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Between the Real and The Imaginary: The Construction of the Symbolic in the Attack on New York
The Attack on the Twin Towers on September 11th and Universal Daze

José Maurício Saldanha Álvarez
Midia and Cultural Studies, Fluminense Federal University, Brazil
of Technology, Manchester, UK

ABSTRACT

This article examines the political participation of mythology and the imaginary and the role of the history of unexpected events. It demonstrates how the attack on the Twin Towers in New York on September 11, 2001, determined contextualization of the event and 'resymbolization.' Working with the concept of the state of cinema, this article explores the possibilities of constructing modern culture which, based on the action of images and the movies. We analyze the North American imperial discourse, and the fabrication of a picture of the world based on a cinematographic, symbolic, and media process was - in the duel against the bad guy, and the American hero.

Keywords: History, Power, Imagination, Mythology, Islamite, Cinema culture.

PROLOGUE

This essay was written in the emotional moments of September and October 2001 under the attack on the Twin Towers in New York. Its initial version, presented in October, was published in 2001, in Portuguese, in the Revista Poiesis of the Universidade Federal Fluminense, in Brazil. The following year, an enlarged version also addressing the war in Afghanistan and Iraq favored the notion of cinema wars, published in French in the magazine En-Quete, 13-16, 2002, by the Université Cocody, Abidjan, Côte d'Ivoire. Now, when the tragic event turned ten years old, I decided to republish it in English.

Our initial objective is to debate the issue of mythology, history, how the public received the television images filtered by the cinema culture. The amazement and amazement that still takes us today at the new and disturbing images revealed shows how the public was, and still is, impacted by these images of never-ending catastrophe. Our essential theoretical support was the works of Paul Virilio, whose inventive path fascinated us at the time of writing this essay. This hastily written essay deals with the imaginary and the state of contemporary mythology. As top American officials and hurried philosophers follow Fukyama touting the end of history, it is surprising that she collided with the present in 2001. Coming from the century of the expansion of Islam, she hit the West as a counter-crusade. September 11 was an aesthetic spectacle, and all the spectators, like in the movies, were ecstatic, moved, and calm. Even because to the spectators, nothing can happen. The awareness of future evil, far from spoiling

the pleasure of the present, even intensified it. We employ Bodansky's definition of an adherent of Islam who becomes a supporter of Jihad as Islamite.

INTRODUCTION

Today, dark and stormy clouds are rolling over the Middle East and rubbing their ominous wings over Asia. Once again the war seems to renew its forces in this troubled region, taking the particular form of the duel, an action very common in films of the North American western genre. This offensive duplication wrote yet another scenario in the recent saga of media and film wars. If, from what we will be able to note, September 11 corresponded to an unnamed surprise, the new wars started by the mood of cinema, become announced chronicles, like what happened during the duel which had a fixed time an adversary chosen on purpose. Now it will be carried out on the "info-lanes".

The first and stealthy military operations in Afghanistan were presented to the public in the form of nocturnal and spooky images in October 2001. Television showed North American special troops digging through cubic houses and Afghan caves in search of it. omnipresent Bin Laden, in one of the most complex operations of this war. The place where he is hiding, moreover, seems to be located in the mythical Beriabad, from the movie "Sindbad, the Sailor", a role played on screen by actor Douglas Fairbanks Junior. In this film, the Arab hero, who was asked where the city in question was, replied that it was here, there, there, everywhere. All the military panoply of high technology and high sophistication such as GPS, and the informational warfgae, like its paotic vision, recurs to that enormous defensive fortresses that fall in front of the shrewdness of some nomads. [i] In the North American news agency (or even the Echelon System), or anty intelicenge agency at least succeeds in following in his footsteps. Usama Bin Laden virtually disappeared and physically in his Beriabad-Afganistan.

