

PORTRAYAL OF ISLAM IN HOLLYWOOD: A STUDY ON HOLLYWOOD FILMS BEFORE 9/11

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ABSTRACT

This research paper studies the portrayal of Arabs and the Muslim community at large in Hollywood movies before the tragedy of 9/11 in 2001. The movies selected for this research have Muslim characters that are either the main antagonist or secondary supporting characters that assist the protagonist. The study looks into the various scenes and storylines that misrepresent Muslims and also throws light on the consequences of such mass misrepresentation. These movies were also used as means of war propaganda especially before the Gulf War. The objectives of the paper is to comprehend the rise of Islamophobia in the era preceding 2001, where any major terror attack is yet to strike American soil. The paper also aims to bring about a connection between the misrepresentation and the rise of Islamic terrorism. The method adopted here is media content analysis of Hollywood movies before 2001. The sampling technique adopted here is random sampling. Through this study, the rise in Islamophobia before 9/11 is observed evidently and the change in perception is recognised.

Keywords-Arab, Hollywood, Islamophobia, Propaganda, Terrorism

1.INTRODUCTION

1.1 History of Hollywood

Hollywood was built up in 1853, outside Los Angeles, California. Developing harvests was so effective there that by 1870, Hollywood turned into a flourishing agrarian network. A standout amongst its most prominent notable figures was land big shot, Harvey Henderson Wilcox and his better half, Daeida, who moved to Los Angeles from Topeka, Kansas, during the 1880s. Wilcox purchased 160 sections of land of land west of the city, at the lower regions close to the Cahuenga Pass. By 1900, Hollywood had a population of 500, a mail station, a paper, an inn, and two markets.

In the mid-1900s, producers started moving to the Los Angeles region to get away from the strict patents forced by Thomas Edison's Motion Picture Patents Company in New Jersey. To get away from his control, and in light of the perfect climate conditions and shifted landscape, movie-makers started to touch base in Los Angeles to make their movies. In 1919 the first motion picture studio was set up by Selig Polyscope Company. Subsequently other studios were also set up and Hollywood was transformed into the timeless symbol of the film industry (*History of Hollywood, California. n.d.*).

1.2 Mainstream Hollywood

Five noteworthy Hollywood-territory studios claimed vast, excellent theatres where they would demonstrate just films delivered by their studios and made with their contracted on-screen characters. These studios were Paramount, RKO, Twentieth Century Fox, Metro-Goldwyn-Mayer (MGM), and Warner Bros.

With the presentation of motion pictures with sound, Hollywood makers produced Westerns, musicals, sentimental shows, blood and gore movies and documentaries. Studio film stars were much increasingly worshiped, and Hollywood expanded its notoriety for being the place where there is fortune and distinction.

1.3 Reach of Hollywood

The World Wars proved to be a perfect launching pad for the Hollywood film industry. Film sets in Germany, Italy & Russia were either destroyed due to war or under strict censorship. As a result the American film makers rose to fame with their low budget movies that soon turned into blockbusters. Another factor that made Hollywood the capital of world movie is its unique opinion on movies. To Americans, a movie is a dream and realising the dream is equivalent to making a movie. With time, Hollywood movies soon spread to the eastern world and were an instant hit in countries like India and Pakistan. Immigration of filmmakers from all over the globe further enhanced the quality and storytelling methods in Hollywood movies.

Hollywood studios have begun to put resources into outside movies, and organizations, for example, Sony and twentieth Century Fox have set up divisions that fund "indigenous" filmmaking (Hollywood speech for remote movies), yet these movies are commonly limited to discharge in their own nations or ones with a similar language, similar to Sony's co-financing of the Bollywood picture Saawariya and Warner Bros. with the Hindi film Chandni Chowk to China.

1.4 Religion and Hollywood

From the earliest period religious ideas have shaped the way the films have been produced. Making films often result in the filmmaker being biased towards his/her own religion. To avoid conflict, filmmakers voluntarily agreed to self-monitoring, which had the effect of strongly shaping how religious figures and issues were presented. Shifts in American religious demographics due to immigration, combined with the advent of the videocassette and the expansion of global capitalism, broadened the representation of non-Christian religious themes and issues, and has resulted in the narrative use of non-Christian myths. Religion is a serious subject, and Hollywood doesn't do well with serious subjects — because Hollywood's goal is to make money, not art.

