#### I affirm the resolution—Resolved: In a democracy, a free press ought to prioritize objectivity over advocacy.

#### Subjectivity has eclipsed factual news reporting. The line between journalism and misinformation is increasingly nonexistent

**Kavanagh 19** — [Kavanagh, Jennifer, “News in a Digital Age: Comparing the Presentation of Information over Time and Across Platforms,” No Publication, xx-xx-xxxx, https://www.rand.org/pubs/research\_reports/RR2960.html, accessed 2-24-2022]

This report presents a quantitative assessment of how the presentation of news has changed over the past 30 years and how it varies across platforms. Using RAND-Lex, a suite of tools that combine machine learning and text analysis, the researchers considered such linguistic characteristics as social attitude, sentiment, affect, subjectivity, and relation with authority for four comparisons: newspapers before and after 2000 (through 2017), broadcast television news before and after 2000 (through 2000), broadcast news and prime-time cable programming for the period from 2000 to 2017, and newspapers and online journalism during the 2012–2017 period. Over time, and as society moved from "old" to "new" media, news content has generally shifted from more-objective event- and context-based reporting to reporting that is more subjective, relies more heavily on argumentation and advocacy, and includes more emotional appeals. These changes were observed across platforms, appearing least significant in the evolution of print journalism and most stark in comparisons of broadcast news with prime-time cable programming and of print journalism with online journalism. The report quantifies the sizes of observed changes and provides examples of what these changes look like in context. It also includes a discussion of the implications of these trends for the changing media ecosystem and for Truth Decay—the term RAND uses to refer to the diminishing role of facts and analysis in political discourse.

Key Findings

Print journalism has made modest shifts toward more-subjective reporting

Typical characteristics of print reporting in the pre-2000 period were context- and event-based reporting, reliance on directives, and use of titles and official positions. Many of these linguistic features were frequently used together.

The post-2000 sample showed a meaningful shift away from such language and toward unpacking social and policy issues through character-centered stories, such as homeless children as a way to discuss homelessness.

Television news has made stronger shifts to subjectivity, conversation, and argument

Similar to print journalism, television news has shifted from straight reporting that dealt with complex issues and grounded news in the abstract concepts and values of shared public matters to a more subjective, conversational, argumentative style of news presentation.

When comparing broadcast news with prime-time cable programming in the period after 2000, an even more dramatic difference is apparent, with prime-time cable programming being more subjective, abstract, and directive. However, prime-time programs on cable news channels tend to be opinion-based shows led by pundits, not news reporting-based programs, which could influence the comparison.

Online journalism features a subjective kind of advocacy

Online journalism is more personal and direct than print journalism, narrating key social and policy issues through very personal frames and subjective references.

This research presents key insights for Truth Decay

There does seem to be evidence of a growing use of opinion and subjectivity in the presentation of news. However, the results of this study are not necessarily generalizable. Also, some of the effect sizes are relatively small, and changes observed over time and differences across platforms are subtle in many cases.

Changes in news presentation identified in this report are relevant to individual news consumer decisions about which media organizations to use and which to trust; trends toward subjective journalism might reduce that trust.

### Advantage 1 – colonialism

#### The press advocates for Sponge Bob, inevitably infatuating society with the cartoon

Lucy Mccalmont, 11-5-2013, "SpongeBob nets conservative praise," POLITICO, <https://www.politico.com/story/2013/11/jobless-spongebob-nets-fans-on-right-099375>, Lucy is an Editorial creative with wide-ranging experience across both influential digital startups and major global brands. Roles have included breaking and daily news coverage, in-depth features as well as digital content and strategy. Strong media and creative skills in journalism, copyediting and writing, story/creative development and editorial strategy.

Eschewing the thought of unemployment benefits, SpongeBob says, “Unemployment may be fun for you, but I need to get a job.” The episode, to air Nov. 11, garnered attention from the the Washington Times as well as the New York Post and Fox News, both of which hailed SpongeBob for immediately returning to the workforce. “Lest he sit around idly, mooching off the social services of Bikini Bottom, a depressed SpongeBob sets out to return to gainful employment wherever he can find it,” Andrea Morabito [writes](http://nypost.com/2013/10/30/spongebob-fired-from-the-krusty-krab/) at the Post on Oct. 31. “Our hero doesn’t end up on food stamps, as his patty-making skills turn out to be in high demand,” Morabito adds. Similarly, Fox News praised the cartoon character for not “mooching off” of welfare support. “Even SpongeBob SquarePants isn’t safe from corporate down sizing….The harsh economic climate has hit the underwater community … Instead of mooching off social services in Bikini Bottom, SpongeBob sets out to return to the workforce,” Fox News anchor Heather Nauert said during an Oct. 31 broadcast of “Fox and Friends.” However, left-leaning MSNBC host Al Sharpton criticized the right for using SpongeBob as their “new hero.” “The right-wingers found a new hero in its war against the poor. SpongeBob SquarePants. That’s right. SpongeBob SquarePants. The GOP is now using the lovable cartoon sea sponge as a new way to attack the safety net,” Sharpton said during a Oct. 31 broadcast.

#### Spongebob normalizes violent and racist colonization and thus perpetuates that injustice in society

Tom Gillespie, 10-12-2019, "SpongeBob SquarePants accused of being 'violent' and 'racist' by academic," Sky News, <https://news.sky.com/story/spongebob-squarepants-accused-of-normalising-violent-and-racist-colonialism-11833725>, Tom is a news reporter covering a range of national and international news stories. He is especially interested in crime and has written a number of exclusive features in this area. Before joining Sky News he worked as an online reporter for The Sun, as a researcher on the Russell Howard Hour topical comedy show, and wrote national and international news stories for Barcroft Media. Tom began his career as a journalist at the Sutton Guardian in 2014