As for the Taliban, after tasting the bitter taste of the B-52 air bombers, he disappeared, returning to hiding places in the village and shelters inaccessible to all invaders. He made himself as the Soviet invaders said, invisible. The result of the attack on the twin towers produced an "event" that belongs to the 20th century as something indomitable. According to Raymond Aron, the event made is in the sphere of the unpredictable and the unforeseen.[ii]

THE WAY OF MYTHOLOGY INTENT AND STORAGE OF TAGS

There is a relationship between the visual impact of 9/11 and mythology. We will dwell on American mythology and its myths, such as the invulnerability of its territory, the remarkable readiness of its armed forms to repel external aggressions and the enormous detection capacity of its intelligence agencies. The shock to the credibility of their myths must be put in the context of Greco-Roman mythology.

The latter always considered the deities to be tender beings. But it seems that, for the Greek mythology, even the gods were mortal. And when they died the news aroused terror, stupor. It would perhaps be important to begin with the path of Hellenic mythology, that inexhaustible source and so rich in meaning, offered to modern man, and especially in this time of war. Plutarch, in one of his books, tells the story of Epitherses, father of the speaker Emiliannus, who took a boat trip to Italy. In the evening, when they landed on an island in the Aegean, the wind stopped and the boat drifted to Paxoi Island. The majority of the passengers were still awake, many of them drinking after supper, when suddenly a voice was heard from this island; it

looked like someone was calling Themus (that was the helmsman's name). The terror spread; the helmsman only answered the third call and then the voice explained, with difficulty: "When you get to Palodes, you will announce that Great Pan died." All became astonished (in Epitherses' words) and reasoned for a few moments as to whether to perform the injunction, or whether to ignore it. Nonetheless, Themus said that if the wind was right he would go his way, but if there was a lull he would bawl, then, what he had heard. When they arrived at Palodes, and since the wind and the sea were quite calm, Themus, at the back of the boat, cried out to land the words he had heard: "The Great Pan died." As soon as he said these words, there were violent sobs, mingled with panic, which did not seem to come from just one man, but from several.[iii]

Plutarch seems to want - in a telluric premonition - to make believe in the announcement of the death of the classical Greco-Roman imaginary, no doubt, before nascent Christianity. Mediterranean nature mourned the death of Pan, because the disappearance of a god is the forerunner of the collapse of a whole mythology, of several networks of meanings which connect it to the reality of men. We cannot forget that in the Greek language Pan means "everything." The twin towers were "everything" because they were potent symbols of capitalism and American power. We must also realize that mythologies are anchored in history and located in time.[iv] The man produced them over time. In the same direction, Ortega y Gasset declared that man has no nature but has a history. Since we introduced the story, we need to make its place explicit. [v]

USAMA BI LADEM AND THE HOLY WAR

As the end of history was decreed, it reemerged as the true nature of man. While the West in the first Gulf War and Kosovo employed sophisticated military technology, they consolidated the strategic right to intervene wherever they wished. Thus occurred the deterritorialization of the conflict. Usama bin Laden, this Saudi nomad, took advantage of the recent invention of Western power called the secular holy war and counterattacked with jihad, or the Muslim holy war.[vi] His untranslated views are near and far from Muhammad Ahmad's (1844-1885), the Mahdi, in the Sudan of 1890. His Al Quaeda supporters, penetrated by ardent faith in Islam, questioned all Muslim principles, founding as Protestants in the 16th century, a new faith. Mahdi's supporters wrote to their opponents like that of Bin Laden: "What difference(there is) between a man who says that the land belongs to God and is inherited by whom He chooses from among His faithful and a man who says that the country is the country of my father and ancestors. » We do not know if in the coming months' Bin Laden will surprise the world by calling himself Mahdi, a term that seems to belong to the Shiites, although not exclusively.[vii]

When the USSR entered the war trap in Afghanistan, the invasion of an atheist country against a Muslim country aroused hatred, and jihadist ideology took shape. The US government supported the mujahedin's actions against the USSR by sending weapons with the lethal missile Sting. In this conflict, Usama bin Laden's ideological leadership was enormous. In his prophetic book, John K. Cooley acknowledges that the Islamists received American support to defeat the USSR. He warns, however, that far from being allies, they were America's deadly enemies. They desired to expel her from Saudi Arabia, where they defiled the holy places of Islam. By this time, Bin Lan was already an international terrorist and respected Islamist theologian. Quickly the holy war infected the rest of the world and reached America, starting with attacks on diplomatic representations in Africa until reaching the American shores. In 1995, the journalist John K.

