



Muslims Vs Non-Muslims Representation in Hollywood Movies: A Semiotic & Cinematographic Analysis

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ABSTRACT

This research paper explored representation of Muslims and non-Muslims characters in Hollywood movies with three different approaches namely, semiotic, content and cinematographic analysis. The three popular and block buster movies which released in post September Eleven phase were selected for the purpose of quantitative and qualitative analysis. Each movie was analyzed six times with different dimensions. The study was theoretically linked with Media Conformity Theory and Propaganda Model of Herman and Chomsky. It was found that Muslim characters on the whole were painted in unfavorable and negative manner in mirror of cinematographic and semiotic analysis in comparison of non-Muslim characters. The Hollywood movies cultivated image of Muslims as symbol of terror, killer, violent, antifeminists, brutal and intolerant towards other

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faiths. On the contrary, non-Muslim characters were filmed while observing the pre-requisites of esthetic sense as they were portrayed as peace loving, intelligent, rationale, tolerant, feminists and custodian of global peace and security. In addition to this, Islamic rituals, fundamental teachings, Muslim culture was described in critical and unfavorable manner as majority of Muslim characters were depicted as militants, law breakers, suicide bombers. The Hollywood movies in explicit manner either Muslims characters were busy in religious rituals and making plans of terrorism.

Introduction:

The way Islam and Muslims are perceived today especially in the Western World, the understandings is the result of the philosophies and ideologies laid by the Orientalist scholars of the eighteenth and twentieth century. It is quite evident through different research studies that the images of the Muslims and Islam are established in negative manner by twisting the information. Hollywood movies in particular and other western mass media inherited such type of thinking and attitudes from the school of ***Orientalism*** (seeing the Muslims culturally uncivilized, exotic and backward). Such attitudes and behaviors are still dominating in the western way of thinking as their roots are deeply associated with the orientalist scholarship. Now western media and Hollywood is utilizing these inherited misconceptions about Islam in a new format for the propagation against the Muslim world (Kabir, 2013).

Merrill (1994) argued that by the end of the 20th century media and its impact will be at its high peak as it was never before. As media has become an integral part of our lives and he expressed that “they are everywhere and it is impossible to escape them” He concludes that media is not only a tool of communication but as well as it is being used as a instrument for the propaganda to build or rebuild one’s image.

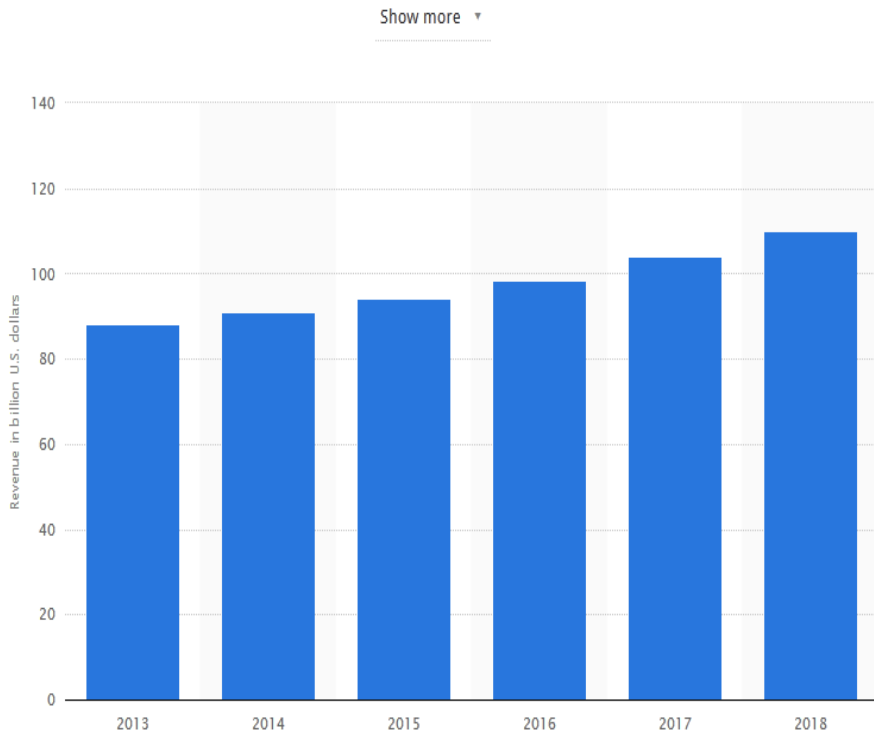
Furthermore, who have hold on communication tools have gigantic powers?