The popular show, which celebrated its 20th anniversary this year, has been criticised in a report by Professor Holly M Barker from the University of Washington. She wrote: "SpongeBob SquarePants and his friends play a role in normalising the settler colonial takings of indigenous lands while erasing the ancestral Bikinian people from their nonfictional homeland." The popular Nickelodeon show follows the affable sea sponge, who lives in a pineapple under the sea, as he goes about his life in Bikini Bottom. Professor Barker believes the underwater city is a reference to the real-life Bikini Atoll in the Marshall Islands in the Pacific Ocean. Advertisement Natives were relocated from the atoll so the US military could use the area for nuclear testing during the Cold War. This has given rise to fan theories that the cartoon inhabitants of Bikini Bottom owe their mutation to the testing. Professor Barker says in her report, called Unsettling SpongeBob And The Legacies Of Violence On Bikini Bottom, that the cartoon is guilty of the "whitewashing of violent American military activities". In the article, seen in full by Fox News, the professor continues: "SpongeBob's presence on Bikini Bottom continues the violent and racist expulsion of indigenous peoples from their lands (and in this case their cosmos) that enables US hegemonic powers to extend their military and colonial interests in the postwar era." Professor Barker also accuses the show of the cultural appropriation of indigenous Pacific people, with some characters wearing Hawaiian shirts, while others live in homes in the shape of pineapples and Easter Island heads. The academic acknowledges that the writers likely didn't have colonization in mind when creating the series, but added she was upset by the lack of acknowledgement that "Bikini Bottom and Bikini Atoll were not [the writers'] for the taking". Professor Barker adds that SpongeBob SquarePants may cause children to "become culturally acculturated to an ideology that includes the US character SpongeBob residing on another people's homeland". The article ends with: "We should be uncomfortable with a hamburger-loving American community's occupation of Bikini's lagoon and the ways that it erodes every aspect of sovereignty." The report was published in a journal called The Contemporary Pacific: A Journal Of Island Affairs, and is designed to publish pieces on "social, economic, political, ecological and cultural topics".

#### Settler colonialism necessitates genocide and symbolic death as war becomes a permanent relation

Harting 6 – Associate Professor of English at the University of Montreal (Heike, “Global Civil War and Post-colonial Studies,” from the Globalization and Autonomy Online Compendium, globalautonomy.ca/global1/servlet/Xml2pdf?fn=RA\_Harting\_GlobalCivilWar)