Cooley landed at John Kennedy Airport. He got into a taxi driven by a Pakistani. Cooley asked if there would be jihad in America. Yes,» he snapped, « there is jihad in America. We are many Muslims. Here in New York, in New Jersey, everywhere. Jihad is our duty. » [viii]

THE PLACE OF HISTORY

Can we write the story of this Tuesday, September 11, or will we have to wait some more time? This urgency worries some historians who, a priori, by their training and their vast instrumental background, may be better able to judge events from a temporal perspective. Could this exclusive practice be a misunderstanding? Jean Lacouture considered it "a dogma of recent date" to define history as a "science of the past". [ix]In this way, the place of history seems to be that of the distance of the event in time; that of the recension we need to accomplish our essential task: to write our side of history. Practicing the history of unexpected events brings us back to a question of method and one that concerns our place as a historian. If history condemns the study of the present, we will practice it as a chronicle of war, that is, an immediate history.

And there is history. It's not just one story. Its "reoccurrences" are many, because there are endless and diverse stories. The story of unexpected events is full of the voices of actors who, because of the proximity, are more piercing, more noticeable and clearer than in the long run. If we choose the key to the immediate, it is imperative to catch up with a set of previous stories and temporalities that led to the episode of the attack in New York. In the historical process, the narrative act constitutes a personal narrative. By producing a present story - war chronicle - we develop a rhetoric which, like a bridge, allows passage between successive previous stories and establishes a personal version. Despite this, we must realize that its outcome will not be complete, for one cannot describe all of the becoming. So, like Paul Veyne, we conclude that history is the realm of juxtaposition. He pronounced a sort of final sentence, saying that everything is historical. But History is also a rhetoric, a construction, it is subjective, it is not free, it is the realm of inaccuracy.[x] History wants to be objective and cannot be. She wants to revive and she can only rebuild. [xi]

THE ATTACK : SPEED, DROMOLOGICAL AND SPETACULAR SHOW.

After the initial attacks on isolated US offices with little media coverage, Bin Laden decided to carry out an attack capable of demonstrating to Muslims around the world and the United States his hatred of the oppression suffered by Islam. Attacking New York crowned its concept of spectacular terrorism: the entire world would see the destruction of the twin towers.

When the attack on the World Trade Center took place, the initial statement simply said that an aircraft had collided with one of the Twin Towers, which was in flames. Everything suggested that it was an accident, due to chance. Suddenly, before our eyes, another aircraft appeared, tragically autonomous, which plunged, hitting the second tower. Usama bin Laden was following Napoleon's words, for whom, in order to magnetize the masses, it was necessary to speak first of all in their eyes. The attack on the towers was magic for the eyes of the spectators. They never left the image like a spell, raising in its spectators, every second of transmission, the sensation of ubiquity and of a fourth dimension, in which space and time abolished.[xii]

In 9/121, a French journalist, who was on a live broadcast from New York to France, warned his compatriots that they were not attending a film. This terrible spectacle was not made by the

cinema, nor by television: it was real. And this iconoclastic, brazen reality barbarically invaded what Wunenburger said was the topography of television space, or that sacred place on which were erected altars intended to make supernatural beings and gods visible. But what reality was it? What were we witnessing? To a collision of planes? Or a succession of suicide acts or theft system breakdowns? The television channels repeated the image of the plane, as it struck the second tower, cutting it like a blade: it exploded like a device, scattering on the ground, in the form of rain from incandescent waste. If the ubiquity of cinema at the time of the Great Depression made the public forget its poverty and weakness in the face of the crisis.[xiii] On September 11, the ubiquity of the images showed that they had to remember that for Bin Laden, ages were an enemy, there were no innocents among them, they were Christians, infidels, a legitimate target.[xiv]