"Spotlight," Tom McCarthy's Oscar-selected film about the Boston Globe's account of the Catholic Church's cover-up of far reaching sexual maltreatment by a startling number of ministers, is tremendous not least since it looks at the intensity of the congregation in the district in a way that goes past ethnic shading. The film paints a representation of the legal counsellors, school managers, cops and standard regular folks who conceded to Cardinal Bernard Law (Len Cariou) or completed his desires, and counts the cost that dissidents paid for revolting against the congregation, even to uncover genuine wrongdoings. The Legend of Tarzan noticed that the miscreant, played by Christoph Waltz, is never without a rosary in his grasp, not as a guide to faith, yet as an unusually weaponized token that he whips about with the accuracy of a deranged Indiana Jones, immobilizing or sometimes choking unfortunate casualties with it. The Legend of Tarzan isn't the only American film to use the rosary with deadly brutality. Wanted (2008), featuring James McAvoy, Morgan Freeman and Angelina Jolie, highlights a dangerous miscreant called "the Butcher" who wears T-shirt with a picture of Our Lady of Guadalupe. Hollywood also incorporates other faith into their movies either through direct representation of characters or infusing the religious concepts with western mainstream movies. In Avatar, they are hued with blue skin, realize how to utilize the bow and live in the backwoods like Lord Rama.

They advanced to battle against oblivious trespassers to safeguard their reality from devastation as the Lord Vishnu the Preserver comes to help humanity and the universe. The Matrix Trilogy, where the star Neo turns out to be practically similar to a propelled Yogi to challenge the laws of a deceptive Maya world. The Interstellar motion picture has to do with Vedic period belief system of rising above existence in which all human life is associated. Additionally, the film Inception has to do with the units of time estimations and mystical powers. Star Wars, the Force? The power itself resembles Brahman whom Yogis go inside themselves to discover and build up their dynamic forces. Not to mention the obvious, Yoda, the ultimate Yogi.

1.5 Islam and Hollywood

Over the years as Hollywood rose to fame, film-makers thought it would be apt to make movies based on real life situations such as wars, famines, etc. While some did it for the joy of making movies, others resorted to use it as a medium for propaganda. The Nazi Germany used propaganda films to motivate the German troops and it proved to be fruitful for Hitler and his regime. After the world war, when America emerged as a superpower, their quench for power was still not satisfied. They were particularly interested in the Middle East as they possessed large volumes of crude oil, which if negotiated well could be exploited by the Americans. However, the Arabs and the Americans never saw eye-to-eye owing to the vast differences between Islamic and Western Culture. Moreover, tensions in the Middle East among the different sub-sects of Islam (Sunnis, Shias, Kurds, etc) were gradually rising. America and Russia (Soviet Union) sought opportunities here to overthrow each other by gaining the favour of the Middle Eastern Countries. Thus, a war broke out in the Gulf and it was fuelled by the two super-blocs of that time.

With so much action happening in the Middle East, film-makers thought it would brilliant to make movies on the Middle Eastern Arabs. While some showcased the beauty of the unknown land of Arabia, many portrayed Arabs as barbaric individuals who have no sense of morality. The hijab was equated to oppression of women and Islamic practices were turned into a cult.

1.6 Growth of Islamophobia before 9/11

With the rapid rise of Islamophobia in Hollywood, the hate crimes against Muslims were at an all-time high. To retaliate many Muslims started revolting and protesting. These protests took a radical turn and resulted in communal riots. The media chose to equate this retaliation by the Muslims as the inevitable attack on Western soil. Thus, the attacks went back and forth like a tennis match. Sometimes the ball was in the Arab nation's court while most of the time it was in American's court. Eventually, violent fringe groups emerged and they justified their cause as a means for redemption.