The Necropolitics of Global Civil War As with other civil wars, global civil war affects society as a whole. It "tends," as Hardt and Negri argue, "towards the absolute" (2004, 18) in that it polices civil society through elaborate security and surveillance systems, negates the rule of law, militarizes quotidian space, diminishes civil rights to the degree in which it increases torture, illegal incarceration, disappearances, and emergency regulations, and fosters a culture of fear, intolerance, and violent discrimination. Hardt and Negri, therefore, rightly argue that war itself has become "a permanent social relation" and thereby the "primary organizing principle of society, and politics merely one of its means or guises" (ibid., 12). What Hardt and Negri suggest is new about today's global civil war is its biopolitical agenda. "War," they write, "has become a regime of biopower, that is, a form of rule aimed not only at controlling the population but producing and reproducing all aspects of social life" (ibid., 13). For example, the biopolitics of war entails the production of particular economic and cultural subjectivities, "creating new hearts and minds through the construction of new circuits of communication, new forms of social collaboration, and new modes of interaction" (ibid., 81). The ambiguity of Hardt and Negri's notion of biopower subtly resides in their adaptation of the language of social and political revolution, for it seems to be the regime of biopower, rather than the multitude, that absorbs and transvalues the revolutionary, that is, anti-colonial, spirit inscribed in the rhetoric of "new hearts and minds." At the same time, they argue, that a biopolitical definition of war "changes war's entire legal framework" (ibid., 21-22), for "whereas war previously was regulated through legal structures, war has become regulating by constructing and imposing its own legal framework" (ibid. 22). If none of this, at least in my mind, is marked by a particular originality of thought, then this may have to do with Hardt and Negri's reluctance to address the historical continuities between earlier wars of decolonization and contemporary global wars, the legacies of imperialism, and the imperative of race in orchestrating imperial, neo-colonial, and today's global civil wars. In fact, while biopolitical global warfare might be a new phenomenon on the sovereign territory of the United States of America, specifically after 11 September 2001, it is hardly news to "people in the former colonies, who," as Crystal Bartolovich points out, "have long lived at the 'crossroads' of global forces" (2000, 136), violence, and wars. For example, in Sri Lanka global civil war has been a permanent, everyday reality since the country's Sinhala Only Movement in 1956, and become manifest in the normalization of racialized violence as a means of politics since President Jayawardene's election campaign for a referendum in 1982, which led to the state-endorsed anti-Tamil pogrom in 1983. Similarly, according to Achille Mbembe, biopolitical warfare was intrinsic to the European imperial project in "Africa," where "war machines emerged" as early as "the last quarter of the twentieth century" (2003, 33). In other words, although Hardt and Negri argue convincingly that it is the ubiquity of global war that restructures social relationships on the global and local level, their concept tends to dehistoricize different genealogies and effects of global civil war. Indeed, not only do Hardt and Negri refrain from reading wars of decolonization as central to the construction of what David Harvey sees as the uneven "spatial exchange relations" (2003, 31) necessary for the expansion of capital accumulation and of which global war is an intrinsic feature, but they also dissociate global civil wars from the nation-state's still thriving ability to implement and exercise rigorous regimes of violence and surveillance. As for the term's epistemological formation, global civil war has been sanitized and no longer evokes the conventional association of civil war with "insurrection and resistance" (Agamben 2005, 2). Instead, it has become the effect of a diffuse new sovereignty (i.e., Hardt and Negri's Empire), a sovereignty that no longer decides over but has itself become a disembodied, that is, denationalized and normalized, state of exception. Yet, to talk about the disembodiment of global war not only reinforces media-supported ideologies of high-tech precision wars without casualties, but it also represses narratives about the ways in which the modi operandi of global war come to be embodied differently in different sites of war. In her short story "Man Without a Mask" (1995), the Sri Lankan writer Jean Arasanayagam describes the global dimensions of a war that is usually considered an ethnic civil war restricted to internally competing claims to territorial, cultural, and national sovereignty between the country's Sinhalese and Tamil population. Told by an elite mercenary who clandestinely works for the ruling members of the government and leads a group of highly trained assassins, the story follows the thoughts of its narrator and contemplates the politicization of violence and death. As a mercenary and possibly an ex-SAS (British Special Air Service) veteran the Sri Lankan Government hired after the failure of the Indo-Lankan Accord, the narrator signifies the "privatization of [Sri Lanka's] war" (Tambiah 1996, 6) and, thus, the reign of a global free market economy through which the state hands over its institutions and services to private corporations, including its army, and profits from the unrestricted global and illegal trade in war technologies. Like a craftsman, the mercenary finds satisfaction in the precision and methodical cleanliness of his work, in being, as he says, "a hunter. Not a predator" in his ability to leave "morality" out of "this business" (Arasanayagam 1995, 98). He is an extreme and perverted version of what Martin Shaw describes as the " 'soldier-scholar,'???the archetype of the new [global] officer" (1999, 60). As a self-proclaimed "scholar or scribe" (ibid., 100), the mercenary plots maps of death. Shortly before he reaches his victim, a politician who underestimated the political ambition of his enemy, he comments that bullet holes in a human body comprise a new kind of language: "The machine gun splutters. The body is pitted, pricked out with an indecipherable message. They are the braille marks of the new fictions. People are still so slow to comprehend their meaning" (ibid., 100). These new maps or fictions of global war, I suggest, describe what Etienne Balibar calls ultra-objective and ultra-subjective violence and characterize how global civil war both generates bare life and manages and instrumentalizes death. According to Balibar, ultra-objective violence suggests the systematic "naturalization of asymmetrical relations of power" (2001, 27) brought about, for instance, by the Sri Lankan government's prolonged abuse of the Prevention of Terrorism Act, which, in the past plunged the country into a permanent state of emergency, facilitated the random arrest of and almost absolute rule over citizens, and thus created a culture of fear and a reversal of moral and social values. As the story clarifies, under conditions of systematic or ultra-objective violence, "corruption" becomes "virtue" and "the most vile" man wears the mask of the sage and "innocent householder" (Arasanayagam 1995, 102). In this milieu, the mercenary has no need for a mask, because he bears a face of ordinary violence that is "perfectly safe" (ibid., 102) in a society structured by habitual and systemic violence. But the logic of the "new fictions" of political violence is also ultra-subjective because it is "intentional" and has a "determinate goal" (Balibar 2001, 25), namely the making and elimination of what Balibar calls "disposable people" in order to generate and maintain a profitable global economy of violence. The logic of ultra-subjective violence presents itself through the fictions of ethnicity and identity as they are advanced and instrumentalized in the name of national sovereignty. The mercenary perfectly symbolizes what Balibar means when he writes that "we have entered a world of the banality of objective cruelty" (ibid.). For if the fictions of global violence are scratched into the tortured bodies of war victims, the mercenary's detached behavior dramatizes a "will to 'de-corporation'," that is, to force disaffiliation from the other and from oneself ??? not just from belonging to the community and the political unity, but from the human condition" (ibid.). In other words, while global civil war becomes embodied in those whom it negates as social beings and thereby reduces to mere "flesh," it remains a disembodied enterprise for those who manage and orchestrate the politics of death of global war. It is through the dialectics of the embodiment and disembodiment of global violence that the dehumanization of the majority of the globe's population takes on a normative and naturalized state of existence. Arasanayagam's short story also casts light on the limitations of Hardt and Negri's understanding of the biopolitics of global civil war, for the latter can account neither for the new fictions of violence in former colonial spaces nor for what Mbembe calls the "necropolitics" (2003, 11) of late modernity. Mbembe's term refers to his analysis of global warfare as the continuation of earlier and the development of new "forms of subjugation of life to the power of death" and its attendant reconfiguration of the "the relationship between resistance, sacrifice, and terror" (2003, 39). 