Hollywood Industry:

Hollywood industry is a mega film industry in the world and the films produced under the umbrella of Hollywood are released around the globe having the vast number of audience. According to latest statistics more than 870 movies per year are being released by Hollywood by earning an enormous capital that is on increase. But this fact cannot be neglected that this industry always follows the guidelines and policies set by the USA as it is evident in the 2nd World War that majority of movies released by Hollywood were against Nazis and Germans. Even during the cold war period, Hollywood movies were carrying the anti agenda against communists. When the incident of 9/11 happened in the USA, there was a great shift in the policies of United States as George Bush declared war against terrorism and Hollywood industry also took U-turn by producing movies against Al-Quida and Muslims world (Shaheen, 2001).

Filmed entertainment revenue worldwide from 2013 to 2018 (in billion U.S. dollars)

The statistic provides a forecast of revenue for the filmed entertainment industry worldwide from 2013 to 2018. According to PwC, the revenue for the industry will grow from 88.3 billion U.S. dollars in 2013 to 110.1 billion in 2018.



Source: Statista, 2015 (www.statista.com)

Statement of the Problem:

This research study is primarily aimed to explore the portrayal of Muslims in the selected Hollywood movies with regard to their representation through the lens of media conformity theory and propaganda model. This study would also examine the role of Hollywood movies in shaping and molding the Muslim images in order to form

public opinion in the world as well as to explore the image of Muslim characters shown in different categories.

Rationale and Significance of the study:

The rationale of selecting this topic for the research purpose is due to the increasing of United States intervening role in the Muslim affairs and politics as USA has invaded in Afghanistan and Iraq and now targeting Syria. It seems that USA is not against terrorism but against the Islam and Muslims. Especially, in case of Pakistan US surgical strikes through drones and Abotabad operation against Osama Bin Laden is the recent example of America intervening role in the affairs of Pakistan. Secondly, soon after the incident of 9/11 there was a great shift in the American policies regarding the Muslim World and this also shifted the Hollywood industry towards negative portrayal of the Muslims and Islam. The war movies produced by Hollywood are on Iraq and Afghanistan by depicting that the wave of terrorism is only in Muslim countries due to which the world has been suffering.

The US foreign policies and political philosophies are clearly depicted by the Hollywood movies that are commonly discussed in variety of manners in the movies sometime in humorous styles and sometimes in critical ways. Osama Bin Laden killing in Abbotabad operation is being projected in different documentaries and movies. According to different scholars in the light of their research studies it can be safely said that Hollywood cinema and the US policies both are consistent as Hollywood industry is too much biased towards US interests and this bond is visible and clearly can be observed in the movies.

In this research study, the major emphasize is to analyze the western propaganda against the Muslim World which would not only be beneficial for the Muslims but as well as for the media experts and students to dig out the ways to counter that propaganda. This research study would pave the way to the scholars relating to the field of communication, political science and international relations to reveal that

how western media and big powers are playing games against the Muslim world and continuously intervening in the internal affairs by keeping aside the internal laws laid by the United Nations. Finally, this research would be very helpful for the future researchers interested in such kind of research.

Objectives of the study:

- To analyze that how Muslims are being represented in Hollywood movies.
- To explore How Hollywood movies are utilizing their contents to propagate against the Muslims and Islam.
- To analyze how Hollywood cinema is framing Muslims in binary position.
- To explore how Muslim characters are being filmed in the context of cinematographic.
- To analyze how the Hollywood movies are distorting the different Islamic concepts and identity.

