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Department of English



**Questioning the Contemporary Ideology of the American
Entertainment Industry towards Arab Muslims; a Multi-Semiotic
Analysis**

**A Dissertation Submitted to the Department of English in Candidacy for a Doctorate
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Submitted by: Mohammed Nabil BENZIANE **Supervised by:** Prof. Bakhta ABDELHAY

Board of Examiners

Prof. Abdeldjalil LARBI YUCEF	University of Mostaganem	Chair
Prof. Bakhta ABDELHAY	University of Mostaganem	Supervisor
Dr. Hayet AOUMEUR	University of Mostaganem	Internal Examiner
Prof. Fatima Zohra NEJAI MEBTOUCHE	ESBA-Algiers	External Examiner
Prof. Omar AZZOUG	University of Tlemcen	External Examiner

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Dedication

To Professor. Bel Abbes NEDDAR

Acknowledgments

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Abstract

The period of post-9/11 is characterised by a major focus of the American Entertainment Industry on portraying Arab Muslims as ‘villains’ through television and cinematic discourses. Concepts of ‘truth’ and ‘reality’ about Islam and Arab Muslims became challenged by a variety of ideological agendas which tend to reproduce reality through fictional discourses. ‘Anti-Arab’ and ‘Anti-Muslim’ sentiments, on the other hand, became the essential socio-cultural thoughts and practices about Arab Muslims in post-9/11. The Arab Muslim character is referred to as the ‘conventional radical Muslim’ who is religiously motivated to accomplish a ‘preordained totalitarian war’ against the US.

Binary systems of ‘real/unreal’ and ‘truth/deception’ are ideologically combined in order to produce an ideological conjunction between Islam and terrorism. Television and cinematic discourses that are used to broadcast such issues are believed to be motivated by an ideology that is conceived by audiences as social consciousness and reality of Islam and Arab Muslims. This discourse, however, manifests in a complex combination of all semiotic resources and units of meaning which, in return, can be decoded using Multi-Semiotic Analysis as an approach of Critical Discourse Analysis. Furthermore, the ideological interplay of semiotic signs’ systems is believed to create new socio-cultural hybrid meanings among audiences who already generate knowledge and experience of the world through social and cultural codes.

This dissertation, therefore, attempts to question the extent to which the contemporary ideology of the American Entertainment Industry towards Arab Muslims is perceived as a social reality among the audience. Furthermore, it will bring forward a thorough examination of the linguistic features that characterise the use of this ideology as ‘reality out there’. The ultimate objective, hence, is to discuss the major motives behind the labelling of Islam and Arab Muslims as a problematic issue in American television and cinematic discourses.

The purpose of this dissertation, and by adopting a qualitative content analysis methodology, is to examine the complex composition of television and cinematic discourses, signs, and moving images that serve as an ideology designated by the American Entertainment Industry to be a social reality of Arab Muslims.

Keywords: Arab Muslims, American Entertainment Industry, Ideology, Social Reality, Discourse, Multi-Semiotic Analysis, Critical Discourse Analysis.

Résumé

La période après les événements du 11 Septembre 2001 est caractérisé avec un axe majeur de l'Industrie Américaine du Spectacle dépeignant les Arabes Musulmans comme scélérats à travers les discours télévisuels et cinématographiques. Les concepts tels que 'vérité' et 'réalité' concernant l'Islam et les Arabes Musulmans sont contestées par une variété d'agendas idéologique lesquels visent la reproduction de la réalité à travers des discours irréels. D'autre part, les sentiments 'Anti Arabes' et 'Anti Musulmans' sont devenus des pensées et des pratiques socioculturelles essentielles à propos des Arabes Musulmans. Le personnage Arabo-musulman est dénommé comme un 'musulman radical conventionnel' qui est religieusement motivé pour accomplir une 'guerre totalitaire préétablie' contre les Etats Unis.

Les systèmes binaires de 'réel/irréel' et 'vérité/tromperie' sont idéologiquement combinés afin de produire une conjonction idéologique entre l'Islam et le terrorisme. Les discours télévisés et cinématographiques utilisé pour diffuser ces slogans néfastes est considéré comme était motivé par une idéologie qui est conçu par les spectateurs comme une conscience sociale et une réalité des Arabes Musulmans. Ce discours manifeste une combinaison complexe de toutes les ressources sémiotique et de toutes les unités du sens qui peuvent être décodés en utilisant l'Analyse Multi-Sémiotique comme une approche de l'Analyse du Discours Critique. De plus, l'interaction idéologique des systèmes de signes sémiotique est censée créer des nouvelles significations hybrides socioculturelles parmi des publics qui génèrent déjà des connaissances et une expérience du monde à travers des codes sociaux et culturels.

Ce mémoire tente donc de remettre en question la mesure dans laquelle l'idéologie contemporaine de l'Industrie Américaine du Spectacle envers les musulmans arabes est perçue comme une réalité sociale parmi le public. En outre, il proposera un examen approfondi des caractéristiques linguistiques qui caractérisent l'utilisation de cette idéologie comme une 'réalité valide'. L'objectif ultime est donc de discuter des principaux motifs derrière l'étiquetage de l'islam et des arabes musulmans comme une question problématique dans les discours télévisuels et cinématographiques américains.

L'objectif final de ce mémoire, en adoptant une méthodologie qualitative d'analyse de contenu, donc est d'examiner cette combinaison complexe des discours de la télévision, du cinéma, et de leur signes ainsi que leur images émotionnelles qui dans leur ensemble servent comme une idéologie désignée par l'Industrie Américaine du Spectacle comme la réalité sociale des Arabes Musulmans.

ملخص

تميزت المرحلة التاريخية فيما بعد أحداث 11 سبتمبر 2001 بتركيز خاص من مؤسسة صناعة الترفيه الأمريكية في خطاباتها التلفزيونية و السينمائية على تمثيل العرب المسلمين في صورة 'الأشرار'. مفاهيم و مصطلحات مثل 'الحقيقة' و 'الواقع' عن الإسلام و العرب المسلمين أصبحت تتبع الأجندة الأيديولوجية المختلفة و التي بدورها تتجه إلى إعادة إنتاج الواقع من خلال الخطابات غير الواقعية. على هذا الأساس, عدة توجهات أيديولوجية معادية للعرب و المسلمين أصبحت تمثل أساس الفكر الاجتماعي و الثقافي عن العرب و المسلمين من خلال التلفزيون الأمريكي. هذا الأخير يتم من خلاله الإشارة إلى شخصية العربي المسلم 'بالمسلم الراديكالي التقليدي' المحفز دينيا لتحقيق 'حرب شمولية' ضد الولايات المتحدة الأمريكية.