4 Despite the many theoretical intersections of Hardt and Negri's and Mbembe's work, Mbembe's notion of necropolitics sees contemporary warfare as a species of such earlier "topographies of cruelty" (2003, 40) as the plantation system and the colony. Thus, in contrast to Hardt and Negri, Mbembe argues that the ways in which global violence and warfare produce subjectivities cannot be dissociated from the ways in which race serves as a means of both deciding over life and death and of legitimizing and making killing without impunity a customary practice of imperial population control. If global civil war is a continuation of imperial forms of warfare, it must rely on strategies of embodiment, that is, of politicizing and racializing the colonized or now "disposable" body for purposes of self-legitimization, specifically when taking decisions over the value of human life. After all, on a global level, race propels the ideological dynamics of ethnic and global civil war, while, on the local plane, it serves to orchestrate the brutalization and polarization of the domestic population, reinforcing and enacting patterns of racist exclusion and violence on the non-white body. In contrast to Hardt and Negri, then, Mbembe invites us to articulate imperial genealogies for the necropolitics of today's global civil wars. In other words, if imperialism was a form of perpetual low-intensity global war, the biopolitics of imperialism aimed at creating different forms of subjectivization. For example, while in India, the imperial administration sought to create a functional class of native informants, in Africa and the Caribbean, the British Empire created the figure of homo sacer. The latter, as Agamben argues, refers to the one who can be killed but not sacrificed. Homo sacer, Agamben clarifies, constitutes "the originary exception in which human life is included in the political order in being exposed to an unconditional capacity to be killed" (1998, 85). Thus, the native is included in the imperial order only through her exclusion, while, simultaneously her humanity is stripped of social life and transformed into bare life, ready to be commodified on slavery's auction blocs and foreclosed from the dominant imperial psyche. Agamben's understanding of bare life derives from his reading of the Nazi death camps as the paradigmatic space of modernity in which the distinction between "fact and law" (ibid., 171), "outside and inside, exception and rule, licit and illicit" (ibid., 170) dissolves and in which biopolitics takes the place of politics and "homo sacer" replaces the "citizen" (ibid., 171). While the notion of bare life is instrumental for theorizing biopolitics and the normalization and legalization of state violence under the pretense of, for example, protective arrests and preemptive strikes, it also suggests that the human body can be read as pure matter or in empirical terms. What goes unnoticed is to what extent the production of bare life depends on ideologies of race, that is, on the racialization of bodies, citizenship, and the concept of the human. For instance, under imperial rule, bare life is subjected to death and its politics in ways slightly different from those suggested by Agamben. More specifically, the killing of natives or slaves as bare life ??? then and today, as Rwanda's race-based genocide clarifies ??? not only configures human life in terms of its "capacity to be killed" (Agamben 1998, 114), that is as homicide and genocide outside of law and accountability, but also measures the value of human life on grounds of race. The making of bare life is a racialized and racializing process rooted within the necropolitics of colonialism. For, killing the native or slave presupposes the remaking of the human into bare life both through ideologies of pseudo-scientific racism and by subjecting them to what Orlando Patterson calls the "social death" (1982, 38) of the slave, that is, to a symbolic death of the human as a communal and social being that precedes physical death. 5 Thus, imperialism's necropolitics involves the making of disposable lives through practices of zombification and the "redefinition of death" itself (Agamben 1998, 161). In this sense, imperialism not only facilitated the extreme forms of racialized violence characteristic of global civil war, but it also helped create the conditions for making bare life the acceptable state of being for the present majority of the globe's population. Not unlike Jean Arasanayagam's short story, Mbembe's account of the Rwandan genocide and the Palestinian intifada suggests that the new global subjectivities are not so much the networked multitude Hardt and Negri imagine. Rather, emerging from the "new fictions" of global war, they are the suicide bomber, the mercenary, the martyr, the child soldier, the victim of mass rape, the refugee, the woman dispossessed of her family and livelihood, the mutilated civilian, and the skeleton of the disappeared and murdered victims of global civil war. What these subjectivities witness is that, on one hand, living under conditions of global civil war means to live in "permanent???pain" (Mbembe 2003, 39) and, on the other hand, they refer back to the dialectical mechanisms of colonial violence. For under the Manichaean pressures of colonialism, colonial violence always inaugurates a double process of subjection and subject formation. Frantz Fanon famously argues that anti-colonial violence operates historically on both collective and individual subject formation. For, on the one hand, "the native discovers reality [colonial alienation] and transforms it into the pattern of this customs, into the practice of violence and into his plan for freedom" (1963, 58), and on the other, a violent "war of liberation" instills in the individual a sense of "a collective history" (ibid., 93). Thus, as Robert Young suggests, anti-colonial violence "functions as a kind of psychotherapy of the oppressed" (2001, 295). Yet, it seems that read through the necropolitics of imperialism, global civil warfare no longer aims at the "pacification" of the colonial subject or the "degradation" of the "postcolonial subject" (ibid., 293) but, as I suggested earlier, at the complete abolishment of the human per se. We may therefore say that if global civil war produces new subjectivities, it does so through, what I have referred to as a process of zombification. Understood as sustained acts of negation, zombification ??? a term that harks back to Fanon ??? refers to a dialectical process of the embodiment and disembodiment of global war. The former refers to the exercise of ultra-objective violence ??? that is, the systematic "naturalization of asymmetrical relations of power" (Balibar 2001, 27) ??? in order to regulate, racialize, and extinguish human life at will, while the latter suggests the production of narratives of "de-corporation" (ibid., 25) and detachment by those who manage and administrate global civil war. The notion of zombification, however, connotes not only the exercise of, but also the exorcism of, the ways in which global war is scripted on and through the racialized body. Thus, a post-colonial understanding of global war needs to think through the necropolitics of war, including the uneven value historically and presently assigned to human life and the politicization of death. The latter issue will be addressed in the last section of this paper. The next section examines the cultural production and perpetuation of normative narratives of global warfare. The Rhetoric of the Archaic and Michael Ondaatje's "Anil's Ghost" Published shortly after Sri Lanka's civil war became entangled with the global politics of the South and the rise of the Sri Lankan nation-state to one of the war's principal and most corrupt actors, Ondaatje's novel Anil's Ghost dramatizes both the transformation of the country's civil war into a permanent state of exception and the failure of global non-governmental organizations (NGOs) to intervene in the war's rising human rights abuses and violent excesses. While the novel presents an extraordinary search for social justice through narrative and seeks to understand the operative modes of violence beyond their historical and social configurations, it also tends to sublimate and aestheticize violence by treating it as a normative element of human and, indeed, planetary life. My purpose here is to indicate that the novel's own project of dramatizing the complicity between religious and secular, anti-colonial and nationalist agents of war, and civilians and global actors (i.e., NGOs) remains compromised by the novel's aesthetic investment in a particular rhetoric of the archaic. The latter, I argue, unwittingly coincides with normative narratives of global war and facilitates the reader's detachment from the ways in which the Global North has reconstructed global life as a permanent state of exception. Ondaatje's novel (2000) opens with an Author's Note that locates the narrative at a time when "the antigovernment insurgents in the south and the separatist guerrillas in the north???had declared war on the government" and "legal and illegal government squads were???sent out to hunt down" both groups. In this instance, the Hobbesian rhetoric of a "war of all against all" is more than a clich??. In fact, it is symptomatic of the novel's ambiguous critique of the role of the Sri Lankan nation-state and its elaborate, modernist discourse of violence. The Note foreshadows what the narrator later repeats on several occasions, namely that Sri Lanka's war is a war fought "for the purpose of war" (ibid., 98) and for which "[t]here is no hope of affixing blame" (ibid., 17). In short, the "reason for war was war" (ibid., 43). At first glance, the narrative's emphasis on the war's self-perpetuating dynamics implies a Hobbesian understanding of violence as the natural state of human existence. At the same time, it translates the actual politics of Sri Lanka's war into the Deleuzean idiom of the "war machine." For, according to Deleuze and Guattari, armed conflict functions outside the control and accountability of the "state apparatus???prior to its laws" (1987, 352), and beyond its initial causes. Although such an interpretation of Sri Lanka's war reflects what the political scientist Jayadeva Uyangoda calls the "intractability of the Sri Lankan crisis" (1999, 158), its political and ethical stakes outweigh its gains. 