With each repetition of the scene, everything seemed to be even more terrible. It was obvious that nothing would prevent the tragedy because, according to Aeschylus, neither sacred offerings, nor abundant libations, nor tears would appease the anger of the gods deprived of the flame of the sacrifices.[xv] Maybe we could say Perhaps we could assert that this image became virtual, but of a virtuality that instigates reality. The speed with which the attack on the Towers and its collapse and the dust cloud produced were improbable and supernatural images.[xvi] The cinematographic adaptation, which goes out of the individual towards the collective domain, acts in such a way as to highlight the image, much more than the written text, the great mythical structures which organize the imaginary space of a society.[xvii]

Virtual images are those which pre-exist in reality and generate reality.[xviii] Some time after the event, the shock of a third aircraft which had reached the Pentagon, the headquarters, was confirmed. of the military industrial complex, causing serious damage. The nation panicked when it was learned that another plane had struck the ground in Pennsylvania. The terrible images that the TV did not produce, and yet invaded him, destroyed the usual convenience which, according to Wunenburger, required "a sitting posture, with a subtle device for orienting the body in relation to the screen." Faced with this chain of actions without reason or control, they quickly sought to produce a meaning that would perhaps lead to some sort of control. It was, without a doubt, a programmed human action. But which? Human history would no longer make sense if we forgot that men have objectives, goals, intentions.[xix]

Francis Fukuyama's famous theory of the end of history disturbed intellectuals and government agents. Many thinkers secretly harbored hostility towards the dictatorship of history as the tremendous regulating factor in human acts. For Fukuyama, the familiar map accurately represented the world, dividing between Japan, the Asian tigers, and the United States and Western Europe, consolidating this type of economy.[xx]

THE IMAGES OF CINEMA : UNEXPECTED ATTACK AND THE EXPECTED ATTACK.

At the source of the amazement and the perplexity of the New Yorkers (and world) in the face of Tuesday, September 11, we find the culture that comes from cinema and television; televisual image of this implacable and spectacular mold which covers the whole world through information-electronic networks. Throughout the last decades, the predictability of the images originating in television productions was also present, among people , than the clock, formerly. Television, according to Wunenburger, continues to regulate the lives of populations, as the clock once marked the life of the countryside.[xxi] In his opinion, the whole world today is

subjected to a globally dimensioned model which establishes the monopoly of a certain type of gaze and image. On film and culture that there is a connection between American production and globalized culture. This culture produced by an image-consuming market is not just American, it's global.

Osama bin Laden acted as an authorial filmmaker would by attacking the twin towers watching everything from his director's chair. The spectators, meanwhile, watched the attack from their armchairs at home. September 11 was the pure cinema, and the speed of destruction of such imposing buildings made bin Laden what Virílio calls a dromocrat, associating his hatred of the American infidel to destructive desire operating at the speed of light. [xxii]

Long before, since the first decades of the twentieth century, the cinema, as agent and source of history, according to Marc Ferro, produced a culture of images which constitutes the basis of the cognitive perplexity which also ravaged the world, during the September 11 attack.[xxiii] If television, with its continuous flow of information, manages to keep, according to Wunenburger, millions of viewers in the same country, in front of the same hours of the day, in front of their television sets, to see the same programs, the cinema, had also done it before. Described by Sebbag as our great initiator, cinema during the twentieth century became the producer of versions and narratives.[xxiv] In the following decades, cinema, through its processes, became a great explanatory agent, whose story was composed in time and in the processes specific to production.

During the attack, from their seats, the audience watched in bewilderment a succession of meaningless images, which seemed to come from raw material, in which there was still an argument missing to become a screenplay. The astonishment, which was already enormous after the crash of the aircraft, became apocalyptic at the image - itself apocalyptic - of the collapsing towers. The debate about astonishment gains new light when we think of how Leo Chaney debates the momentary in Walter Benjamin, who describes the «shock» associated with a disturbing and constant « sudden change.» This continuous change is the experience of the moment, and it changes dramatically.[xxv]

Nevertheless, in 2001, viewers of the attack on the Towers were not in theaters, which Krakauer called the entertainment palaces.[xxvi] The images seen were not amusing but at least astonished the spectators. As in the news of Pan's death, they were moved, terrified and feared for their fate, feared for their country, felt insecure and in danger.