Literature Review:

Khan and Bukhari (2011) analyzed the portrayal of Muslims in Indian movies and the findings of the study revealed that after the 9/11 incident the Indian cinema fueled the fire by propagating against the Muslims through movies. The images of the Muslims were presented in distorted manner and suspicious roles were associated with them by depicting them as terrorists and fundamentalists. They concluded that unfavorable slant of the movies was more than that of favorable towards the Muslims.

Said (1987) in his book the governing principles of colonial and Orientalists discourse and argued that since the 2nd World War there was constructed a progressive image of the Arab Muslims and Islam. He shared his views in his book that there was persistent effort to represent the Muslims as a bigger threat, danger and something scaring or in a form of subversion.

Shaheen (2001) argued that there has been found a consistent stereotyped and vilified/abusive picture of the Muslim Arabs in the land of Hollywood through movies for many decades. He presented his analysis after analyzing the 100 movies produced in the earliest periods to till now and revealed that the patterns depicted in the movies about Muslims were stereotyped and hateful and he also shared that “Muslim Arabs have been the most maligned group in the history of cinema, characterized by excessive stereotyping that exceeded negative images of Blacks, Native Americans, Asians, Hispanics and Jews” (p.12).

Dolby (2003) examined the popular culture of the America as communicated via Hollywood movies and expressed that the Hollywood film industry is playing a vital role in the every aspects of people’s lives by leaving a great influence how people behave, act and react, and the way they think. He revealed that there are widely prevailed misconceptions and misrepresentations about the Muslims and Islam in the American media particularly in the Hollywood which have persistent effects on Americans feelings towards the Muslims.

Gallup Poll held in America and according to USA Today (2006) 48% of Americans were of the view that tortured suspects among the terrorists are sometimes or often justified. Moreover, 40% among the Americans believe that the Muslims residing in their country are dangerous and untrustworthy as they are not showing loyalty to America. Nearly one third Americans revealed their concerns that Muslims in the USA show sympathy and kindness towards the militant group Al Qaeda. Almost one fourth were of the view that even they are not willing to have any Muslim as their neighbor (www.mediaed.org).

Lockman (2004) argued “Muslims were for a long time understood to be just another pagan horde assaulting Christendom, not the bearers of a new monotheistic faith which was in many ways similar to Christianity and Judaism” (p.19). Furthermore, he expressed that Muslims are considered wrong worshipers of God and perceived as enemies towards the different religions particularly Christianity.

Lockman concluded that the church scholars of the west motivate their followers regarding Islam understanding just to know about your enemy attitude.

Said (1997) revealed his concerns that in America there is no scholarly expert to eradicate the misrepresentation of Islam in the blind policies laid by the USA towards Islam and Muslims. He predicted that this is an alarming situation that would bring negative consequences against USA cruelty and unfair policies regarding the Muslim world. Furthermore, he revealed that USA does not hold any soft corner or expectations from the Muslims with regard to embracing the West heartily. He concluded that Hollywood movies are representing consecutively negative, unfair and hateful picture of the Muslims by portraying them fundamentalists, terrorists and extremists that would bring hindrances in establishing peace process between the west and the Muslim World.

Shaheen (2008) examined the recent Hollywood movies and wrote his analysis in the book, "Hollywood's Verdict on Arabs After 9/11" and addressed the cultural issues playing crucial role in public relation campaign of the government to win hearts and minds with regard to 9/11 incident. He suggested that in order to be successful against war on terror the USA will have to shatter the old held stereotyped images and imaginations about the Arab Muslims and Islam. He recommended the joint venture of the Arab Americans in the Hollywood films in order to produce fresh ones by keeping aside the misunderstandings about the Islam.

Ahmad (2008) examined the Hollywood movies with regard to stereotyping and portrayal of the Muslims in the Hollywood cinema by analyzing the contents of the movies. The findings of the study revealed that Muslims were associated with the cheaper and selfish roles in the movies and were represented in negative manners.

Butt (2001) investigated the images of Islam and the Muslims in the Hollywood movies and revealed that in movies a lot of Islamic

concepts were misrepresented. The projection of Muslims and Islamic world in the movies was entirely negative as they were treated as terrorist, brutal, rebellion and carrying anti American stance.