تتم عملية دمج الأنظمة الثنائية مثل 'الواقع و الخيال', 'الحقيقة و الخداع' أيديولوجيا من أجل إنتاج اقتران أيديولوجي بين الإسلام و الإرهاب. الاعتقاد السائد حاليا هو أن الخطاب المستخدم في تصوير مثل هكذا قضايا مدفوع بأيديولوجية يتم تصويرها للجمهور على أنها وعي اجتماعي وواقع فعلي للعرب المسلمين. يتجلى هذا الخطاب في مجموعة معقدة من العناصر السيميائية و وحدات صناعة المعنى و التي في المقابل يمكن دراستها و تحليلها باستخدام التحليل السيميائي المتعدد كأحد مناهج التحليل النقدي للخطاب. علاوة على ذلك ، هذا التداخل الأيديولوجي لأنظمة العلامات السيميائية يخلق عدة معاني اجتماعية وثقافية جديدة بين الجماهير التي بدورها تكتسب المعرفة والخبرة عن العالم من خلال الرموز الاجتماعية والثقافية.

على هذا الأساس، تحاول هذه الأطروحة التساؤل عن مدى اعتبار أيديولوجية صناعة الترفيه الأمريكية المعاصرة تجاه العرب المسلمين كحقيقة اجتماعية بين الجمهور. علاوة على ذلك، ستقدم هذه الأطروحة دراسة نوعية للسمات اللغوية التي تميز استخدام هذه الأيديولوجية على أنها "حقيقة فعليا". الهدف الرئيسي هو مناقشة الدوافع الرئيسية وراء النظرة للإسلام وللعرب المسلمين كمسألة إشكالية في الخطابات التلفزيونية و السينمائية الأمريكية.

الغرض من هذه الأطروحة إذاً، و بالاعتماد على منهجية التحليل النوعي، هو دراسة التركيب المعقد للخطابات التلفزيونية و السينمائية و كذا العلامات و الصور المتحركة التي توظف كأيديولوجية صنعتها مؤسسة صناعة الترفيه الأمريكية على أنها حقيقة اجتماعية للعرب المسلمين.

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General Introduction

General Introduction

Television is believed to be Media's prominent outlet to determine the way people see the rest of the World. As the discourse of television is composed of sounds, visual effects, music and moving pictures, the task of building consciousness among the audience, who are extensively exposed to such complex discourse, is believed to be successfully achieved.

A good deal of attention has been paid to the notion of representation as it fits the idea of structuring opinions and beliefs based on the complexity of television discourse. The representation of Arab Muslims in the American Entertainment Industry, as the present dissertation is concerned, has been always accused to be shaded, manipulative, biased and irresponsible. This representation has been increasingly motivated by an ideology which is believed to promote preconceived judgements as social reality, furthermore, reinforce prejudiced assumptions about Arab Muslims.

The early portrayal of the Arab Muslim character was mainly based on the Oriental view of the East. A specific circle of meaning has been set by different Media channels and experts that tend to frame, direct and motivate audiences' perception of certain beliefs and messages.

Following the events of September 11, 2001, which are regarded to be the turning point of the depiction of Arab Muslims, a high increase of prejudiced ideological discourse appeared in the American TV screens. This discourse came as a response to answer the public's concerns to understand Islam and Arab Muslims as they were assumed to be problematic issues. Therefore, the primary task of the American media was to deliver knowledge and consciousness of such issues.

As an act of 'Patriotism', the American Entertainment Industry was one of the remarkable media voices that contributed in the construction of perceptions regarding Arab Muslims. Different Hollywood movies, drama series, animated sitcoms and cartoon were broadcasted to the public in an effort to build consciousness about Arab Muslims. The discourse of such television products is regarded, also, to be stimulating a particular ideology that contributed to a large extent in the construction of the image of Arab Muslims in the American public mind.

The ideology of the American Entertainment Industry in post-9/11, as I argue here to be the factual onset, was based on the ‘depiction of reality as it is out there’. It was characterised by a major focus to represent the White House’s tendency to persuade the American public about the ‘Nobel’ wars the United States is about to declare in the aftermath of the events of 9/11. The aim was to stimulate the Americans to see the ‘future Muslim enemies’ the exact way they were seen by the White House. Examples of Hollywood movies and drama series that depicted this ideology can be seen in *Rules of Engagement* (2000), *Syriana* (2005), *Fahrenheit 9/11* (2004), *Body of Lies* (2008), *American East* (2008), *Four Lions* (2010), *Lone Survivor* (2013), *Homeland* (2011-2020), *24* (2001-2010), *The Agency* (2001-2003), *Sleeper Cell* (2005-2006), and several others. All these television shows provided an ideological representation of Arab Muslims as a problematic issue and serious threat to the United States.

The shift occurred, as I claim in the present dissertation, when this ideology is conceived as a social reality of Arab Muslims i.e. ‘That is the reality of Arab Muslims out there’ and not as ‘depiction of Arab Muslims’ from an American perspective. Interestingly enough, receivers of this form of representation are considered, also, to be contributors in the expansion of this thought as social reality through the incarnation and sharing of these wrong beliefs. These features, therefore, are regarded to be characterising the modern ideological representation of Arab Muslims in the American Entertainment Industry especially after the rise of some radical armed groups.

Linguistically speaking, the modern portrayal of Arab Muslims in American TV shows is approved to be mediated in a complex form of discourse, which serves, in turn, as an ideology positioned as social reality to texts’ participants i.e. the audience. It appears, as I argue in this dissertation, in a sequential context of signs and moving images. This ideology can be decoded using Multi-Semiotic Analysis as an approach of Critical Discourse Analysis.

The purpose of this dissertation is to interpret and decipher the complex composition of television and cinematic discourses, signs and moving pictures which serve as an ideology positioned by the American Entertainment Industry to be a social reality of Arab Muslims.

Keywords: Arab Muslims, American Entertainment Industry, Ideology, Social Reality, Discourse, Multi-Semiotic Analysis, Critical Discourse Analysis.

Several academic and personal reasons were behind my choice of this particular topic. First and foremost, the topic is perceived to be relevant to my field of studies which is entitled: 'English Discourse and Media Studies'. Therefore, media texts' analysis is highly required in this regard. Furthermore, I had a genuine academic desire to proceed with my two previous dissertations. The first was entitled "Arab-Americans Before and After 9/11: The Suspected Minority". The work was submitted to the Department of English at the University of Laghouat as partial fulfilment of the requirements for the degree of Licence in 2013. The second was entitled "Arab Muslims in Post-9/11 American Entertainment Industry: *Family Guy*, *Homeland* and *The Kingdom* as case studies". This study was submitted to the Department of English at the University of Mostaganem as partial fulfilment of the requirements for the Magister degree in English Discourse and Media Studies in 2017.