6 To begin with, the novel's leitmotif of "perpetual war" situates Sri Lanka's conflict within a general context of global war, because, as the narrator reports, it is fought with "modern weaponry," supported by "backers on the sidelines in safe countries," and "sponsored by gun-and drug-runners" (Ondaajte 2000, 43). In this scenario, the rule of law has deteriorated into "a belief in???revenge" (ibid., 56), and the state is either absent or part of the country's all-consuming anarchy of violence. This absence suggests that the state no longer functions, in Max Weber's famous words, as "a human community that (successfully) claims the monopoly of the legitimate use of physical force within a given territory" (2002, 13). It is of course possible to argue that the novel's critique of the Sri Lankan nation-state lies in its absence. It seems to me, however, that the narrative's tendency to locate the dynamics of Sri Lanka's war outside the state and within a post-national vision of a new global order generates a normative narrative of global war. On the one hand, it resonates with the popular ??? though misleading ??? notion that the "appearance of 'failed states'," as Samuel Huntington argues in his controversial study The Clash of Civilizations, intensifies "tribal, ethnic, and religious conflict" and thus "contributes to [the] image of a world in anarchy" (1996, 35). On the other, situating Sri Lanka's war outside the institutions of the state re-inscribes a Hobbesian notion of violence that helps legitimize and cultivate structural violence as a permissive way of conducting politics. Such a reading of violence, however, overlooks that in a global context violence has become "profoundly anti-Hobbesian" (Balibar 2001, xi). Balibar usefully suggests that the twentieth century history of extreme violence has made it impossible to regard violence as "a structural condition that precedes institutions." Instead, he maintains, "we have had to accept???that extreme violence is not post-historical but actually post-institutional." It "arises from institutions as much as it arises against them" (ibid., xi). Thus, in such popular post-colonial narratives of war as Anil's Ghost, the normalization of violence figures as a forgetting of the institutional entrenchment and historical use of violence as a state-sanctioned political practice. If Ondaatje's novel presents Sri Lanka's war as an "inherently violent" event (Das 1998), it is also an event narrated through the symbolism and logic of archaic primitivism. For example, in the novel's central passage on the nature of human violence, the narrator observes, "The most precisely recorded moments of history lay adjacent to the extreme actions of nature or civilisation ???Tectonic slips and brutal human violence provided random time-capsules of unhistorical lives???A dog in Pompeii. A gardener in Hiroshima" (Ondaatje 2002, 55). The symbolic leveling of the arbitrariness of primordial chaos and the apparently ahistorical anarchism of violence create a rhetoric of the archaic that is characteristic, as Nancy argues, of "anything that is properly to be called war" (2000, 128). He convincingly argues that archaic symbolism "indicates that [war] escapes from being part of 'history' understood as the progress of a linear/or cumulative time" and can be rearticulated as no more than a "regrettable" remnant of an earlier age (ibid., 128). In that, Nancy's observation coincides with Hardt and Negri's that the "war on terror" employs a medievalist rhetoric of just and unjust wars that moralizes rather than legitimizes the use of global violence by putting it outside the realm of reason and critique. In Nancy's observation, however, two things are at stake. First, what initially appears to be a postmodern critique of the grand narratives of history in fact demonstrates that a non-linear account of history may lend itself to the transformation of extreme violence into exceptional events. In this way violence is normalized as a transhistorical category that fails to address the unequal political and economic relations of power, which lie at the heart of global wars. Second, Nancy rightly warns us against treating war as an archaic relic that is "tendentiously effaced in the progress and project of a global humanity" (2000, 128). For not only does war return in the process of negotiating sovereignty on a global and local plane, but the representation of war in terms of archaic images also repeats a primordialist explanation of what are structurally new wars. As theorists such as Appadurai and Kaldor have argued, the primordialist hypothesis of global wars merely reinforces those mass mediated images of global violence that dramatize ethnic wars as pre-modern, tribalist forms of strife. Huntington's notion of civilization or "fault-line" wars as communal conflicts born out of the break-up of earlier political formations, demographic changes, and the collision of mutually exclusive religions and civilizations presents the most prominent and politically influential version of a primordialist and bipolar conceptualization of global war. In contrast to Huntington's approach, however, the narrative of Anil's Ghost contends that all forms of violence "have come into their comparison" (Ondaatje 2000, 203). Notwithstanding its universalizing impetus, the novel thus insists on the impossibility to think the nation and a new global order outside the technologies of violence and modernity. Indeed, in the novel's narrative it is the suffering of all war victims that "has come into their comparison" and suggests that the new wars breed a culture of violence that shapes everyone's life yet for which no one appears to be accountable. On the one hand, then, the novel's self-critical humanitarian project seeks to initiate a communal and individual process of mourning by naming, and therefore accounting for, in Anil's words, "the unhistorical dead" (ibid, 56). On the other hand, read as its critical investment in the war's politics of complicity, the novel's humanitarian endeavor is countered by the narrator's tendency to articulate violence in archaic and anarchistic terms. For, to revert to the symbolic language of "primitivism and anarchy" and "to treat [the new wars] as natural disasters," as Kaldor observes (2001, 113), designates a common way of dealing with them. Thus the rhetoric of the archaic not merely dehistoricizes violence but contributes to the making of a normative and popular imaginary through which to make global wars thinkable and comprehensible. Thus, their violent excesses appear to be rooted in primordialist constructions of the failed post-colonial nation-state rather than a phenomenon with deep-seated roots in the global histories of the present. Such a normative imaginary of global war is produced for the Global North so as to dehistoricize its own position in the various colonial processes of nation formation and global economic restructuring of the Global South. In this way, as Ondaatje's novel equally demonstrates, the Global North can detach itself from the Global South and create the kind of historical and cultural distance needed to accept ultra-objective violence as a normative state of existence. Conceptualizing war as a phenomenon of criminal and anarchistic violence, however, may do more than merely conform to the popular imagination about the chaotic and untamable nature of contemporary warfare. Indeed, anarchistic notions of violence tend to compress the grand narratives and petite recits of history into a total, singular present of perpetual uncertainty, fear, and political confusion and generate what the post-colonial anthropologist David Scott sees as Sri Lanka's "dehistoricized" history. Given the important role the claiming of ancient Sinhalese and Hindu history played in the violent identity politics that drive Sri Lanka's war, Scott suggests that devaluing or dehistoricizing history as a founding category of Sri Lanka's narrative of the nation breaks the presumably "natural???link between past identities and the legitimacy of present political claims" (1999, 103). This strategy seems useful because it uncouples Sri Lanka's colonially shaped and glorified Sinhalese past from its present claims to political power. We need to note, however, that, according to Scott, dehistoricizing the past does not suggest writing from a historical vacuum. Rather, it refers to a process of denaturalizing and, thus, de-legitimizing the normative narratives of ethnicized and racialized narratives of national identity. Anil's Ghost engages in this process of "dehistoricizing" by foregrounding the fictitious and fragmented, the elusive and ephemeral character of history. Indeed, as the historian Antoinette Burton suggests, the novel offers "a reflection on the continued possibility of History itself as an exclusively western epistemological form" (2003, 40). The latter clearly finds expression in what Sarath's brother, Gamini, condemns as "the last two hundred years of Western political writing" (Ondaatje 2000, 285). Steeped in the imperial project of the West, such writing is facilitated by and serves to erase the figure of the non-European cultural Other in order to produce and maintain what Jacques Derrida famously called the "white mythology" (1982, 207) of Western metaphysics. The novel usefully extends its reading of violence into a related critique of knowledge production, so that the latter becomes legible as being complicit in the production of perpetual violence and war. This critique is perhaps most articulated through the character of Palipana, Sarath's teacher and Sri Lanka's formerly renowned but now fallen anthropologist. Once an agent of Sri Lanka's anti-colonial liberation movement, Palipana represents the generation of cultural nationalist who sought history and national identity in an essentially Sinhalese culture and natural environment. Rather than employing empirical and colonial methods of knowledge production and historiography, Palipana had left the path of scientific objectivity, tinkered with translations of historical texts, and "approached runes???with the pragmatic awareness of locally inherited skills" (Ondaatje 2000, 82) until "the unprovable truth emerged" (ibid., 83). Now, years after his fall from scientific grace, Palipana lives the life of an ascetic, following the "strict principles of" a "sixth-century sect of monks" (ibid., 84). To him, history and nature have become one, for "all history was filled with sunlight, every hollow was filled with rain" (ibid., 84). Yet, Ondaatje's construction of Palipana and his account of the eye-painting ritual of a Buddha statue ??? a ritual that assumes a central place in the novel's cosmopolitan vision of artisanship as a practice of cultural and religious syncretism in the service of post-conflict community building ??? are themselves built on a number of historical texts listed in the novel's "Acknowledgment" section. As Antoinette Burton astutely observes, "the orientalism of some of the texts on Ondaatje's list is astonishing, a phenomenon which suggests the ongoing suppleness of 'history' as an instrument of political critique and ideological intervention" (2003, 50). Rather than effectively "dehistorizing" the character of Palipana, then, Ondaatje bases this character and the eye-painting ceremony on a central Sri Lankan modernist