CINEMA: WAY OF BEING AND SEEING THE WORLD

A huge cloud arose, moved inexorably over the city, imposing dead silence on it, and muffling sounds and noises, deadly and heavy. The horror of that day seemed to never end, unlike disaster movies. Bellour, in front of one of these last images of a film, says that one is, for a moment that could last a lifetime, in front of an invented, disfigured image, the strength of which is due to that from which it fate - a drama. [xxvii] And yet, we still knew almost nothing; there was absolutely no sense in the total destruction of the greatest symbols and myths of the efficiency and raison d'être of the USA, the economic temple of free enterprise and the world economic realm: the twin towers of the World Trade Center . From an ideological point of view, the actors, amazed, had been educated in a perspective where the versions later developed by cinema and television, had the power of a magic wand to make and remake history.

Special effects in filmmaking evolved and became autonomous. In disaster cinema, par excellence, they accepted the compromise of being more terrible than the real thing. It was the real imagined and made. What I want to say is that despite the destruction wrought by the simulation on the cinema and TV screen, and its dreadful result, the spectator knew, in the depths of his soul, when he left the theater. projection, that he left the realm of fiction and returned to reality. The towers, bridges and buildings were still there, intact. At the end of a disaster movie, America was left untouched. This time, that calming effect did not occur. The special effects were largely overtaken by reality, the destruction of which gave rise to a kind of "stupidification". Ignorance and lack of information led to panic over the death of the myth, over the death of the great Pan American. In the following months, control of information and image production would pass into the hands of info-ways and the state of cinema.

The cinematographic image must be taken up as the touchstone of contemporary culture.[xxviii] It is because on these images in their raw state, the New York population observed that their city was under attack. refused to adopt the already known methods of restoring reality. The relentless destruction, which began in the morning, continued until the end of the day. And the film's concluding rites - dialogue with fiction - did not end. That is, no chivalry, no superhuman heroes to come and save them; there was no “happy ending”. This time, the lights in the screening room did not come on. The story was not fiction, it was reality. And he had no doubts: the towers were gone, and the worst part was, there was a gap in space. Soon, at government levels and in media networks, amazement gave way to the attempt to name what had just taken place, to place it in expressible and understandable territory.

The act of naming obeys an atavistic impulse allowing, in History, that the myth is constructed, or even "resymbolized". To name is to make sense.[xxix] Resymbolize ’means to attribute a new symbolic meaning to an old form, or even to a pre-existing form. In ancient mythologies, assigning a name was a complex operation, which consisted of assigning meaning and mythical readability to an event. Naming allowed the event to fit into a "Resymbolize" means to attribute a new symbolic meaning to an old form, or even to a pre-existing form. In ancient mythologies, assigning a name was a complex operation, which consisted of assigning meaning and mythical readability to an event. The fact of naming allowed the event to fit into a sense of order, not to be just intelligible; he ensured his insertion into the realm of the imaginary, by composing a mythology. The fact of naming established a vision of the world, the effects of the world; in short, set up the own world. The media wars, after 2001, recovered the reassuring meaning of 'scriptwriting', eliminated surprise and redeemed the state of cinema. But that's not what happened in 2001.

In the United States, the American authorities and the television channels tried, with all force, to name the interlocutor who attacked them. Roland Barthes, in his classic work Mythologies, wrote that the official discourse on political themes produces a 'cosmetic' writing, because it covers the events with a 'noise' of language.[xxx] To explain the context of the Algerian war, he affirmed that the French Republic denied to the Algerian combatant the notion of interlocutor. The North Americans named and recognized as their interlocutor a fundamentalist Islamic terrorist. Their reaction was based on a speech that appealed to identity narratives, employing words with galvanizing power: an act of war. Historically, when America was treacherously attacked, God supported her in His holy anger.

HORRORS OF WAR INDOORS

War, as a process, is inserted as a historical activity or process, present in North American history.[xxxi] It provides American citizens with the conviction that they are personally concerned by a crusade. A war, according to Eliade explicitly, is a paradigmatic action, that is to say, dangerous and heroic, it is a noble word, which presupposes both national mobilization and identity.[xxxii] The word war inserted America in a historical and mythical narrative, a known symbolic territory, producer of meaning, attributing aggregate value to countless articles of consumption.