Theoretical framework:

This research study is theoretically linked with Media Conformity Theory and Propaganda Model of Herman and Chomsky as a theoretical framework of this study to measure the Muslims representation communicated through movies.

Media Conformity Theory:

Media Conformity theory that suggests that media always follows the guidelines and principles laid by the Government to safeguard the national interest of the country. As in the western media particularly in the United States media always serves the guidelines of the US officials. Conformity is a powerful thing that rules lives on a conscious and subconscious level. Parents and teachers educate us on how to follow society's rules, how to think about certain subjects. Religion dictates how we should act around others and what principles to abide by. Similarly, media teaches us what to look like, what products to buy, and what is considered normal and abnormal. We all conform to these societal standards in one form or another (Khan, 2008; Zheng, 2006).

The Chomsky's Propaganda Model:

Nom Chomsky and Edward Herman (2000) explained the propaganda model as media play in the hands of the political elite and corporate sector under their absolute control. Secondly, media is heavily dependent on the versions provided by the official and government sources and thus it is helping them to advocate their policies and interests having investment in the media organizations. They identified some structural factors determining the media patterns. They listed five filters through which "money and power are able to filter out the news fit to print, marginalize dissent, and allow the government and dominant private interests to get their messages across to the public" (Herman & Chomsky, 2000).

Propaganda model aimed to analyze and measure the inequality of

powers and control and distribution of wealth and its impact on different levels as a means of interests and choices. This model is not based on conspiracy theory but explores and traces the routes through which power and economy are able to filter out the information and news to print, to publish or to broadcast by allowing the public and private sector which is dominating to produce their messages across the mass level.

Methodology of Research:

This research study aimed to analyze the portrayal of Muslims & non Muslims in the Hollywood movies with regard to their representation. The major focus of this research study was on the representation of Muslims characters and misrepresentation of Islamic rituals and events depicted in the movies of Hollywood.

Research Design:

By keeping in mind the need and nature of the research study, the multi techniques have been utilized to measure and analyze the Muslim characters shown in the movies. Three different approaches including semiotic, cinematographic and content analysis have been used in this research to investigate the issue.

Semiotic Analysis:

Semiotics is the term initiated by Charles Sanders Peirce which developed as influenced from Saussure's concept of sign. There are some basic conventions through which the signs convey meanings. Peirce divided signs into three distinct categories as *iconic*, *indexical* and *symbolic*. The **iconic** sign is the one which can be observed as actually resembling what it signifies. There is true imitation of the shared characteristics between the sign and its signified. For example the similarity between the portrait and the person who is depicted in the picture. A tiger's open-mouth threat is iconic, resembling as it does the act of biting. The **indexical** sign is indicator of the signified by virtue of some relation based on the cause and effect factor. Thus, the link between the signifier and the signified is not arbitrary; rather there is a logical connection. For example smoke is an indicator of fire, a finger pointing

in some particular direction, pulse rate etc. are the examples where signs hint to something else of which they are the cause or effects. A **symbolic** relation of sign with its signified is based on social and conventional basis and it has to be learnt since it does not come in naturally. For example, gestures of shaking hands are taken as a symbol of meeting or parting different cultures, a red traffic signal usually indicates 'stop' (Bal, 1998).

Due to limitation of time the researcher has analyzed the Muslim portrayal by measuring the only **symbolic** relationship of the signifiers and signified. The symbolic variables associated with Muslim characters like dressing, beard, rosary and Muslim cap have been constructed to examine the Muslim representation.

Cinematographic Analysis:

The cinematography refers to the art or technique of movie filming or photograph including both the shooting and the processing of the image or scenes during or after filming. Different camera angles means differently and convey a particular understanding of the objects filmed. The researcher has taken the close-up, extreme close-up, wider or extreme wide shots, high angles, low angle and parallel angles to study the Muslim representation in the selected movies.

Content Analysis:

In this research study, the approach of content analysis has been used to analyze the portrayal of the Muslims in the Hollywood movies. Different categories were constructed in order to measure the portrayal.

Unit of Analysis:

The unit of analysis in this research was the entire scene depicting the representation of the Muslim and non Muslim characters.