Likewise, the topic drew my attention as I was conducting further readings and researches on my Magister dissertation. Therefore, I had an academic desire to precede further investigations, furthermore, to present an attempt to contribute academically in the field of Discourse Analysis and Media Studies by an original topic. Multi-Semiotic Analysis, as a model of analysis, is considered to be among the modern analytical methods to examine the complex composition of television and cinematic discourses. Thus, the novelty of this dissertation lies on its model of analysis and the academic outcomes that can be drawn at the end of this research.

Accordingly, as a child, I used to watch American TV shows and see the Arab Muslim character as always being the villain. When I grew up, I realised that our image was extremely being distorted and motivated by specific ideological agendas. Subsequently, when I started studying Media, I recognised that our representation was ideological, biased and manipulative to most American audiences who make references about Islam and Arab Muslims based on television and cinematic discourses. However, I still have some flashbacks from what I have been watching in my infancy. Hence, I believe it is time for me as a young researcher growing up in Algeria to look back at those moving images from a new perspective. My deep interest in the issues of peace, justice and critical thinking, eventually, had led me to choose this particular topic. As I argue that the contemporary ideology of the American Entertainment Industry is positioned to the audience as a social reality, thus, I believe that it has a negative impact on the process of peace, justice and equality.

Interestingly, television and cinematic discourses are considered to be motivated by specific ideologies and agendas that serve predetermined beliefs and messages of media texts' creators and filmmakers. These discourses contribute to a large extent in the construction of opinions and consciousness about a target issue when they are delivered as a form of social consciousness and reflection of reality. Modern television and cinematic ideologies are primarily composed of moving pictures and combined signs and codes which are not mere forms of visual communication, but aim to evoke audiences' sensation to react over these pictures as raw facts and beliefs. Indeed, the modern ideological use of semiotic resources can be detected in the distorted representation of Islam and Arab Muslims.

The image of Arab Muslims in the American Entertainment Industry was seen always to be negative. The Arab Muslim character, in this regard, always represented a problematic issue in the outputs of the American Entertainment Industry. The events of September 11, 2001 were crucial in determining the view of Arab Muslims in the American TV screens. Following the events, a particular ideology was adopted by the American Entertainment Industry regarding Arab Muslims. An important change can be detected is the use of registers to refer to Arabs and Muslims in post-9/11. The image of Arabs and Muslims is no longer limited to Oriental thoughts; instead, religious registers have been largely used by the American Entertainment Industry to refer to Islam and Arab Muslims. White House's policies, on the other hand, are believed to be motivating the continuity of ethnic, religious, and racial profiling of Arabs and Muslims in order to serve specific political, economic, and strategic interests.

This ideology, as it is argued in this dissertation, is believed to be taken a new form of representation. The central focus is to structure a complex discourse which functions as a social reality. In fact, this new trend has also an important impact among audiences who react to such depiction and therefore, contribute to realise it as a fact and social consensus. Thus, the rational importance of examining this particular topic is to examine the contemporary ideology of the American Entertainment Industry towards Arab Muslims, furthermore, to stimulate critical thinking among audiences to challenge this ideology, yet, to react to such discourse as a media product that can be questioned and criticised.

This dissertation is grounded in the conceptual frameworks of Semiotics, Discourse Analysis and Media Studies. These three disciplines are the main research fields that my area of expertise is concerned with. In conducting the present dissertation, two main sub-disciplines are selected namely, Semiotic Analysis and Critical Discourse Analysis. Within the general framework of Semiotic Analysis, the model of analysis known as Multi-Semiotic Analysis has been used in this dissertation in order to analyse a variety of scenes which were selected from different Hollywood movies, drama series, and a single animated sitcom. Multi-Semiotic Analysis is considered to be among the prominent contemporary models of analysis of sign systems and their ideological combination.

As a matter of fact, Semiotic Analysis is based on the theories of Ferdinand de Saussure, Charles Sanders Peirce, Roland Barthes, and Daniel Chandler. In approaching the content of signs as to be reflecting society, culture and natural phenomena, all these theorists agreed that signs are regarded as a form of language which serves communicative purposes. The main question which often arises in Semiotic Analysis is how meaning is generated in signs, symbols and codes. Meaning, here, is perceived as a discourse which conveys messages and beliefs. However, when meaning is connected to ideology, new hybrid socio-cultural meanings are believed to be generated as a consequence of this conjunction.

Critical Discourse Analysis, on the other hand, stands out to be one example of Discourse Analysis' applications. Theorists like Norman Fairclough, Van Leeuwen, Teun, Van Dijk, Ruth Wodak and Michael Meyer provided extensive conceptual frameworks to analyse discourse's inherent ideologies and their relation to social institutions. They advocate for questioning and deciphering dominant discourse associated with ideology, power and social practice.

In this dissertation, I attempt to use Multi-Semiotic Analysis as an approach of Critical Discourse Analysis. The examination of the ideological interplay of sign systems and their contribution to alter meanings and signification of visual channels of communication is another central concern of this dissertation. The ultimate aim, therefore, is to examine the contemporary ideological discourse of the American Entertainment Industry towards Arab Muslims as it is seen on the interplay of sign systems within the visual channels of communication.

The issue of analysing the ideology of the representation of Arab Muslims in the American Entertainment Industry is not new. It has become increasingly a significant subject for Media Studies' researchers. Both, Western and Arab Muslim scholars have examined this issue from different perspectives. However, another interpretation and method of analysis regarding the contemporary ideology of the American Entertainment Industry towards Arab Muslims is believed to be original in this dissertation. Multi-Semiotic Analysis, as a contemporary model of analysis, is also regarded to be novel especially in the analysis of television and cinematic discourses.

The originality of the idea came after a continuous observation of the ideology that is adopted by the American Entertainment Industry in the depiction of Arab Muslims. This observation includes the appearance of the Arab Muslim character in a variety of Hollywood movies, drama series and animated sitcoms broadcasted mainly in the period of post-9/11. It includes, also, an inductive/deductive measurement of the extent to which this ideology was conceived as raw beliefs among audiences. Last but not least, my previous observation urged an academic ambition to linguistically examine this contemporary ideology with an attempt to have a contribution in my field of studies entitled 'English Discourse and Media Studies'. Undoubtedly, without previous references on the issue of the ideological representation of Arab Muslims in the American TV shows, this dissertation could not be able to achieve an academic examination of the contemporary ideology of the American Entertainment Industry towards Arab Muslims.