1.7 Objective

1.7.1. General Objective

1.7.1.1 To comprehend the rise of Islamophobia through Hollywood movies.

1.7.2. Specific Objective

1.7.2.1 To analyse the use of films as a war propaganda for America's conquest in the Middle East

1.7.2.2 To establish a link between the negative portrayal and the rise of radical Islamic Forces in the Middle East

2. REVIEW OF LITERATURE

2.1 Hollywood and the Spectacle of Terrorism by Carl Boggs & Tom Pollard (2006)

This research articulates the various factors such as world politics, war, etc that persuaded and motivated film makers to make violent movies and turn action into the genre for the mass audience. As time progressed film-makers adopted new locations, cultures and characters especially from the Middle East. With time, the persona of the white man was always portrayed superior to those of other races. Thus, villainous roles were offered to other ethnicities while the Americans were always the heroes. The main objective of this paper to analyse the various forms of terrorism and how it had evolved over the years. It also throws light on the relation between movies and the political scenarios around the world.

2.2 The evolution of Hollywood's representation of Arabs before 9/11 by Sulemani Arti (2007)

The paper starts off by diving into Edward Said's book on Orientalism and its concept of 'Otherness'. Arti draws a connection between political events and its effect on building stereotypes. He divides the subsequent events that occurred in the 20th century into 5 stages. Through this research paper, Arti wants to lay emphasis on the stereotypical portrait of the Middle East and misrepresentation of Muslims in Hollywood movies. The paper stresses on struggle between the civilized, democratic, modern West and the barbaric, primitive East. By dividing our world history into five stages, he gives valuable insights and a corresponding connection between the five stages. He also talks about how film makers have slowly progressed into making Muslims the villains in the late 90s, especially after the Gulf War, so as to use it as means for propaganda.

2.3 Disrupting Islamophobia by Krista McQueeney (2014)

McQueeney, the author of *Disrupting Islamophobia*, explains in her paper how the constant negative portrayal of Muslims has increased the cases of Islamophobia in the West. McQueeney acknowledges the difference between an Arab and a Muslim- one is a regional identity and the other a religious one. By having a discourse about Islamophobia, she reiterates that it makes the individual more empathetic and results in generating new understandings of the community being discussed. She challenges the readers to address three simple questions

2.3.1. How do every day Americans define "terrorism" and perceive "terrorists"?

2.3.2. Where do these images come from?

2.3.3. What are their consequences on domestic and foreign policy?

2.4 Through the Lenses of Hollywood: depictions of Terrorism in American Movies by Thomas Riegler (2010)

Thomas Riegler, in his research paper *Through the Lenses of Hollywood: depictions of Terrorism in American Movies*, argues that Hollywood cinema has shaped, and sometimes distorted, the perception of terrorism since the late 1960s. Riegler divides the period from 1970 to 2001 into four categories and draws a comparison among the four decades to clarify the relationship between context and cultural output. The objective of this article is to discuss the relationship between real and reel terrorism. Another issue quickly tended to is the issue whether "real" militants try to emulate "reel" savagery – given the way that these fear based oppressors also are liable to the impact of cinematic pictures and illustrations.

2.5 Through A Screen Darkly: Hollywood as a Measure of Discrimination against Arabs and Muslims by Tung Yin (2010)

In his paper Through a Screen Darkly: Hollywood as a Measure of Discrimination against Arabs and Muslims, Tung Yin explains how pop culture has portrayed Muslims and Arabs as both terrorists who are barbaric and intolerant as well as counter terrorists who play secondary roles in films. Researchers have also found a strong connection between the legal system and movies. For example, the portrayals of stalkers on television shows and movies result in harsher anti-stalking laws. Similarly, movies with Muslim antagonists had created a similar perception in the eyes of the public. The paper compares the two eras in Hollywood television, namely before and after 9/11 and brings about a contrast in the type of shows and Islamic portrayal as well. It also gives a constructive feedback on Hollywood's refusal to hire Arab-American actors. In conclusion the article argues how film makers are in a dilemma to avoid stereotypical criticisms and risk looking like they have deliberately given in to "political correctness." Entirely avoiding the portrayal of Muslims isn't a viable solution, however portraying Muslims as objects of counter terrorism is definitely the right step to take next.