Population:

All the movies after the 9/11 incident having the Muslim and Islam representation under the umbrella of Hollywood industry were considered as the population of this study.

Sampling Size & Technique:

The purposive sampling technique has been applied to draw the sample from the population. The following three movies including *The Kingdome* (2007), *Argo* (2012) and *Zero Dark Thirty* (2012) containing the Muslim representation were selected as a sample for the analysis of Muslim portrayal.

Rationale of Movies:

All the movies released after September Eleven about the Muslims and Islamic world were included in the population of the study whereas the three popular movies about the said topic were selected as a sample. The justification of selection of the three movies is as under; the three movies have been selected for the purpose of analysis in light of three different approaches as mentioned earlier. In other words, each movie would be double coded in order to insure internal reliability and for application of each approach in order to investigate the representation of Muslim and non Muslim characters in the Hollywood movies. Hence, the selected movies have been minutely viewed for six times. On the whole three movies have been dissected by viewing eighteen times. The first and foremost criteria for selection of the movies were based on the popularity at the box office and review of the critics. Besides, it was also kept in mind to select only those movies which depicted American allies (Royal Family of Aale Sauood) and enemies (Iranian) as well. Likewise, this pivotal factor was also considered, as we know that representation of Muslims in western media have been increased manifold times after the tragic incident of September Eleven. Hence, the movie which focused on war on terror and Muslims was also selected for the purpose of analysis. Lastly, hunting of Osama Bin Laden, the most wanted person for the US and western world was also appealing factor for selection of the movie because the image of Pakistan was framed in the selected movie.

Findings:

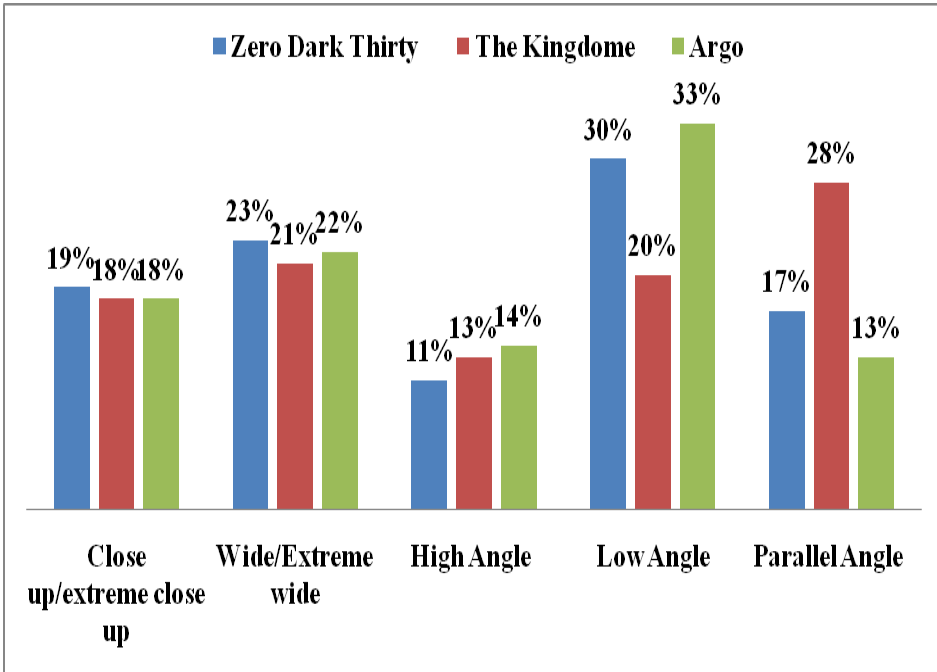
In this research study representation of Muslims and non Muslims has been analyzed by utilizing three distinct approaches. The findings of the research study are as under;

Table 1: Cinematographic angles of Muslim Vs Non-Muslim Characters in Hollywood Movies:

Movies angles	Total No. of shots	Muslims	Non-Muslims	P-Value
<i>Zero Dark Thirty</i>	-	-	-	-
Close up/extreme close up	12	10 (83%)	2 (17%)	0.000
Wide/Extreme wide	15	11 (73%)	4 (27%)	0.001
High Angle	7	2 (29%)	5 (71%)	0.001
Low Angle	19	16 (84%)	3 (16%)	0.002
Parallel Angle	11	0	11 (100%)	0.000
Total	64	-	-	-
<i>The Kingdome</i>	-	-	-	-
Close up/extreme close up	13	8 (62%)	5 (38%)	0.003
Wide/Extreme wide	15	13 (87%)	2 (13%)	0.001
High Angle	9	4 (44%)	5 (56%)	0.002
Low Angle	14	8 (57%)	6 (43%)	0.001
Parallel Angle	20	8 (40%)	12 (60%)	0.003
Total	71	-	-	-
<i>Argo</i>	-	-	-	-
Close up/extreme close up	10	6 (60%)	4 (40%)	0.003
Wide/Extreme wide	12	8 (67%)	4 (33%)	0.002
High Angle	8	3 (38%)	5 (62%)	0.001
Low Angle	18	14 (78%)	4 (22%)	0.000
Parallel Angle	7	1 (14%)	6 (86%)	0.000
Total	55	-	-	-

The self explanatory table communicates that ratio of frames with close up shots was found greater in comparison of non Muslim characters. Likewise, the findings of three selected movies also highlights the way non Muslim characters were filmed with high angles by giving a strong impression of their supremacy, dominance and confidence. On the other hand, opposite negative impression was created by depicting Muslims with ingredients of submissiveness, less esthetically acceptable and more and above they were shown sadist, ferocious and apparently

less groomed. The statistical analysis as shown in the table supports that significant relationship was found regarding filming the Muslims and non Muslim characters.



The figure above shows the overall picture of the cinematographic angles in which Muslim characters were represented in the selected movies. It can be conveniently said that low angles were higher than other angles in which Muslims were portrayed.

Table 2: Symbolic portrayal of Muslims in Hollywood Movies:

Movies	No. of shots	Positive	Negative	Neutral
Zero Dark Thirty	-	-	-	-
Beard	14	0	14 (100%)	0
Rosary	3	0	3(100%)	0
Dressing	9	2 (22%)	4 (45%)	3 (33%)

Al-Qalam	Muslims Vs Non-Muslims Representation in Hollywood---			
Prayer cap	5	0	5 (100%)	0
Total	31	2 (7%)	26 (83%)	3 (10%)
<i>The Kingdome</i>	-	-	-	-
Beard	17	5 (29%)	8 (47%)	4 (24%)
Rosary	0	0	0	0
Dressing	11	4 (36%)	6 (55%)	1 (9%)
Prayer cap	9	2 (22%)	7 (78%)	0
Total	37	11 (30%)	21(57%)	5 (13%)
<i>Argo</i>	-	-	-	-
Beard	9	2 (22%)	7 (78%)	0
Rosary	2	0	2 (100%)	0
Dressing	17	5 (29%)	8 (47%)	4 (24%)
Prayer cap	6	0	6 (100%)	0
Total	34	7 (20%)	23 (68%)	4 (12%)

Proportional Test P-Value: 0.000<0.05

The above table shows the symbolic portrayal of Muslim characters in the Hollywood movies and the data presented in the table clearly depicts that the negative representation of Muslims were extremely negatively shown in the movies. In some cases, Muslims were represented in the positive or neutral portrayal but these images were associated with those Muslims having soft corner for the Americans or they were supporting USA against war and terror towards militant Muslims groups. Muslims associated with rosary in their hands or wearing a prayer cap were portrayed highly in negative manner in the movies. The findings supported the hypothesis that symbolic portrayal of Muslims would be highly negative and it was found that there was significant difference in their positive portrayal and negative representation in the movies.

