet their political agendas (Kanjwal & Junaid 5:56). Some critics study films like *Haider* (2014) and *Laila Majnu* (2018) to investigate how they "inflict layered violence against the actual political and historical realities of the region" (Ahad 586). Likewise, some others study films like *Mission Kashmir* (2000) "played to packed audiences in the Indian subcontinent and in the subcontinental diaspora in the west" and *Lagaan* (2002) "which concerns an even more obscure subject" (Sharma 124) to unwind the rhetoric or post-truths concerning Kashmir in Indian Cinema. The film *Half Widow* (2017), however, speaks for another level of interpellation, as we shall shortly see.

With the mediatic depictions like *Exodus* and *Bharat Eik Khoj* or later Hollywood or Bollywood productions, we see how the "film sector was [used as] the stage of intense power relationships between the

government, who prioritised the use of documentary [or the medium of the film] as an instrument of official information” (Deprez 64). However, studying films like *Half Widow* (2017) the interpellation (where one is reduced to accepting limited choices) and implonialism are colossal. As implonialism is a phenomenon comprising the tenets of imperialism, colonialism, fascism, and despotism (Aamir 392), we can study *Half Widow* (2017) and its inverted image *Gaash* (2019) under this theoretical lens to see how post-truths are concocted to sabotage the true historical facts.

The film *Half Widow* is a typical Kashmiri contemporary reality. It features the character of a young Kashmiri girl, Neela, who, like a girl her age, dreams of getting married to her knight in shining armor. With her traditional Kashmiri marriage to this artisan, who is a doting husband, she feels blissful in married life. However, their peace is shattered one day when Neela, her brother Zakir, and her husband Khalid, while having dinner are pounced upon by the Indian military personnel when they barge into their home and drag her husband with them. Neela and Zakir run after them to leave Khalid alone, but in the scuffle, she falls on the ground and loses her unborn child. Neela’s ordeal starts on this dreadful day in August 1999, and she becomes a half-widow—a term especially used for the Kashmiri women whose husbands are usually taken away by the Indian army, and no one ever comes to know about their whereabouts. The whole film revolves around her quest to find her husband. Her brother Zakir is always there by her side. When Zakir marries years later, his son adores his aunt (booa, a local word for a paternal aunt used in the Indo-Pak sub-continent) (Renzu, *Half Widow*). Kashmiri memoirs, critical works, novels, and short stories are replete with these sorry states of the Kashmiri people. This is a movie produced and directed by Danish Renzu and only its trailer is easily available on the internet.

However, the level of interpellation may be gauged from the fact that the narrative of this movie is completely inverted in the movie *Gaash* (2019). The producer, actors, background scenes, and even the music are the same in the short film *Gaash*. The film starts with the same character of Neela but this time her coffin is being taken for burial by her husband, father, and other people while she is filmed narrating her story in a stream-of-consciousness way while being carried in the coffin. She is getting flashes from her life that the audience watches. Her husband is shown as extremely abusive instead of the doting husband shown in the *Half Widow*. Her abuse is also because before marriage she had proved herself

as the black sheep of the family by falling in love with a Hindu good-looking boy, Gaash meaning light (Renzu). In a typical run-of-the-mill plot that is a signature statement of Indian cinema when it comes to the typical patronizing narrative of love between a Muslim girl and a Hindu boy, the film narrates the same old story. While one of the main problems of Kashmiri life that was raised as a question in the *Half Widow* is simply wiped away from the celluloid media.

This erasure not only speaks for the unseen powers that hold the media, a deep state of affairs, but also a despotic, fascist, and imperialistic way of looking at things where an alternate reality than the official State narrative is simply obliterated from the mainstream media. It is, what one may see as a manifestation of “India’s settler logic of elimination” (Mushtaq & Amin 3012), or a “re-colonialism, re-imperialism, despotism, and fascism” (Aamir 392). The term implonialism, therefore, may help us to look at such a phenomenon of post-truth where a director, producer, and characters are interpellated to produce an official narrative after only two years of the movie *Half Widow* because the official mega narratives must never be challenged. This state of affairs also reminds us of Alterman’s rhetorical question, ‘What Liberal Media? The Truth About Bias and the News’ that he raised and unpacked in his 2003 book.

### **Conclusion: Pessoptimism in Mediatics**

This study discusses the relativist and postmodernist attacks on the truth through mediatic depictions but delimits its discussion to visual narratives of *Farha*, and *Half Widow*, which are challenged and made into mediatic encounters for depicting the ground realities. The paper questions these modes of mediatic supremacist and hegemonic standards for prioritizing some celluloid works over others. It is a phenomenon of what Nadia Abu El-Haj sees as an “‘Israeli colonial-national imagination,’ which has been, quite resourcefully, also ‘directly tied to the media’” (qtd. in Aamir 346). Similarly, it is what Deprez sees as the “instrumentalization of the documentary film to serve the project of nation-building and integration” (70) in the context of Indian cinema. If Karl Jasper was compelled to write *The Question of German Guilt* in 1947 these recent filmic narratives may have helped us decolonize our minds. If Jasper’s 1947 book discussed “a Germany devastated in body and soul, a pariah people, disgraced before the whole world, a disgrace to humanity” (Santos, “Europe”), this study may perhaps be helpful for us to understand the pessimism that engulfs humanity in the long run.

Therefore, discussions of this sort may offer some optimism to understand the larger picture that humanity will find itself in after some time. Hence, this pessoptimism in the mediatics discussed in this paper may offer some means to safeguard we from the self-annihilating predilections of an implosion of humanity and human values manifested due to strong implications of implonialism (colonialism, imperialism, despotism, and fascism). It may also, as Santos suggests, make us aware of our metaphysical guilt, a “guilt before God” (Santos, “Europe”). Since post-October 7, 2023, we have witnessed so many unjust deaths and so much crime to which Chris Hedges’ words offer some pessoptimism when he exposes the “orgy of slaughter and destruction” (Hedges) that defies all human compassion, liberty, and justice. Investigating such issues through academic platforms, we may also be able to make more sense of the detrimental sustainability issues for our world at large.

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