A few details of the attack illuminate the whole event. We know, for example, that an enormous quantity of paper which came out of the towers, blown away by the wind, fell semi-charred everywhere around. Another detail: the big rats. As soon as the fugitives from the burnt towers reached the ground, a multitude of large rats were already arguing along the way; these rats, like humans, fled imminent death. With his animal terror, they slipped past the legs of passers-by, and moved away from the towers, which had not yet collapsed. On Sunday evening, the CNN channel took a short break from its broadcasts. As the sun set, the live broadcast of the rescue work was replaced by the image of the Empire State Building, illuminated in blue, red and white. Gradually, in addition to the rhetoric of war, the channels (notably CNN) began to show superb images, in black and white, of workers and firefighters waving flags against the smoking background. An "aura" of holiness, bestowed upon the heroes who worked in the rubble, began to be fabricated. It was not yet known that a few of these heroes had feet of clay. Equipped with heavy equipment, intended for the work of removing the ruins, they robbed jewelry stores located in the partially destroyed basement. These thugs were defined by the New York Police Chief as serious robbers, grave robbers.[xxxiii] With this canonization, a euphoric bubble of patriotism stormed the American press.

THE ATTACK ON THE WORLD IN THE TWIN TOWERS : 42 NATIONALISITES OR THOUSAND OF CONFLICTS ?

Let's go back to the imaginary. Keyword which is polysemous. It is essential to the “human condition”, the one that allows each generation to produce definitions of man, as well as his 'self-image.'[xxxiv] on the death of a modern deity, of a myth, or perhaps, of several myths at once, when the twin towers of the World Trade Center were hit, charred, demolished. Plutarch announced the death of classical mythology, regretted with a clamor that echoed all over the earth. In New York, different manifestations of pain made up the cosmic tears due to the death of their myths. The constructions of the imaginary are produced by a complex mental elaboration, intended to transform reality.[xxxv]The imaginary is therefore made up of stories which establish world effects and which found the world. It is possible to define it as an elaborated, perfected, refined capital, and which can promote self-knowledge and the formation of knowledge of people, things, the world. In the historical process, the production, circulation, and use of the imaginary were 'reoccurring' at times when a soothing, restorative explanatory picture is needed. The readings of the symbols of the past, even those of the present, are repeated; the symbols are sometimes 're-symbolized'. "Resymbolize" means to return to the realm of sensitivity and make the symbol again. This way, if the great Pan died, we will find a new Pan. And US Government regained his power to act, and the new big stick assumed a media and truth-building form.

Another myth that dispelled was America's invincibility boasted in dozens of mainstream films, showing thousands of armed aircraft ready to defend America from external threats. The ease with which terrorists seized commercial aircraft is evidence of the routine into which the intelligence community and defensive systems have immersed themselves. A French colonel warned that fortresses must be resistant in times of war. During peace, its capacity to be maintained by military technicians. The art of defense is constantly changing, and the world's law is: to be immobilized is to die. All the military equipment and information agencies, boasted by the films, correspond to the Cold War. So, the defense of the North American territory resided in the bases of Asia-Pacific and Europe. The new Islamist enemy was fluid and ran a counter-crusade in America, taking the war, as Ratzel wrote, from its borders into enemy territory. [xxxvi]

The mujahedeen after the USSR departed from Afghanistan, and new power gained the world stage when bin Laden in a fast-paced movement attacked American consulates in African countries, obtaining media coverage and humiliating his enemy. According to Islamic sources, commenting on bin Laden's document, the attack on the United States using the guerrilla did not require the use of numerous combatants such as a reguilar army and security apparatus. Victory over the United States and its humiliation may be a goal achieved by a small number of fighters.[xxxvii]

To attack American territory, it was not necessary cannons, battleships, and bombers. A spectacular target: the Twin Towers. To make it elusive and fast beings without giving the opponent time to react. Weapons? Airliners after take-off, loaded with fuel. Virílio calls it dromocratic intelligence will carry out a permanent assault on the world of infidels after attacking the United States. [xxxviii]