The early works that attempted to explain the Western view of Arabs and Muslims were mainly situated in Edward W. Said's books, Said, E.W. (1978). *Orientalism.*, is best known for its profound description of the Western view of the East and of Arabs and Muslims in particular. Several critical perspectives of Orientalism have been devoted along the last few decades to clarify the Western thought of Arabs and Muslims, especially after the rise of Media as an important channel of delivering thoughts and consciousness. The book of Said, E.W. (1981). *Covering Islam.*, is among the prominent references which describes the image of Islam and Muslims in the West and in the United States in particular. Edward Said explains media and experts' influence on people's perception and attitude towards Arab Muslims.

As a matter of fact, plenty of ink has been spilled over the question of the representation of Arab Muslims in the American popular media. Jack Shaheen, professor, author and professional film consultant, is a well-known figure in this particular field. Much of his professional career, as he claims, has been dedicated to identify and contest damaging stereotypes of Arabs and Muslims in American Media. Shaheen wrote several books examining the image of Arabs and Muslims in Hollywood pre-9/11 and post-9/11 outputs.

In his award-winning book Shaheen, J. (2001,2009). *Reel Bad Arabs: How Hollywood Vilifies a People.*, Shaheen reviewed more than 900 movies, from the earliest days of Hollywood to modern biggest blockbusters. In this significant book, Shaheen's focus was to trace back the roots of cultural prejudices and stereotypes that portray Arabs and Muslims as villains. Moreover, he focused on political issues, namely the Arab-Israeli historical conflicts, and its effects on the depiction of Arabs and Muslims in Hollywood outputs.

Simultaneously, Shaheen continued to examine the Arab Muslim portrayal in his other book Shaheen, J. (2008). *Guilty: Hollywood's Verdict on Arabs After 9/11*. Here, he spotlights more than 100 post-9/11 films. Shaheen (2008) asserts that the plot remained identical and in the same cultural prejudices' circle, but there was an increase in grudge discourse. Furthermore, there was an increasing anti-Arab Muslim sentiment in the American Popular Culture.

Furthermore, Jack Shaheen is the author of other similar books which review and discuss Arabs and Muslims' stereotypes, namely Shaheen, J. (1984). *TV Arabs.*, Shaheen, J. (1997). *Arab and Muslim Stereotyping in American Popular Culture.*, Shaheen, J. (1978). *Nuclear War Film.*

Likewise, Semmerling, T.J. (2006). *'Evil' Arabs in American Popular Film: Orientalist Fear.*, is an important reference which attempts to interpret the image of Arabs and Muslims in American Popular Culture. Tim Jon Semmerling focuses on dismantling the stereotypical image of Arabs and Muslims, showing how this image became one 'American cultural fear'. His readings are based on the analysis of six Hollywood movies broadcasted in both, pre-9/11 and post-9/11. At the end of his book, Semmerling (2006) asserts that the 'evil' image of Arabs is a delusion that reveals more about American than Arabs.

Similarly, Khatib, L. (2006). *Filming the modern middle east: Politics in the Cinemas of Hollywood and the Arab World.*, and Alsultany, E. (2012). *Arabs and Muslims in the Media: Race and representation After 9/11.*, are further references that examine the view of modern Middle East by both, American Cinema and Arab Cinema. Khatib's book, in this respect, focuses on Political issues as it covers films made in the United States, Algeria, Egypt, Tunisia, Morocco, Lebanon, Syria and Palestine, demonstrating how these cinemas depict major political issues in the Middle East and North Africa from the Arab-Israeli conflict, through the Gulf War to the 'Islamic Fundamentalism'.

Fuller, K.R. (2010). *Hollywood Goes Oriental: CaucAsian Performance in American Film.*, is another book which explains the vilification of Hollywood towards different 'Non-White' Americans. The author's focus was on Asians and Caucasians, both as foreigners and minorities trying to assimilate within the American society. The book documents Hollywood's perception and techniques of depiction of different non-Americans in the conception of 'Powerful West vs. Receiver East'.

In this context, Fukuyama, F. (1992). *The End of History and The Last Man.*, Huntington, S.P. (1996). *The Clash of Civilizations and the Remaking of World Order.*, Little, D. (2004). *American Orientalism: The United States and The Middle East Since 1945.*, are decisive references that explain the nature of the struggle between the 'Modern West' and 'The Islamic East'. Fukuyama (1992) and Huntington (1996) introduced two theories that predicted the era of the Post-Cold War. Fukuyama (1992) saw that it was not only the end of the Cold War, but the end of the ideological development of the whole humanity and the spread of the Western Democracy and Liberalism as a final form of power over humanity. He referred to Islam as a 'totalitarian ideology' that might stand against this new world order. Huntington (1996), on the other hand, saw that it will be the era of struggle between different groups from different civilisations. For him, the worst of this clash will be between the 'Modern West' and the 'Islamic East'. Little (2004) took the position of explaining the nature of the struggle between the Americans and the Middle East since 1945; and how different political and geo-political incidents motivate the 'ongoing conflict' between the United States and Arab Muslims.

Indeed, what has been noticed about the previously mentioned works is their restriction to linearity in accounting for the nature of the struggle between Arab Muslims and the United States as mainly depicted on television and cinema. Their focus was to interpret different historical, cultural and political issues which determined the nature of the relationship between both parts. In other words, the linguistic approach to analyse media discourse was missed. Some exceptions can be found in Shaheen (2001,2009) and Semmerling (2006) when they linked some texts' linguistic significations to culture and politics.

Linguistically speaking, the issue of ideology in television discourse has been widely examined, especially by Critical Discourse Analysts. Fairclough, N. (1989). *Language and Power*.,Fairclough, N. (1992). *Discourse and Social Change*.,Fairclough, N. (1995). *Critical Discourse Analysis: The Critical Study of Languages*.,Fairclough, N. (1995). *Media Discourse*.,Wodak, R., Meyer, M. (2001). *Methods of Critical Discourse Analysis*.,are considered to be the initial academic sources to examine the manifestation of discourse as ideology and its relation to social institutions.

The issue of how ideology is implemented in texts and images was the central focus of Lassen, I., Strunck, J. & Vestergaard, T. (2006). *Mediating Ideology in Text and Image: Ten Critical Studies*. In this book, ideology is regarded to be existing in all major mediums of media i.e. television, radio, internet and newspapers. The issue which was raised by writers of articles inside the book was on the way meaning is generated by creators of ideology in order to be manifested as a social belief.