2.6 Muslim in Movies: The Hollywood Construction by Saroosh Fatima & Lal Zaman (2016)

In the research paper Muslim In Movies: The Hollywood Construction, Saroosh Fatima & Lal Zaman brief us that the general claim of the mainstream Western media is to disseminate false information about Islamic world which they have been doing for several decades. The research was carried out through content analysis. This research is carried out to analyse how Hollywood is constructing Muslims and Islam in movies- whether the Muslims are constructed in a binary fashion under the orientalist perspective.

Islam and Muslim world as it has been substantively supported by a few scientists particularly after 9/11. Subsequently, because of contorted pictures, created and controlled by the standard broad communications with the help of various sorts including Hollywood Movies which anticipated enemy of Islam stories by using various procedure of purposeful publicity, Islam is the name of negativity in the west. The main objective of the research is to study the aspects of Muslim portrayal; i.e. social, political and cultural.

3.METHODOLOGY

3.1 Research Methodology

The method is a content analysis of Hollywood movies from 1930s to early 2001 just before 9/11 on the topic of Islamophobia and misrepresentation of Muslims. Cinematography, story, screenplay, background music & character analysis will be taken into consideration for this research. The research will help establish a connection between the two variables Hollywood and Islamophobia.

3.2 Theoretical Background

Cultivation Theory of media by Gerbner & Gross will be utilised to further understand the topic. The primary proposition of cultivation theory states that the additional time individuals spend 'living' in the TV world, the more probable they are to trust social reality lines up with reality depicted on TV. The same can be applied to our perception of Islam and the Muslim community at large. Constant exposure to misrepresentation of Muslim or Arab characters are bound to lead to a spike in Islamophobia.

3.3 Significance

The main purpose of doing this study is understand how Muslims were framed as terrorists or anti state actors by Hollywood film makers and media alike. From one perspective, while Arabs and Muslims are still much of the time delineated as psychological militants, TV and film makers have tried more noteworthy endeavours to demonstrate Arabs effectively taking an interest in counter terrorism. Then again, those "great" Arab roles are as yet auxiliary characters whose commitments, however vital on-screen, don't do equity to their genuine partners.

3.4. Hypothesis

The hypothesis for this research is as follows:

- 3.4.1.** Muslims were framed as terrorists/savages in Hollywood even before any major Islamic terror attack
- 3.4.2.** The misrepresentation of Arabs/Muslims commenced in Hollywood because of real life terror attacks in the Middle East, especially before the Gulf War.
- 3.4.3.** Hollywood movies lacked strong Arab protagonist roles

3.5 Research Design

For the purpose of this study, the researcher has shortlisted few movies which are relevant to the topic. The Siege 1998, Delta Force 1986, True Lies 1994, Back to the Future 1985, Three Kings 1999, Frantic 1998, Navy seals 1990, American Ninja 4 1991, Patriot Games 1992, Chain of Command 1994, Executive Decision 1996, The Sum of All Fears 2002, Robin Hood: Prince of Thieves 1991, 13th Warrior, Malcolm X 1992, The Suitors 1998, The Message 1997, Lion of the Desert 1981, Taste of Cherry 1997, Destiny 1997, Lawrence of Arabia 1962, East is East 1999, The Shiekh 1921, Harem 1986, Jewel of the Nile 1985, The Happy Hooker goes to Washington 1977, Samson against the Shiek 1962, Cannonball Run 2 1981, Protocol 1984, Never say never again 1983, Sahara 1983, Father of the Bride 2 1995, Rollover 1981, Exodus 1960, Cast a Giant Shadow 1966, Black Sunday 1977 & Death before Dishonour 1987

The movies have the following criteria

- 3.5.1.** All movies have been produced between 1970 and 2001 (September 11, 2001 to be specific)
- 3.5.2.** All have Islamic, Arab or Muslim representation in the plot.

3.7 Sample and Population

In this research Hollywood movies with Islamic characters have been selected for the procedure of sampling.

3.7.1 Sampling Technique

The samples chosen for this study are selected by random sampling, keeping in mind the timeline of when the movies are produced.