text, Ananada K. Coomaraswamy's Mediaeval Sinhalese Art (1908/1956). Cont For Hardt and Negri, then, the state of exception functions as the universal condition and legitimization of global civil war, while positioning the United States as a global power, which transforms war "into the primary organizing principle of society" (2004, 12). They rightly observe that the state of exception blurs the boundaries between peace and war, violence and mediation. Yet, curiously enough, Hardt and Negri's understanding of the state of exception largely emphasizes the concept's regulatory and pragmatic politics, so that the United States emerges as a sovereign power on grounds of its ability to decide on the state of exception. By exempting itself from international law and courts of law, protecting its military from being subjected to international control, allowing preemptive strikes, and engaging in torture and illegal detention (ibid., 8), the United States instrumentalizes and maintains war as a state of exception in the name of global security and thus seeks to consolidate its hegemonic role within Empire. Although Hardt and Negri openly disagree with Agamben's reading of the state of exception as defining "power itself as a 'monopoly of violence' " (2004, 364), it seems to me that Agamben's theory of the state of exception, as put forward in Homo Sacer rather than in States of Exception, might be usefully read alongside Hardt and Negri's crucial claim that global civil war as well as resistance movements depend on the "production of subjectivity" through immaterial labour (2000, 66). What this argument overlooks is that, according to Agamben, the state of exception constitutes an abject space or "a zone of indistinction between outside and inside, exclusion and inclusion" (1998, 181), where subjectivity enters a political and legal order solely on grounds of its exclusion. Moreover, the sovereign ??? albeit a nation, sovereign power, or global network of power ??? can only transform the rule of law into the force of law by suspending the legal system from a position that is simultaneously inside and outside the law. Through these mechanisms of exclusion and contradiction, subjectivity is not so much created as it is deprived of its social and political relationships. Thus the "originary activity" of global civil war is the violent conflation of political and social relationship and thereby the "production of bare life" (ibid., 83), of life that need not be accounted for, as is the case with the civilian casualties of the US-led war against Iraq. The state of exception, however, also figures as a prominent concept in post-colonial theory, for it raises questions not only about the ways in which we configure the human but also how we understand imperial or global war. In 1940, Benjamin famously wrote, "the tradition of the oppressed teaches us that the 'state of emergency' in which we live is not the exception but the rule. We must attain to a conception of history that is in keeping with this insight" (1968, 257). Benjamin's statement, as Homi Bhabha reminds us half a century later in his essay "Interrogating Identity," can be usefully advanced for a critical analysis of the dialectical ??? if not revolutionary ??? relationship between oppression, violence, and anti-colonial historiography. Indeed, "the state of emergency," as Bhabha says, "is also always a state of emergence" (1994, 41). Read in the context of today's global state of exception, namely the recurrence and intensification of ethnic civil wars across the globe and the coincidence of democratic and totalitarian forms of political rule, Bhabha's statement entails a number of risks and suggestions for a post-colonial historiography of global civil war. First, Bhabha's notion of emergency/emergence reflects his critical reading of Fanon's vision of national identity and thus reconsiders the state of emergency as a possible site of "the occult instability where the people dwell" (Fanon 1963, 227) and give birth to popular movements of national liberation. In this context, the state of exception might be understood as both constitutive to the alienation that is intrinsic to liberation movements and instrumental for a radical euphoria and excessive hope that create and spectralize the post-colonial nation-state as a deferred promise of decolonization. It is through this perspective that we can critically evaluate Hardt and Negri's endorsement of what they call "democratic violence" (2004, 344). This kind of violence, they argue, belongs to the multitude. It is neither creative nor revolutionary but used on political rather than moral grounds. When organized horizontally, according to democratic principles of decision making, democratic violence serves as a means of defending "the accomplishments" of "political and social transformation" (ibid., 344). Notwithstanding the concept's romantic and utopian inflections, democratic violence also derives from Hardt and Negri's earlier argument that "the great wars of liberation are (or should be) oriented ultimately toward a 'war against war,' that is, an active effort to destroy the regime of violence that perpetuates our state of war and supports the systems of inequality and oppression." This, they conclude, is "a condition necessary for realizing the democracy of the multitude" (ibid., 67). In one quick stroke, Hardt and Negri move anti-colonial liberation wars into their post-national paradigm of Empire and divest them of their cultural and historical particularities. Moreover, translating explicitly national liberation movements into a universalizing narrative of global pacifism precludes a critique of violence within its particular historical and philosophical formation. In contrast, a post-colonial analysis of global war must tease out the intersections between the ways in which racialized violence constitutes colonial and post-colonial processes of nation formation and helps construct an absolute enemy through which to legitimize global war and to abdicate responsibility for the dehumanizing effects of global economic restructuring. Second, while Bhabha's pun is symptomatic of the resisting properties that he sees as operative in the various practices of colonial ambiguity, it also, despite Benjamin's opinion, draws attention to the possibility that oppression alters the linear flow of Western history and challenges "the transparency of social reality, as a pre-given image of human knowledge" (Bhabha 1994, 41). Here, Bhabha rightfully asks to what extent do states of emergency or acts of extreme violence constitute a historical rupture and, more importantly, call into question the nature of the human subject. It is at this point that a post-colonial reading of the state of exception fruitfully coincides with Agamben's notion of exception. For in both cases, the focus of inquiry is the construction of disposable life through the logic of necropower and the collapse of social and political relationships that enable the exercise of particularly racialized forms of violence, including torture and disappearances. Third, Bhabha's notion of the double movement of emergency and emergence envisions an anti-colonialist historiography in terms of a dialectical process of perpetual transformation. It is at this point, however, that the coupling of emergency or exception and emergence becomes problematic for at least two reasons. First, combining both terms prematurely translates the violence of the political event into that of metaphor and risks erasing the micro- or quotidian narratives of violence ??? such as Arasanayagam's account of war ??? that both legitimate and are perpetuated by political and social states of emergency. In order to examine the relationship between global and communal forms of violence, a critical practice of post-colonial studies, I suggest, must reassess the term "transformation" and, concurrently, the assumption that acts of extreme global violence can be advanced in the service of "making history" (Balibar 2001, 26). In other words, if, as Hannah Arendt argues, there has been a historical "reluctance to deal with violence as a separate phenomenon in its own right" (2002, 25), it is time to examine the possibility of employing post-colonial studies in the service of a non-dialectical critique of global war. This kind of critique must ask to what extent those on whose bodies extreme violence was exercised are a priori excluded from articulating any transformative theory of violence. How, in other words, does bare life ??? if at all possible ??? attain the status of subjectivity within the dehumanizing logic of exception or global civil war? Fourth, like Bhabha, we need to take seriously Benjamin's insight into the intrinsic relationship between violence and the conceptualization of history. Notwithstanding Bhabha's pivotal argument that the violence of a "unitary notion of history" generates a "unitary," and therefore extremely violent, "concept of man" (1994, 42), I wish to caution, alongside Benjamin's analysis of fascism, that what enables today's global civil war is that even "its opponents treat it as a historical norm" (Benjamin 1968, 257). What is at stake, then, in dominant as well as critical narratives of global civil war is their representation as natural rather than political phenomena, and the acceptance of globalization as a political fait accompli. Both of these aspects, I believe, contribute to the proliferation of dehistoricized concepts of the global increase of racialized violence and war. It seems to me, however, that the enormous rise of violence inflicted by global civil wars requires a post-colonial historiography and critique of global war that questions notions of history based on cultural fragmentation, rupture, and totalization. Instead, such a historiography must seek out patterns of connection and connectivity. But more importantly, as I have argued in this paper, it must trace the post-colonial moment of global civil war and begin to read contemporary war through the interconnected necropolitics of global and imperial warfare. Thus, to understand the logic and practice of global war we need to develop a greater understanding precisely of those civil wars and national liberation wars that do not appear to threaten the new global order. Furthermore, a post-colonial critique of global civil war should facilitate the decoding and rescripting of both the normalizing narratives and racialized embodiment of global civil warfare.