Last but not least, Danesi, M. (2002). *Understanding Media Semiotics*., and Buckland, W. (2004). *The Cognitive Semiotics of Film*., are additional books which theorise the complex relationship between what is seen and heard on media channels and what is believed to be 'Reality out there'. Both authors gave much attention to the social impacts of media as the content is assumed to be widely shared between different social members. Interestingly enough, the philosophical approach to the analysis of television discourse as linked to its linguistic and social applications cannot be ignored in conducting this dissertation. This trend can be found mainly in Nichols, B. (1976). *Movies and Methods: An Anthology*., Furthermore, it can be also detected in a variety of academic references such as the works of Gilles Deleuze, Antonio Gramsci, Michael Bakhtin, Pierre Bourdieu and Michel Foucault.

The present dissertation attempts to break down from the former mentioned works in several academic aspects. In this dissertation, I attempt to apply Multi-Semiotic Analysis as an approach of Critical Discourse Analysis. Most of former works were limited to political and socio-cultural features of the representation of Arab and Muslims in the American media. The use of linguistic approaches to analyse television and cinematic discourses was not the concern of previously mentioned academic contributions to this field of study. Also, I argue to be discussing the interplay of sign systems in television and cinematic discourses. This interplay is assumed to be carrying ideology, which is delivered as a social reality of Arab Muslims. In addition to this, I attempt to see television texts, images, sounds, and visuals as a single channel of communication representing a complex composition of discourse. Therefore, an original academic interpretation of television's visual semiotics is believed to be achieved in this research.

In the process of examining the contemporary ideology of the American Entertainment Industry towards Arab Muslims, several academic inquiries are managed to be answered at the end of this dissertation. Basically, the central focus of this academic dissertation is to examine the extent to which the ideology that is adopted by the American Entertainment Industry towards Arab Muslims is perceived as a social reality and mere reflection of the world. Here, texts' creators and filmmakers used a variety of linguistic tools in order to successfully convey this ideology to audiences. Multi-Semiotic Analysis is the analytical model that is adopted in this dissertation with an attempt to investigate the ideological interplay of the linguistic tools. Furthermore, the extent to which texts' creators and filmmakers use television and cinematic discourses to serve specific agendas and ideologies is another fulfilment this dissertation attempts to achieve.

On the other hand, the American Entertainment Industry's repeated representation of the 'Islamic label' as a problematic issue is another inquiry this dissertation tends to resolve. In modern times, the representation of this label has taken a specific ideological form which is delivered through television and cinematic discourses. Therefore, the extent to which the contemporary ideology of the American Entertainment Industry will determine the future image of Islam and Arab Muslims is the ultimate academic inquiry this dissertation attempts to answer.

Accordingly, several academic objectives are meant to be achieved at the end of this dissertation. Essentially, the following dissertation aims at questioning and examining the contemporary ideology of the American Entertainment Industry towards Arab Muslims. Here, the focus will be on the exploration of the extent to which this modern ideology is perceived as a social reality among audiences, and the way it challenges the coexistence between the United States and the Islamic world. The ideological use of television and cinematic discourses as a form of communication is promoted by the manipulation of sign systems in order to serve predetermined ideas and beliefs. Hence, a linguistic examination of this complex composition of discourse is another academic goal this dissertation aims to fulfill.

The document the American Entertainment Industry ideological stance on Islam and Arab Muslims in contemporary television and cinematic discourse is another academic objective that is meant to be achieved. Hence, this dissertation can be used in the future as an academic reference in the field of Discourse Analysis and Media Studies. The last objective this dissertation aims to achieve is to reveal the unsaid about the contemporary ideological representation of the American Entertainment Industry on Arab Muslims as it will be detected after the analysis of the selected case studies namely two Hollywood movies, two drama series, and a single animated sitcom.

Importantly, this dissertation aims at testing a number of academic hypotheses. The assumption that the new form of ideology of the American Entertainment Industry towards Arab Muslims is linguistically interplayed with socio-cultural beliefs and raw facts is the fundamental hypothesis this dissertation will test. On the other hand, this dissertation assumes that the repeated affirmation of this ideology through television and cinematic discourses will promote deceptive social reality about Islam and Arab Muslims.

Furthermore, the contemporary ideological representation of Arab Muslims by the American Entertainment Industry is assumed to be challenging the future coexistence between Arab Muslims and the United States. In this context, this dissertation raises the assumption that ideological texts' creators and filmmakers serve predetermined political agendas. They tend to reinforce the image of 'villain Arab Muslims' in television and cinematic discourses in order to create hybrid socio-cultural references about Islam and Arab Muslims.

Likewise, this dissertation is expected to reach specific conclusions and draw on further academic outcomes. The first expected outcome is believed to prove that the new form of ideology which is adopted by the American Entertainment Industry towards Arab Muslims is highly implemented in a complex discourse that challenges typical linguistic analysis which focuses on linearity. The analysis of single channels of communication, on the other hand, is expected to be overlooked in future Media Studies' researches due to the complexity of modern media discourses. Here, the verbal and visual channels of communication are meant to be complementary in the construction of meaning and signification in contemporary television and cinematic discourses. Last but not least, the contemporary representation of Arab Muslims is expected to be a modern form of Neo-Orientalism.

Methodologically speaking, this dissertation uses a qualitative and interpretive content analysis methodology. The aim is to examine the content of the contemporary ideology that is adopted by the American Entertainment Industry towards Arab Muslims. In fact, this analytical approach involves the use of Multi-Semiotic Analysis and Critical Discourse Analysis' concepts and methods to analyse television and cinematic discourses. Interestingly enough, the use of Multi-Semiotic Analysis as a linguistic analytical model in this dissertation requires an in-text insertion of images which will be extracted from the selected case studies. Therefore, the ultimate aim of this academic procedure is to examine the ideological interplay between verbal and visual channels of communication.

The method which is adopted in conducting the present dissertation is realised in three main steps. First, I watched key contemporary television and cinematic outputs which depict Islam and Arab Muslims as problematic issues. These case studies were selected considering their famousness and prevalence among audiences, and the extension and strength of the corporations standing behind the production of such TV outputs. Therefore, the selected case studies are regarded to be excessively contributing in the spread of consciousness and experiences of the world among audiences. Yet, they express the general view and perception of Arab Muslims in the American Entertainment Industry. In this respect, the present explanation might, in return, answer any possible critics of reductionism in the selection of case studies. Importantly, APA 6th and 7th editions are the editorial styles that are used in this dissertation in order to achieve the requirements of academic paraphrasing and citations.