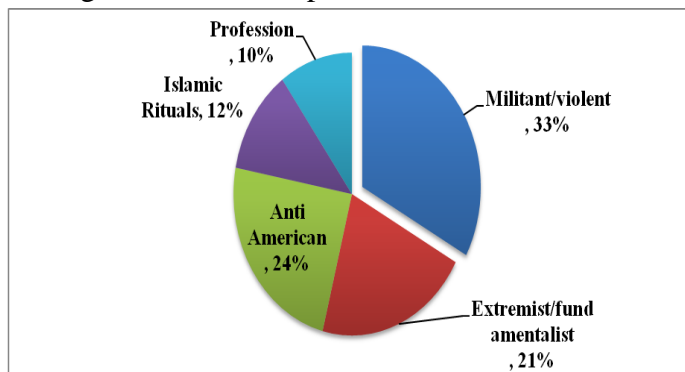
Table 3: Muslim Portrayal in different categories in the Hollywood movies:

Categories	Zero Dark	Kingdom	Argo	Total
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Thirty				
Militant/violent	17 (27%)	31 (45%)	19 (27%)	67 (33%)
Extremist/fundamentalist	11 (17%)	21 (31%)	11 (16%)	43 (21%)
Anti-American	14 (22%)	9 (13%)	25 (36%)	48 (24%)
Islamic Rituals	13 (21%)	5 (7%)	6 (8%)	24 (12%)
Profession	8 (13%)	3 (4%)	9 (13%)	20 (10%)
Total	63	69	70	202

Proportional Test P-Value: 0.002<0.05

The table conveys the characters associated with the Muslims in Hollywood movies. The findings conveniently depict that militant and violent character was higher than the other representation in the selected Hollywood movies. Similarly, Muslim representation as extremists and fundamentalists was also negatively portrayed. The findings of the above table also supported the hypothesis that militant and violent portrayal of Muslims was higher than other representation.



Discussion and Conclusion:

Media coverage of Islam-related issues has changed dramatically since the beginning of the new millennium, both in quantity and quality. The events of September 11, 2001, thrust Islam into the global media forefront: not only did coverage of Islam drastically increase, particularly in news and entertainment media, but the way in which Islam was framed by the media changed as well. This research study aimed to explore the portrayal of Muslims in the Hollywood movies. The foremost objective

of this research study was to measure their representation in different characters associated with them. Furthermore, it was also that they are being filmed which angles and what sorts of symbolic images are associated with their roles.

The research analyzed Hollywood movies by three distinct approaches by utilizing semiotic, content and cinematographic analysis in order to investigate Muslim representation. For the purpose of analysis three movies were selected for the analysis using the purposive sampling technique and different categories were constructed to measure the portrayal of Muslim characters. This research study was theoretically linked with the Media Conformity Theory which states that media is highly consistent with the policies laid by the Government.

The findings of the study revealed that Muslims portrayal was highly negative in the Hollywood movies and there was significant difference between their positive portrayal and negative representation. Furthermore, it was also hypothesized that the symbolic association of Muslims with their ways of living was highly negatively represented in the movies. The symbols associated with the Muslim characters were beard, rosary in their hands, wearing a prayer cap or *amamah* during their prayers and other religious practices. The qualitative analysis of the movies clearly depicts that they were shown at the same time planning for attack soon after offering their prayers.

The angles while filming the Muslims characters were very low or in some cases close up or extreme close up shots were taken to show their facial expressions like in the movie *Zero Dark Thirty*, the Muslim prisoner in the US army custody was being investigated and he was framed in extreme close up shot by the camera to show him brutal and cruel. The majority of images of the Muslims captured in the movies were filmed in low angle to depict them low class or uncivilized. Furthermore, in extreme wide shots they were shown in low culture like laborer, bomber, *madrassa* students and master mind planning to attack the innocent people. The low angle frames were higher in the *Zero Dark*

Thirty and Ago as compared to the movie *Kingdom* which was filmed in *Saudia Arabia* as US has the soft corner for the Saudi Kings so their images were very positive but their luxurious life styles was filmed. The angles associated with the Arab Muslims were also filmed in lower frames but officials or ally who were supporting them were filmed in parallel angle which is used in the movies to portray neutral shot. The characters associated towards Muslim representation were also negatively shown in the movies. The majority of roles of the Muslims characters were ordinary having no professional expertise except in attaching and utilizing weapons and using bombs. They were shown highly extremist and fundamentalists having no tolerance towards others ideas. Their militant and violent portrayal was higher in the Hollywood movies. Furthermore, they were shown killing and bombing at American communities holding anti US stance but in some scenes they were shown modern and liberal wearing modern dresses. While the traditional or religious dress styles were portrayed negatively. They were depicted as shooting at women, children and innocent people at the name of Allah while in suicidal attacks they were portrayed as raising *Takbeer* as they are obeying Allah.