3.7.2. Sample Heading

- 3.7.2.1. The Siege 1998
- 3.7.2.2. Delta Force 1986
- 3.7.2.3. True Lies 1994
- 3.7.2.4. Back to the Future 1985

3.7.2.5.Lawrence of Arabia 1962

3.7.2.6.Three Kings 1999

3.7.2.7.Frantic 1988

3.7.2.8.Executive Decision 1996

3.7.2.9.Exodus 1960

3.7.2.10.Jewel of the Nile 1985

3.8 Scope and Limitation

3.8.1.Scope

The scope of this study is to understand how Muslims were portrayed in Hollywood before the tragedy of 9/11. It also encourages research scholars to conduct further studies on the same topic in the succeeding years.

3.9.Limitation

One major limitation is that the study is restricted to Hollywood movies alone. Islamophobia can be studied across movies from other countries as well. Another limitation is the period when these movies were produced which is strictly before September 11, 2001. Islamophobia after 9/11 was very evident in Hollywood and news media alike.

3.10Proposed Analysis

The misrepresentation of Muslims in these movies have resulted in the formation of a general opinion that all Muslims are terrorists. The result expected here is in favour of the negative portrayal of all Arabic or Muslim characters in the movies that feature other ethnicities, apart from the white race.

3.11Conclusion

The idea of Middle Eastern man blowing himself up after yelling “Allah-u-Akbar” or the crashing of a plane hijacked by a supposed radical Islamic force is merely the perception of Muslims that we have cultivated over the years. The media, especially movies have played a very important role in the rampant spread of Islamophobia. This very same Islamophobia is affecting world leaders and their perception of the Middle East and the Muslim community at large. Thus, mass discrimination and hate crimes are on an all-time high, especially after the tragedy of September 11, 2001.

4.DATA ANALYSIS

The samples are analyzed one by one with specific mentions regarding critical moments seen throughout the movie.

4.1 The Siege 1998

The antagonists of this movie are Arab terrorists hailing from Palestine. They are shown as deranged psychotics who will do anything to please their crazy religious ideology. In the beginning of the movie they hold a bus hostage and in exchange demand for their leader to be released. The bomb turned out to be a paint bomb. A few days later, another bus is taken hostage. The militants were heard speaking in Arabic and were patiently waiting for the media helicopters to arrive. Unfortunately, this time the bomb was real and the explosion resulted in the death of all the elderly people on the bus. The children however were spared from the bomb on the bus.

What doesn't make "The Siege" cliché, is the way that one of the heroes is likewise of Arab descent: Hubbard's Lebanese American accomplice Frank Haddad. He proves to be extremely efficient throughout the investigation and assists in terms of translation during the interrogation.

Once martial law is enforced in New York, the army moves in and completely cuts off the city from the rest of America. They force Arab men and children fitting the terrorist description to the stadium, where they are kept in cages. Those who are suspicious are tortured and questioned within army barracks. One man even dies in custody. In this movie, we get to see the dark side of Islamic terrorism. We also notice the mistreatment of the Arab community after the terror attack. The movie is one of its kind as it depicts an attack on American soil, which has only happened once in real life i.e., September 11, 2001. Surprisingly enough, we also witness the sympathetic protagonist extending a helping hand to the Muslim community. The movie basically exemplifies the message that not all Muslims are terrorists.

4.2 The Delta Force 1986

The film was inspired by the June, 1985, capturing of the TWA plane and the Hostage crisis after the travelers were held hostage in Beirut, Lebanon. Many of the minutes in the movie are drawn directly from real life incidents, such as when an American serviceman is beaten to death of by Islamic oppressors and dumped on the runway, and when a terrorist holds a firearm to the leader of the pilot amid a press conference.

The terrorists here are Muslim militants who board a flight to Rome from Athens, with its final destination being New York City. The hijackers force the pilots at gun point to re-route to Beirut, Lebanon. References to the Jewish Holocaust are also made in this film. The Jews are portrayed as helpless victims while the oppressors seemed adamant on eliminating Jews, Americans and anyone who has troubled their community in the past. The terrorists in the film are introduced as out and out insane. As one example in the film, the main terrorist leader goes from having empathy one minute while the next minute he is seen beating up a traveler. The first 100 minutes of this film, is a strained, moderate consuming three-dimensional investigation of a plane hijack and the sympathetic freedom fighters who coordinated it. The second hour of the film highlights Chuck Norris killing the trouble makers in the most American Way conceivable. Another unique aspect of this movie is that the villain, Abdul, receives more screen time than the American protagonist McCoy. The entire hijack operation is shown in clear and slow camera shots from multiple angles of the plane.