The second step in applying this method of analysis is to detect the ideological discourse that determines the possible view of Arab Muslim character among audiences. Here, texts' creators and filmmakers tend to convey their ideological discourses using a rational conjunction between the verbal and the visual channels of communication. Thus, through the analysis of the selected case studies, this conjunction will be proven deceptive and serving predetermined ideological agendas. Finally, I attempt to examine the content of this ideology and demonstrate its complex structure. Yet, I tend to stimulate critical thinking among audiences to challenge the perception of reality as broadcasted by the American Entertainment Industry regarding Islam and Arab Muslims.

This dissertation is divided into five chapters. The theoretical section of this study will be discussed in the first two chapters where the reader will be provided with the theoretical framework this dissertation is based on. The practical section, on the other hand, will be accomplished in the next two chapters. Here, I selected two Hollywood movies, two drama series, and a single animated sitcom for the examination using Multi-Semiotic Analysis. An additional chapter at the end of this dissertation will be devoted to account for further implications and incarnations of the five analysed selected case studies.

Precisely, the first chapter will focus on the theoretical framework which is adopted in the examination of ideology on television and cinematic discourses. It will provide the reader with the linguistic tools, as well as, with the modern characteristics of television and cinematic signs. These linguistic tools are essentially found in Semiotics and Multi-Semiotic Analysis as a Critical Discourse Analysis approach. The alternative system of signification and the virtual sign system in modern television and cinematic discourses will be also discussed in this chapter. Indeed, the manipulation of semiotic resources and the mechanism of Multi-Semiotic Analysis will be among the major concerns of this chapter. The second chapter, on the other hand, will be devoted to discuss the main idea this dissertation is all about i.e. the mediation of ideology on visual semiotics. It will start with an account for the contemporary function of ideology and the way it is used by texts' creators and filmmakers in order to alter audiences' beliefs and raw facts. Concepts of 'reality' and 'social consciousness' as they are represented in contemporary television and cinematic discourses will be also discussed in this chapter.

The third and fourth chapters, on the other hand, will be devoted for the analysis of the ideology which is used by the American Entertainment Industry in representing Arab Muslims. Here, an in-text insertion of images taken from the selected case studies will take place in order to examine the ideological interplay between the verbal and the visual channels of communication. The interpretation and discussion of contemporary ideology of the American Entertainment Industry towards Arab Muslims will be the central focus of the fifth chapter. This chapter will be concluded by revealing the unsaid in each case study; yet, it represents a progressive outlook to the future coexistence between the United States and Arab Muslims as a result to the American Entertainment Industry manipulative portrayal.

Interestingly enough, in this dissertation, I will present to the reader my own interpretation and analysis of the contemporary ideology that is adopted by the American Entertainment Industry in the representation of Arab Muslims. I chose Multi-Semiotic Analysis as an approach in Critical Discourse Analysis in order to accomplish the task of interpretation as I believe this approach can be efficient to question this contemporary ideology. The ultimate aim, however, is to examine the way this ideology is mediated in moving images through television and cinematic discourses. It will be the reader's task to decide the extent to which this aim is successfully achieved. Although, personal and cultural factors might influence the process of analysis, I will try to be objective as possible as I can.

My hope is that this dissertation will kindle further researches, stimulate critical thinking and motivate other researchers to undertake this huge project in order to conduct a thorough understanding and interpretation of the issue of ideology in contemporary outputs of the American Entertainment Industry towards Islam and Arab Muslims. Due to the contemporary emergence of several radical organisations, the outputs of the American Entertainment Industry can determine the nature of coexistence between Arab Muslims and the United States. Furthermore, the promotion of positive images about Islam and Arab Muslims through television and cinematic discourses is believed to partially intercept the spread of 'Islamophobia' and panic among American and Western audiences.

Chapter One

Chapter One: Semiotics as a Theory of Interpretation

Introduction

Semiotics is often referred to by linguists as the field of study that is concerned with the examination of signs and their signification. Other than its main interest in language studies, the outcomes of semiotics recently are seen in several other literary and social disciplines such as Anthropology, Sociology, Psychology, and History. In the process of examining signs and their signification, semiotics contributed excessively in reconsidering the way linguists deal with the notion of meaning. The initial principles of semiotic analysis, however, are basically found in Philosophy and Logic.

Similar to other disciplines of language studies, semiotics is considered to be a modern field that aims at exploring meaning and the variety of its manifesting forms. Linguists, in this respect, tend to interpret the forms of meaning as it appears on different discourse channels such as images, moving pictures, symbols, and codes. In media and cinematic texts, as the present dissertation is concerned with, these sign patterns are conceived with their relations to other signs and texts within their social and cultural contexts.

This initial chapter will introduce the fundamental notions that semioticians use in their examination of meaning within signs. It starts with presenting the relationship between semiotics and television texts as they are regarded here to be as an essential form of sign language. The basic signs' meaning will be discussed under the sub-title of 'Connotative and Denotative meanings'. Indeed, these two forms of signs' meaning are the major notions within the process of interpretation. Another section of this chapter will explore the main principles of decoding television's moving images. The final section, however, will discuss the approach of Multi-semiotic analysis from a critical discourse analysis perspective.

1. Semiotics and Television Texts' Analysis

At the beginning of the 20th century, the Swiss Linguist Ferdinand De Saussure introduced a new theory called 'Semiology' that is concerned with the analysis of signs and their signification. Although De Saussure claimed Linguistics to be a branch of this general theory of Semiology, his main concern was to establish the basics of analysing visual texts and interpret their hidden meanings. De Saussure set the theoretical background and general rules of Semiology in his famous book 'Course in General Linguistics'. At the same historical period, however, the American philosopher Charles Sanders Peirce put forward his similar new perspective of dealing with visual texts called 'Semiotics'. In addition to these two pioneers of Semiotics, a number of other Linguists like Charles Morris, Roland Barthes, Umberto Eco, and Christian Metz had their linguistic tendencies in this field study.

The most common definition of Semiotics is the 'the science of signs'. Indeed, the use of the term 'science' to refer to Semiotics is misleading according to the majority of modern and old Linguists, with exceptions including De Saussure. Instead, a definition of 'the study of signs' or 'theory of signs' is what characterises most modern academic contributions in this field of study. Semiotics is most definitely not a science in the sense that Physics and Biology is a science (Monaco, 1981, p.140). The father of Semiotics, however, emphasised the field to be a science and an essential scientific discipline in other social sciences. De Saussure (1983, pp.15-16) states

It is...possible to conceive of a science which studies the role of signs as part of social life. It would form part of social psychology, and hence of general psychology. We shall call it semiology (from the Greek *sémeion*, 'signs'). It would investigate the nature of signs and the laws governing them. Since it does not yet exist, one cannot say for certain that it will exist. But it has a right to exist, a place ready for it in advance. Linguistics is only one branch of this general science. The laws which semiology will discover will be laws applicable in Linguistics, and Linguistics will thus be assigned to a clearly defined place in the field of human knowledge.