MYTH, MITOLOGY AND RESSYMBOLIZATION

Myth, according to Burkhert's definition, is applied narrative.[xxxix] Myth, although fabricated, is pure in nature, it produces foundational writing. Traditionally, it was a construct articulated by the oral, by the verbal process, by the process of hearing and retelling. The narrative is a kind of discourse, often conditioned in its sequence, by the linearity of human language. According to Roland Barthes, the myth is a word. The myth only exists in relation to the real, taking consistency in what is narrated. Metaphorical construction, it integrates the story. Let’s not forget that the Greek word mythos means speech, story, conception. Although it was originally associated with the sacred, the Hellenics themselves, since the fifth century, stripped it of its religious and metaphysical value. The Judaic-Christian contribution, which was based on the authority of the biblical testaments, condemned the myth to the tomb, by engraving on its epitaph the following inscription: it is false, it is illusory.[xl] However, Malinovsky asserted that myth is a vital ingredient of human civilization; far from being a vain fabulation, it is, on the contrary, a living reality.

The 9/11 attack struck at symbols, attacked myths, forcing Americans to "resymbolize" his own myths a few. According to the rhetoric of some Islamic opponents, the United States has been described as the Great Satan or, alternatively, as the embodiment of the devil. In this case, the towers often appeared in architectural rhetoric, under the metaphor of the phallus; phalluses pointed towards the sky, rigid, brilliant, powerful. The devil's penis is crossed out. When he has sex with a woman, he penetrates her through both the vulva and the anus. It is very likely that

the terrorists who carried out this action did not yet have a full reading of their act. It is the critics, scholars and analysts who must address their myriad interrelated knots. On the other hand, the destruction of the towers can therefore obey a desire to destroy a myth. Since the terrorists saw themselves as an instrument of God, they achieved victory by castrating the Great Satan. On the other hand, it is interesting to catch up with the information of the existence of individuals of 42 nationalities, and of almost all the countries of the world who worked there.[xli] The representation of the United States and the world is strongly linked to notions of identity. There is still the controversy which goes beyond the limits of the pulpit and which affects freedom of expression and constitutional guarantees. And there is also Professor Ward Churchill who declared, recently - unleashing a virulent United States campaign against him - that there were no innocents in the towers, and that, in a way, all those whom there were culprits.[xlii]

MENTAL MAPPING : THE IMAGO MUNDI.

One of the ways to 'mythologize' the world and people is to insert them into a network of signifieds. The identifying representation is the map. A cartography locates in space a territory inhabited by men, who remain divided between the "US", with whom God is found, and "THE OTHERS", who do not count on the help of God. This practice is very old. Cartography was used to trade, to wage war, to give, to separate, to produce world effects, to establish the world. Colonial cartography, such as the graphic operation described by Michel de Certeau, allowed the metropolitan power to know the colony from its own spatial references.[xliii]

In the twentieth century, mind maps were produced; their explanatory function and introducer of sigifications completely changed real geography. It established a new geographic narrative, a mental construct filled with ideological belonging. From an identity belonging. Or, according to Said, an "imaginary geography".[xliv] In his polemic book, Samuel Huntingdon considers it appropriate to discuss the maps that portray the new images of the Cold Post-War Powers. It highlights the importance of updated and detailed maps to reflect realism. Maps confirm the perceptions of the world as being indispensable guides in relations and international political practices.[xlv]

We find, in recent history, several examples of a cartography that establishes stories and meanings of the world. A parody of this process was produced by Surrealism, whose mappa mundi, full of hilarity, pointed out the continents and countries which were engaged in its vision of art and of the world.[xlvi] The rhetoric card in pink, made in Portugal by Salazar, celebrated an imperial 'self-image': “we are a small country, and yet, if we join our overseas provinces, our territorial extension will make us bigger than Europe ”. North American President Ronald Reagan produced an ideologically aligned world map during the Cold War era, highlighting what was "ours", that is, the US, and the countries allied with it. , and what was "theirs", or else, the part dominated by the Communists.