Just two individuals are killed amid the movies initial 100 minutes. However Chuck and friends attempt their best to compensate for lost time heaping up around 75 Arab dead bodies in the last 45 minutes alone. This showcases the supremacy of the Western weaponry and warfare over the Middle Eastern militant tactics.

4.3 True Lies 1994

This movie is considered one of Arnold's best works in Hollywood after the Terminator franchise. When Harry and his wife is taken away by masked men from an apartment, we are introduced to the villainous Crimson Jihad group that comprises of Arab militants that hate the United States for invading their homeland. Salim Abu Aziz is their leader and they seek vengeance for the atrocities they've encountered in the Persian Gulf.

Aziz reveals how he successfully smuggled weapons within ancient Persian statues and is now going to use those weapons to bring America to its knees. He conspired with Juno, an American Heritage and Arts dealer, to successfully carry out the heist. In exchange Juno receives compensation worth millions of dollars. She even states that she doesn't care about their cause or Harry's but merely in it for the money. She also justifies by saying "because they are very well-funded raving psychotics and I'm getting a lot of money". Aziz is also intolerant towards women and is seen mistreating Helen while questioning Harry for info. Towards the end of the film too, he is seen chasing Harry's daughter with a semi-automatic gun and almost killed her in the climax.

The Arabian militants are also shown to be ruthless and barbaric henchmen who are willing to shoot people at their leader's command. They were also portrayed as insensitive and easily carried away by the powerful words of their leader Aziz. They lacked the common sense to question their actions and always placed their cause before their sense of morality and logic. Apart from these savages, a doctor administering medicines is also part of the militant group and is a specialist in extracting information from prisoners via torture or chemicals. He also shows no remorse in doing so and is frankly quite confident that he'll get the job done. Counter terrorist roles were also given to the Arab ethnicity. Faisal (played by Grant Heslov) is a deputy officer working for the same organisation as Harry Tasker. Despite being an Arab himself, he doesn't resonate with Crimson Jihad's cause. He, in fact, aids Tasker in taking down Aziz's men in the construction-hostage scene.

4.4 Back to the Future 1985

The movie depicts Libyan nationalists as murderers who were displeased with the fact that Dr. Emmet Brown presented them with a decoy of a bomb in exchange for their expensive plutonium. Brown needed the plutonium to generate enough electricity to run the DeLorean. As plutonium isn't available at any local store, Brown had to procure it from Libyans illegally. While testing the DeLorean, the Libyans show up and start raining bullets on Brown and Marty McFly. Brown tries to defend himself but his gun doesn't seem to work. Finally, the Libyans corner him off and murder him in front of Marty. Marty jumps into the car and the two go on a run chase of sorts. During the chase, the Libyan militant is seen changing his weapon, from a gun to a rocket launcher that can obliterate Marty and the DeLorean. Marty escapes in the nick of time and travels back to 1955 in the newly invented time machine.

This movie was released in 1985, a decade when Islamic terrorism was slowly picking up. On September 20, 1984, the Shi'a Islamic group Hezbollah, with help and bearing from the Islamic Republic of Iran, completed a suicide car bombing on the U.S. embassy office in East Beirut, Lebanon. The assault claimed the life of 24 individuals. Hezbollah had likewise utilized suicide vehicle or truck bombs in the April 1983 U.S. government office besieging and the 1983 Beirut sleeping quarters bombings. It is highly possible that the film makers kept this image of Arabs in mind when making this movie and decided to include Libyan terrorists. Another key factor to note is that the terrorists have no name mentioned or dialogue in the movie. Thereby, it simply implies that such savages aren't open to conversation and by giving no name, it simply puts the Libyans as a whole in bad light.