* The term 'Semiotics' will be used in this dissertation to embrace both concepts i.e. De Saussure's 'Semiology' and Charles Sanders Peirce's 'Semiotics'.

In contrast to what De Saussure and other linguists believe of Semiotics to be a science, a number of modern linguists and semioticians introduced a distinct perspective to the nature of the field. Chandler (2007, p.4) writes

The term 'science' (to be associated with semiotics) is misleading. As yet, semiotics involves no widely agreed theoretical assumptions, models or empirical methodologies. Semiotics is not widely institutionalised as an academic discipline (although it does have its own associations, conferences and journals, and it exists as a department in a handful of universities.

Also, Fiske (1982, p.118) points out

Semiotics is essentially a theoretical approach to communication in that its aim is to establish widely applicable principles...It is thus vulnerable to the criticism that it is too theoretical, too speculative and that semioticians make no attempt to prove or disprove their theories in an objective, scientific way.

Such statements, therefore, came to advocate the belief that semiotics is excessively theoretical. Yet, modern semiotics tends to be more empirical, especially in dealing with media contents. Although Saussure's ideas have made great headway, semiology remains a tentative science (Barthes, 1968, p.7).

Overall, Semiotics involves the examination of language and linguistic mediums as a semiotic sign system. Morris (1974, p.15) emphasised Semiotics to be 'something that determines another by means of a third'. It is concerned with everything that can be taken as a sign (Eco, 1976, p.7). Thus, the analysis of how elements of a sign are interrelated; how signs are composed to mean something in reality, and how visual texts generate meaning is the main interest of Semiotics. Potter (1996, p.70) writes

One of the principle ways in which semiology (or semiotics, as it is sometimes called) undermines conventional notions of facts is through its critique of traditional notions of word meaning and reference.... Famously, one of his targets (De Saussure) was the idea that words derive their meaning by standing for things in the world.

In fact, De Saussure's approach of Semiotics brought forward new perspectives of dealing with meaning. Prior to Semiotics, most linguistic contributions in semantics, syntax and syntactic analysis dealt with meaning in a linear process. De Saussure attempted to break down with former studies; emphasising the study of meaning as it is related to other aspects such as society and cultural conventions.

1.1. The Theoretical Framework of Signs' Interpretation

In Semiotics, there are three main models for the examination, as well as, the interpretation of signs. These models are found in the works of De Saussure, Charles Peirce, and Roland Barthes. De Saussure's model focuses mainly on the circle of communication and the channels of discourse. According to him, the sign is composed of 'signifier' and 'signified'. The speaker makes a mental image 'the signifier' and transforms it into sounds and words to the hearer's ears who, in turn, transform it into a mental image as well. Thus, the hearer receives an acoustic image and transforms it into an idea with meaning and that is known as 'the signified'. Chandler (2007, p.14) claims

Saussure defined a sign as being composed of a 'signifier' and a 'signified'. Contemporary commentators tend to describe the signifier as the form that the sign takes and the signified as the concept to which it refers. Saussure makes the distinction in these terms: "A linguistic sign is not a link between a thing and a name, but between a concept [signified] and a sound pattern [signifier]. The sound pattern is not actually a sound; for a sound is something physical. A sound pattern is the hearer's psychological impression of a sound, as given to him by the evidence of his senses. This sound pattern may be called a 'material' element only in that it is the representation of our sensory impressions. The sound pattern may thus be distinguished from the other element associated with it in a linguistic sign. This other element is generally of a more abstract kind, the concept. For Saussure, both the signifier (the 'sound pattern') and the signified (the concept) were purely 'psychological'.

For De Saussure, therefore, a signifier is the form that a sign manifests in. It can be words, images, sounds, gestures, or any other form that holds meaning. The signified, on the other hand, is the concept that these forms represent when received. For instance, the written word 'Cat' as a sign will be divided into a signifier, the letters 'c-a-t', and a signified, the concept of the category 'cat'. Briefly, the signifier is the psychological imprint of the sound; whilst the signified is the mental concept (Nsth, 1990, p.60). De Saussure, moreover, emphasized the arbitrariness of the sign; and stressed that there is no necessary relation between the signifier and the signified. Instead, their relation is arbitrary and conventional. However, modern approaches to semiotics and to Saussurean model of the sign tend to see and interpret the 'signifier' as the material or physical form of the sign. It is something which can be seen, touched, heard or tasted. This new view of the 'signifier', however, attempts to bring forward more tasks to accomplish within the analysis of media and television texts.

In contrast to Saussure's model of the sign, which is referred to by semioticians as 'self-contained dyad', the American pragmatist, philosopher, and logician Charles Sanders Peirce suggested a triadic (three part) model of a sign. His model is well known to semioticians by its extensive rely on reasoning, as well as, logical relations between its distinct components. Signification and symbolism, according to Peirce, happen based on interpreters own induction and deduction processes.

Peirce's model proposes that the sign consists of a representamen, an interpretant, and an object. The form which the sign takes, called by theorists 'sign vehicle', is known as the representamen. It is often interpreted by semioticians as a material thing. On the other hand, the interpretant is the perception that is made of the sign itself whilst, the reference of the sign and what it reflects in reality is known as 'object'. Peirce (1931-58, p.228) states

A sign [in the form of a representamen] is something which stands to somebody for something in some respect or capacity. It addresses somebody, that is, creates in the mind of that person an equivalent sign, or perhaps a more developed sign. That sign which it created I call the interpretant of the first sign. The sign stands for something, its object. It stands for that object, not in all respects, but in reference to a sort of idea, which I have sometimes called the ground of the representamen.

Consequently, the Peircean model represents the sign as a unity of the thing it stands for (the object), the way it is represented (the representamen), and the manner of how it is interpreted (the interpretant) (Chandler, 2007, p.29). Yet, signs or referents can never be made in isolation from each another. A statement about one always contains implications about the other two (Sless, 1986, p.6).

The American school of semiotics, which their theories are inspired by Peirce, focused more on Applied Semiotics i.e. the analysis of media contents, narrative theory, and semantic theory of images. Applied Semiotics main concern is the interpretation of linguistic productions, taking into account the complexity appearance of signs within such productions. It studies symbolic systems of expression and communication, and theoretically examines language systems based on Semantics, Syntax, and Pragmatics. This new perspective to Peircean model of signs, however, characterises modern usage of this model. Indeed, it offers to media and communication researchers more areas of academic examination of television texts.