In the weeks following September 11, the mind map of the world shifted. We built a cartography that divides the world. On the one hand, there are the countries which love freedom and order, which are good, on the good side, generous, white (or almost), Christian, civilized. Their champion and figurehead is the USA; then come their allies. On the other side is the evil world, poor, dirty, uneducated, lawless, cunning. Full of exotic multitudes, agitated, who vociferated. Contrary to what we believe, the presence of Islam as a symbol of evil is a recent image for the

USA. A few European countries have historically had a conflicting relationship with Islam. Currently, the growing tension which pierces the political situation between the USA and a fundamentalist Islamic segment, instigates the rhetoric of the crusades, the struggle between good and evil. In this configuration, therefore, the continents, the seas, everything is recast, re-signified, mediated. And the opponent is growing according to the studios, which apply the rhetoric of the state of cinema to reality. Future blockbusters are announced: Syria, Iran, new targets, new scenarios, new cavalcades.

Edward Said showed that the United States, unlike many European countries, only had interests in the Middle East in the twentieth century.[xlvii] Their contacts with Islam were very rare; however, in some cases they were confrontational as in the famous episode of the attack on Tripoli in the so-called barbaric wars against the pirate states of North Africa. But they could be friendly as the recognition of Morocco to the independent United States. [xlviii]

Since September 11, the political game of chess on the board of the Middle East and Asia, updates the great game 'by Kipling. During the Cold War, the United States was challenged by countries whose progressive leadership insisted on maintaining their modernization plans. To eliminate these regimes, they supported the natural predators of those modernizers who were the Islamic fundamentalist backsliders. Having seized power, these leaders produced repressive devices. They became pro-American political stabilizers and Western oil interests. This was the case with the support given to the dynasties of the Arabian Peninsula, to Saddam Husseim, to the Shah of Persia. According to an anecdote which circulated, with a pinch of joke, in Washington, Bill Clinton had a beautiful image of Saddam in his office; looking at the effigy, he used to thank her for the four more years of presidential term.

THE STRIKES BACK. THE ON-FIELD COUNTER-ATTACK AND MEDIA SCREENS

The Prussian soldier and philosopher Carl von Clausewitz (1780-1831) wrote that the war is nothing "but a duel on the widest scale," started between two adversaries who try "by their physical force, to subdue" one l other to his will [...] in order to force him to accept the desire of the victor".[xlix] Glamorous duels of the cinema took place in the main street, in front of a tense audience, having as a backdrop the Bank, the saloon, and the distant church with a palladian style tower.

However, according to this recipe, there must be a young hero and a villain. It is not a question of seeking the truth but of imposing a version. It is like during the Oscar presentation, when the presenter announces, "And the winner is ..." is the phrase about the evildoer. It is enough to announce it because everything in it denounces Evil. His degraded and intrinsically perverse character helped develop, as a counterpoint, the character that gives dignity to the hero, always associated with Good. The United States, in its offensive, is fighting a duel to subjugate the Islamites. Some sectors, heirs to the customs of the Cold War, want, by force, to impose changes in the otherness of their adversaries. From the end of the fateful year 2001, television offered us "live" images of military operations surrounded by a curious atmosphere of military "reality-show." The american invasion of Afghanistan, for example, was presented as a splendid military walk.

CONCLUSION

The death of myths and mythology demise of the imagination of men; is a sign of a profound alteration in their lives. The myth originates in complex mental operations which result from the actions of the men of history. Often re-symbolized, it takes on a new face. In the New York attack, witness tears demonstrate the certainty of the end of an era, a painful change. The place of history is not only that of the long term, of the temporal perspective. It is also that of the emergency, the chronicle of the war.

In a world dominated by images from cinema and television, which order, simulate, and "spectacular" reality, the present appeared before the astonished audience. The 'mythologization' of conflicts acquired the face of a geographical map that identifies opponents. Furthermore, it symbolically demonstrates the origin, production, circulation-reception of myths: mythology, since the beginning of the twentieth century, recovered in the history of culture, an increasingly important role. Perhaps September 11, 2001, was that matrix event', a phrase coined by Roy Ladurie to describe *l'événement matrice*, a transformative event - which opened the doors to a more urgent release of the imagination.[1]

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