4.5 Lawrence of Arabia 1962

It is considered one of the classics among Hollywood feature films for its sheer cinematography and slow story-telling. The story revolves around a British officer Lawrence who is sent to the Middle East to form alliances with the local Bedouin tribes so that they can overthrow the Ottoman Turks in the First World War. The movie portrays Arab characters as both good and evil entities. However, it is very clear that they were savages who failed to have any sense of morality especially towards their own countrymen. Tribal disputes were a frequent site of bloodshed. The Arabs and the Turks are shown in the movie as deranged psychotics that will fight a war against each other and always abide by the British and their protocols. Lawrence is the one who unites the tribes and even guides them to think on their own.

The Turks are the main antagonists in this movie. The Turkish general residing at Derra is a man who is devoid of all feelings. While interrogating Lawrence he speaks of how bored he is doing his job. This movie is among the oldest in the sample and hence Muslims are yet to be portrayed as terrorists. However, as the setting of the plot is in the First World War, the film maker found it apt to portray the Muslim community as ruthless beasts who kill for their own personal gain. Historically speaking the representation of Muslims isn't incorrect. The ottoman Turks were known for being ruthless and the Bedouin tribes did fight against each other for supremacy. However, the violence is surely exaggerated upon in this movie. Moreover, the movie portrays them as dumb and utterly passive individuals who abide by the decisions of the British.

4.6 Three Kings 1999

Three Kings film is set up in Iraq during Saddam Hussein's reign. In the days following the Gulf War, a group of American officers discover a secret Iraqi map, which unveils the whereabouts of a shelter where Iraq is putting away stolen gold and fortune from Kuwait. The soldiers want to take the gold and keep it for themselves. Nonetheless, when they touch base at the site, they find that the Iraqi armed force is more worried about oppressing its regular folks than preventing them from taking the gold. They discover that the regular folks have been encouraged by the U.S. government to rise and battle Saddam Hussein, yet are confronting sure execution in light of the fact that the U.S. military will not support them. This occurrence creates a conflict of inner voice for the American troopers.

The movie portrays Saddam Hussein's army men, who are Muslims, as intolerant oppressors. They publicly execute people, even women for not following their orders. Even little children are victim to Hussein's tyrannical regime. The Islamic army even take the Americans as prisoner and torture him for standing up against them. Apart from this, the usual raining of bullets is a common scene in all these war related movies.

4.7 Frantic 1988

When you pick up the wrong suitcase at the airport, you're bound to get kidnapped in Paris. The film plays around with suspense and the music keeps the viewers constantly at the edge of their seat. It is only at the climax that the real villain of the movie is revealed, that is an Arab man who has a devious plan of detonating nuclear devices with the help of a smuggled trigger device.

The director could've avoided the use of a Middle Eastern man as the main antagonist. However, by doing so the director has played into the audience's psyche. The film was released in 1988, a time that was well

known for the gradual rise in Islamic terrorism. The PLO (Palestine Liberation Organization) were very active during the 90s and this movie was a mere inspiration from real life terror attacks.

In the movie, the wife of the Doctor is used as a bargaining chip by the radical Arabs to retrieve their misplaced gadget. It just goes to show how low the Arabs would stoop down to get their job done. By creating such an image about Arabs, the director is encouraging Islamophobia.

4.8 Executive Decision 1986

Flight 747 has been hijacked and the terrorists are Islamic militants whose demands are that their leader El Sayed Jaffa be released from captivity. They snuck into the plane as normal travelers and uncovered weapons that were already planted in the plane beforehand. Their first objective was to ensure nobody on the plane does anything to spoil their agenda. Hence, they made everyone be seated in their seats and also kept them at gunpoint to maintain order. Then they entered the cockpit and turned off all communication via radio. One of the militants also claimed to be a pilot and thereby implying that the pilots are expendable. Meanwhile, a suicide bomber walks into a restaurant and sets off the bomb proclaiming the name of Allah. The man utters something in Arabic and turns to the camera and explodes, killing everyone inside the restaurant.

In the climax of the movie, the injured Hassan shoots bullets into the cockpit, killing the pilots, and turns to Grant screaming “Allah-u-Akbar” before being shot done by Rat. Thankfully, Grant being well trained in flying airplane, lands the plane safely on American soil.