### Advantage 2 - propoganda

#### Propaganda was wielded by Nazi Germany to gain support for the structured extermination of Jews to great effect.

Nico Voigtländer and Hans-Joachim Voth, Voigtländer works at the Centre for Economic Policy Research in London, Voth is a Foundation Professor of Economics at the University of Zurich. They write…

Attempts at modifying public opinions, attitudes, and beliefs range from advertising and schooling to “brainwashing.” Their effectiveness is highly controversial. In this paper, we use survey data on anti-Semitic beliefs and attitudes in a representative sample of Germans surveyed in 1996 and 2006 to show that Nazi indoctrination––with its singular focus on fostering racial hatred––was highly effective. Between 1933 and 1945, young Germans were exposed to anti-Semitic ideology in schools, in the (extracurricular) Hitler Youth, and through radio, print, and film. **As a result, Germans who grew up under the Nazi regime are much more anti-Semitic than those born before or after that period: the share of committed anti-Semites, who answer a host of questions about attitudes toward Jews in an extreme fashion, is 2–3 times higher than in the population as a whole**. Results also hold for average beliefs, and not just the share of extremists; average views of Jews are much more negative among those born in the 1920s and 1930s. Nazi indoctrination was most effective where it could tap into preexisting prejudices; those born in districts that supported anti-Semitic parties before 1914 show the greatest increases in anti-Jewish attitudes. These findings demonstrate the extent to which beliefs can be modified through policy intervention. We also identify parameters amplifying the effectiveness of such measures, such as preexisting prejudices.

#### Not only has propaganda been incredibly harmful in history, but it is an increasingly severe issue in modern times – given the rise of digitalization and the ease of the spread of false ideas.

Albinko Hasic, a Bosnian-American attorney, digital analyst and history PhD, writes that…

While memes originally had a comedic purpose, they invaded the political realm in a far more sinister manner during the 2016 presidential campaign. **Like the propaganda posters from the world wars, politically pointed memes employed a striking visual coupled with effective communication intended to alter the mind frame or subconscious of a viewer**. In many cases, they also aimed to dehumanize the opposition and to personalize the political cause in question.

The alt-right in particular weaponized the meme format to spread disinformation through social media. Members of the alt-right turned characters such as Pepe the Frog into symbols for their virulently racist movement, building awareness of and even support for their cause. The meme propaganda came from foreign sources, too, as reports of Russian bots [spreading disunity](https://archive.fo/o/WYvYa/https:/www.wired.com/story/russia-ira-propaganda-senate-report/) surfaced.