The researchers have analyzed three distinct movies depicting the Arab Muslims, South Asian and Irani Muslims in the selected three movies. After the analysis of the movies, it is convenient to conclude that different Muslims states were presented in the mirror of nature and dimensions of external relations with the United States as it was highlighted in the movie *Kingdom* that the Saudi Royal Family officials belonging to civil and military establishment, rendering their services as custodian of American interests regarding to war on terror were depicted in positive manner. As it was shown in the movie, the Royal Family as ally of the US when Alqaida master mind Abu Hamza planned to target the US citizens in Saudi Arabia. In the wake of attack Saudi prince supported and facilitated the FBI team in investigating and fixing the master mind. Different scenario was painted in the movie *Zero Dark*

Thirty as the US establishment considered some factions of Pakistan intelligence agencies as supporters of Taliban and Alqauida.

Similarly, there has been trust deficit between USA and Pakistan in order to hunt down Alquada leadership in general and OBL in particular. Hence, it can be summed up that foreign policy as the pivotal instrument used by the film maker while producing the cultural commodity in the sphere of Muslims society and phenomena of militancy. In comparison of Saudi Royal Family, the overall representation of Pakistani establishment, especially, armed forces and agencies was not positive. In idiomatic language, Pakistanis were portrayed as running with the hare and hunting with the hounds. In simple words they were highlighted as characters of dual faces and not wholeheartedly sincere to curb down the menace global terrorism. On the whole it can be said the mix representation of Pakistani officials was shown in the movie. Likewise, the portrayal of Iran was completely negative as relationship between USA and Iran remain hostile and uncordial since the day one after Islamic Revolution in 1979. The cumulative comparison of the selected movies communicates in categorical manner that the Hollywood film makers by and large considered the US friends foes or neutral countries in terms of foreign relations as a yard stick while establishing narratives in accordance of White House and Pentagon interests. The results of the study supports the Media Conformity theory as film media played very consistent role towards US policies against the Muslims states (Saeed, 2007; Thoraval,2008; said, 1997; Badaracco, 2005; Dodds,2008).

Conclusion:

In nut shell, it is concluded that the Hollywood film makers established narratives about Muslims, Islam and Islamic world in the orientalist perspective. Image of Muslims was painted with negative connotation as they were being associated with fanaticism, radicalism and irrationalism. These movies cultivated the strong propaganda themes of ferocity, rigidity, rustic behavior and intolerant towards other faiths. The qualitative analysis of the selected movies also divulge that global

peace security, and interfaith harmony has been jeopardized due to jingoist ambitions of *Jihadi Muslims* as the producers portrayed the followers of *Wahabbis* school of thought as militants and terrorists. On the contrary, as literature review established that Sufi Islam was being highlighted in softer and positive tone. Likewise, our study also endorse that US allies Muslim rulers irrespective of their association with democratic or autocratic form of system, their positive picture was produced in well packaged cultural commodity genre. On the other hand, non Muslim characters were presented in entirely different attributes in comparison of Muslims characters. The bottom line is this their overall picture as propagated in the Hollywood movies communicates in the simplified manner that non Muslim characters were embodiment of professionalism, rational approach, progressive outlook, pluralistic, soft and benign towards kids and women. Above all, non Muslim characters were shown as intelligent, experts, dedicated, peace loving and custodian of global peace and security while Muslim characters were presented in opposite features. In addition to this, cinematographically analysis also proved that the leading characters of Hollywood movies were shot with high angles in comparison of Muslim characters. Similarly, the producers of the movies projected powerful elite of western countries, agents of intelligence agencies and western women in comparatively positive angles with blend of esthetic touch to making them apparently more acceptable on silver screen of the cinema as compared to Muslim characters.

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