The movie is in fact a direct reference to the story of 9/11. There’s a plane involved with Arab militants who hate America and their hidden agenda of crashing into American building, preferably the White House to make a statement. While the rest of the world may argue over whether 9/11 was an inside job or not, one cannot ignore the details that have gone into creating the story, especially because there were many movies like Executive Decision that inspire people to come up with explanations for every terror attack.

4.9 Exodus 1960

Following World War II, the United Nations is considering taking a vote on making a Jewish country in Palestine. Until then, numerous Jews are banished from quite a bit of Europe - particularly Germany - and as they have nowhere to go, they are sent to detainment camps among different spots in Cypress. Ari Ben Canaan, a Palestinian Jew, needs to pirate however many Jews as could reasonably be expected into Palestine. In his brain, the least demanding approach to impact the United Nations vote is by sheer numbers dwelling in Palestine. Ari enlisted a ship with 600 Jews, and after certain snags, figures out how to make it to Palestine. Ari experienced childhood in a blended Arab/Jewish people group in Palestine. His best cherished companion, Taha, is Arab and is presently pioneer of the Arab segment of the network. Notwithstanding the United Nations vote, the way to Ari's fantasy of a serene Jewish country in Palestine will be a troublesome one on the grounds that in spite of his own model network, radical groups, both on the Jewish side and the Muslim side, will never observe living respectively in harmony and advocate violence to accomplish their very own objectives.

The Muslim radicalists conspire to attack the Jewish territories and massacre everyone, including the children. They even ambush and murder a young Danish-Jewish girl, Karen, who happens to be a secondary role in the film. The film seeks to throw a sympathetic angle of perception for the Jews while ensuring the Arab

Muslims are portrayed as tyrants. Although, there are radical factions on both sides, the Islamic group is viewed to be more deadly and heartless.

4.10 Jewel of the Nile 1985

After six long months of dreamlike sunsets, seductive cocktails, and endless travels around the globe on their yacht, Jack Colton and Joan Wilder are finally starting to get bored with their stagnant relationship and the easy life. The antagonist of this film is a brutal dictator, Omar, who comes under the pretext of being a righteous leader who seeks to unite the Arab world. Omar invites the female protagonist, Joan, to come to his home and write a biography on him. Fascinated by his charming words, Joan agrees and travels to Omar's home. She will only later realise that Omar is in fact very cruel and has imprisoned the Jewel of the Nile, Al-Juhara. Omar even imprisons Joan for poking her nose into Omar's business. He even tries to kill Joan's husband, Jack, by planting a bomb on his boat. He uses cunning deceptions to convince the passive crowd that he is a prophet and they should listen and worship him. When Jack and Joan arrive to expose him, he manipulates the crowd and has them hung over a deep pit. Arabs in this movie are yet again considered ruthless savages. Omar, being a Muslim is blaspheming about being a prophet, which is actually a grave sin according to the Quran.

5.CONCLUSION

5.1 Following are the findings and the concluding remarks of the paper

The following hypotheses hold true in this research

5.1.1. Muslims were framed as terrorists/savages in Hollywood even before any major Islamic terror attack.

5.1.2. The movies such as the Jewel of the Nile, Exodus and even Lawrence of Arabia depict Muslims as barbaric individuals who are ready to die for their cause. These movies were released in the 1960s when terrorist attacks by an Islamic group was unheard. This misrepresentation has gradually updated itself into terrorist characters in the 90's.

5.1.3. The misrepresentation of Arabs/Muslims commenced in Hollywood because of real life terror attacks in the Middle East, especially before the Gulf War.

Movies like Back to the Future, Executive Decision and True Lies are observed to have a strong connection with real life terror attacks. In Back to the Future, the Lebanese terror attack resulted in Lebanese militants on screen. Similarly, Executive Decision is inspired from a real life hijacking of the FTW aircraft in 1985.

5.1.4. Hollywood movies lacked strong Arab protagonist roles

The movies that were released in the 20th century were all used as means to frame Muslims and not many movies provided strong protagonists who were Arabs. While movies like The Siege and True Lies did have secondary Arab characters, that were not evil, the crux of the matter is that Hollywood isn't ready to cast an Arab man as the film's hero. The white man has been and still is regarded the hero or the main protagonist of any major Hollywood film.

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