Most worryingly, the new political art format has far greater viral potential than the posters of yesteryear. **Instead of just government-commissioned posters, any figure, domestic or international, with a political agenda can reach a mass audience with weaponized symbols, images and digital art to advance a political cause**.

Ultimately, propaganda posters can teach us a great deal about the psychological effects of politically pointed art. While memes may seem like the silly clutter of Internet culture, studies of advertising and the way we consume information have shown that such images can [alter our subconscious](https://archive.fo/o/WYvYa/theconversation.com/the-hypodermic-effect-how-propaganda-manipulates-our-emotions-94966), often in ways we do not understand. Or as one Garfield meme put it, “You are not immune to propaganda.” **And the longevity of propaganda is readily apparent — Flagg’s own creation of Uncle Sam pointing a finger at us has long outlasted its original intent. In many ways, it has become a staple of Americana.**

The danger with memes is that the visuals are no longer centrally orchestrated pieces, designed to advance the public good. **They spread in real time, seemingly from the depths of the Internet, and virtually anybody can achieve virality through the power of mass replication. Discerning facts from fiction has become the real challenge with this latest incarnation of visual propaganda**. Time will tell if memes will become a permanent part of our political history, but for now, we are still experiencing their unpredictable effects.

### Advantage 3 - populism

#### Specifically, the rise of populism has been directly correlated with an increase in propaganda and opinionated disinformation released by media outlets.

Michael Hameleers, Assistant Professor in Political Communication at the Amsterdam School of Communication Research, writes that…

The discursive construction of a populist divide between the ‘good’ people and ‘corrupt’ elites can conceptually be linked to disinformation. More specifically, (right-wing) populists are not only attributing blame to the political elites, but increasingly vent anti-media sentiments in which the mainstream press is scapegoated for not representing the people. In an era of post-truth relativism, ‘fake news’ is increasingly politicized and used as a label to delegitimize political opponents or the press.To better understand the affinity between disinformation and populism, this article conceptualizes two relationships between these concepts: (1) blame attributions to the dishonest media as part of the corrupt elites that mislead the people; and (2) the expression of populist boundaries in a people-centric, anti-expert, and evidence-free way. The results of a comparative qualitative content analysis in the US and Netherlands indicate that the political leaders Donald Trump and Geert Wilders blame legacy media in populist ways by regarding them as part of the corrupt and lying establishment. Compared to left-wing populist and mainstream politicians, these politicians are the most central players in the discursive construction of populist disinformation. Both politicians bypassed empirical evidence and expert knowledge whilst prioritizing the people’s truth and common sense at the center stage of honesty and reality. These expressions resonated with public opinion on Facebook, although citizens were more likely to frame mis- and disinformation in terms of ideological cleavages. These findings have important implications for our understanding of the role of populist discourse in a post-factual era.

### Framing

**Pleasure and pain are intrinsically valuable.**

**Moen 16** [Ole Martin Moen, Research Fellow in Philosophy at University of Oslo “An Argument for Hedonism” Journal of Value Inquiry (Springer), 50 (2) 2016: 267–281] SJDI

Let us start by observing, empirically, that **a widely shared judgment about intrinsic value and disvalue is that pleasure is intrinsically valuable and pain is intrinsically disvaluable.** **On virtually any proposed list of intrinsic values and disvalues (we will look at some of them below), pleasure is included among the intrinsic values and pain among the intrinsic disvalues.** This inclusion makes intuitive sense, moreover, for **there is something undeniably good about the way pleasure feels and something undeniably bad about the way pain feels, and neither the goodness of pleasure nor the badness of pain seems to be exhausted by the further effects that these experiences might have.** “Pleasure” and “pain” are here understood inclusively, as encompassing anything hedonically positive and anything hedonically negative.2 **The special value statuses of pleasure and pain are manifested in how we treat these experiences in our everyday reasoning about values.** If you tell me that you are heading for the convenience store, **I might ask: “What for?” This is a reasonable question, for when you go to the convenience store you usually do so**, not merely for the sake of going to the convenience store, but **for the sake of achieving something further that you deem to be valuable.** You might answer, for example: “To buy soda.” This answer makes sense, for soda is a nice thing and you can get it at the convenience store. I might further inquire, however: “What is buying the soda good for?” This further question can also be a reasonable one, for it need not be obvious why you want the soda. You might answer: “Well, I want it for the pleasure of drinking it.” **If I then proceed by asking “But what is the pleasure of drinking the soda good for?” the discussion is likely to reach an awkward end. The reason is that the pleasure is not good for anything further; it is simply that for which going to the convenience store and buying the soda is good.**3 As Aristotle observes**: “We never ask [a man] what his end is in being pleased, because we assume that pleasure is choice worthy in itself.**”4 Presumably, a similar story can be told in the case of pains, for if someone says “This is painful!” we never respond by asking: “And why is that a problem?” We take for granted that if something is painful, we have a sufficient explanation of why it is bad. If we are onto something in our everyday reasoning about values, it seems that **pleasure and pain are both places where we reach the end of the line in matters of value.**

#### That justifies Hedonism – we must aggregate in order to determine how behaviors will be conducted based on what is most pleasurable. Anything else is arbitrary and always allows for exclusions, but aggregation solves because it allows us to determine what behaviors are most likely given relative evaluations of pleasure and pain.

#### Thus, the standard is maximizing expected well-being – prefer:

#### 1] Actor specificity – Governments must aggregate since every policy benefits some and harms others, which also means side constraints freeze action. Actor-specificity comes first since different agents have different ethical standings.

#### 2] **No act-omission distinction—governments are responsible for everything in the public sphere so inaction is implicit authorization of action: they have to yes/no bills, which means everything collapse to aggregation.**

#### Thus, I urge you to vote affirmative.

Overview:

Right now spongebob is dominant in our subconscious mind because the press is praising sponge bob right now threw pure advocacy and no objectivity – the aff solves because they’ll be forced to be objective and won’t be able to support spongebob right now. That frees spongebob’s chokehold on our subconscious and makes us realize that colonialism is bad. The alt is rampant colonization and genocide because spongebob portrays a happy world but bikini bottom is a real place in the marshal islands that was rid of indigenous people for nuclear testing – that tells our subconscious that colonization is good when it’s not.