Interestingly enough, Peirce suggested three types, sometime referred to as ‘modes’, of signs within his model. The first of these types is known as ‘Iconic sign’. It is when the sign represents actually its reference as the picture of a ship or any other photographic picture represents its referent. The second type is called ‘Indexical sign’, and it is when the sign is interrelated with its reference based on ‘cause-effect’ relation, as the smoke is the sign of fire, and the cloud as the sign of rain. The last type is referred to as ‘Symbolic signs’. Here the relationship between the sign and its reference is arbitrary.

As far as modern semiotics is concerned, Roland Barthes and Umberto Eco stand out to be the pioneers of modern academic contributions to the study of signs and their signification. Their semiotic analysis model is partially different to that of De Saussure and Charles Peirce. Although Barthes is regarded by several semioticians as the successor of Saussure’s theory of signs, his semiotic theory of interpretation focuses on two distinct levels of signification i.e. denotation and connotation. He stressed a profound examination of signs as related to other social and cultural aspects beyond the linguistic level of the sign. Barthes (1968, p.7) argues

Semiology therefore aims to take in any system of signs, whatever their substance and limits; images, gestures, musical sounds, objects, and the complex associations of all these, which form the content of ritual, convention or public entertainment: these constitute, if not languages, at least systems of signification.

Precisely, Barthes emphasises the interaction between users’ cultural and individual experiences and the variety of texts they are exposed to i.e. the interaction between the conventions that the text carries to the conventions experienced and expected by users. Therefore, the examination and the interpretation of signs in Barthes’s model relies not only on linguistic internal features the sign, but also on external factors that clearly influence the ultimate interpretation of the sign.

In this respect, Umberto Eco is another linguist that stressed the implication of external factors that affect the interpretation of signs. In his model of the examination of signs, semiotics is a social science discipline that takes into account ‘everything that can be taken as a sign’ (Oswald, 2012, p.93). Thus, social factors and social institutions are the main components that impact any attempt of examining signs.

Semiotics main constituent, therefore, is the concept of ‘sign’ and how it represents things in the world. Indeed, signs in modern Semiotics can stand for anything not only for the conventional linguistic components. Chandler (2007, p.2) claims

Beyond the most basic definition as ‘the study of signs’, there is considerable variation among leading semioticians as to what semiotics involves.... It involves the study not only of what we refer to as ‘signs’ in everyday speech, but of anything which ‘stands for’ something else. In a semiotic sense, signs take the form of words, images, sounds, gestures and objects. Contemporary semioticians study signs not in isolation but as part of semiotic ‘sign-systems’ (such as mediums or genre). They study how meanings are made and how reality is represented.

Signs, indeed, can take several forms of appearance such as words, images, sounds and concrete objects. For this reasons, modern semiotics is seen by several semioticians as an essential theoretical background to the study and analysis of media and communication contents. Hence, semiotics is ‘the formal doctrine of signs’ which was closely related to logic (Peirce, 1931, p.58). From the view of structuralism, however, semiotics deals with those general principles which underlie the structure of all signs whatever and with the character of their utilisation within messages, as well as with the specifics of the various sign systems and of the diverse messages using those different kinds of signs. (Jakobson 1968, p.698).

1.2. Modern Characteristics of Television Signs

Based on the theoretical conceptions of semiotics and the variety of sign forms, this field of study became a major approach to media theory and to television texts’ analysis in the late 1960s. Theorists’ primary concern was to examine the variety of media signs that manifest on newspapers, magazines, television, radio programmes, and even films. Now, semiotics is no longer limited to linguistic issues, but started to be involved in other disciplines that necessitate analysis. Chandler (2007, p.35) asserts

Semiotics represents a range of studies in art, literature, anthropology and the mass media rather than an independent academic discipline. Those involved in semiotics include linguists, philosophers, psychologists, sociologists, anthropologists, literary, aesthetic and media theorists and educationalist. Beyond the most basic definition, there is considerable variation amongst leading semioticians as to what semiotics involved. It is not only concerned with (intentional) communication but also with our ascription of significance to anything in the world.

As a matter of fact, modern semioticians and media theorists commonly refer to films, television and radio programmes, advertising posters and so on as ‘texts’, and to ‘reading television’. (Fiske & Hartley, (1978). p.24). It is the hidden meanings, therefore, that determine the ultimate interpretation and actual representation of reality on such mediums.

Semiotics, furthermore, became an academic approach to the study of how distinct signs generate meaning; different to the classic theory that requires the association of signs with other related components that affect their significance in real world. In this sense, semiotic analysis is a post-modern methodological view of dealing with meaning (Bauron, 2004, p.13). It might also be considered a subset of content analysis as it studies how signs and symbols generate meaning (Rose, 2001, p.27).

Modern semiotic analysis, moreover, tend to apply more precise and accurate approaches as methodology to analyse media contents. These approaches, however, are regarded to focus on the structural appearance of texts and vehicles of meaning such as images and gestures on communication mediums. Whilst content analysis involves a quantitative approach to the analysis of the manifest ‘content’ of media texts, semiotics seeks to analyse media texts as structured wholes. Semiotics is rarely quantitative, and often involves a rejection of such approaches (Chandler, 2007, p.66).

One prominent analytical constituent that characterises contemporary study of signs in television’s discourse is the notion of ‘Code’. The concept of the ‘Code’ is central in structuralist semiotics (Chandler, 2007, p.147). In fact, this semiotic concept was first discussed by De Saussure, Charles Peirce, and other linguists as a necessary element to understand the function of signs and their signification. Modern semiotics, however attempt to deal with codes as a crucial structural component that determine the use of signs in media contents.

Codes in modern semiotics are defined as a set of structures inside individuals’ minds that determine the interpretation of signs whenever spotlighted. People in their real life are taught about various codes that should be obeyed and respected. For instance, in order to get a driving licence, drivers should know the code of driving and all other rules that should be respected while driving. Codes, therefore, connect individuals’ linguistic competencies with social structures, beliefs and values.

When exposed to media products, or what has been termed in semiotics ‘mass mediated culture’, especially, television, the creator of outputs often encode his product with certain codes and messages that carry sometimes ideological intentions. Hence, the audience cannot decipher the hidden meaning without being affected by outputs creator’s own cultural references and perceptions. This clearly indicates that signs on television cannot be examined in isolation and apart from their social and cultural contexts. Chandler (2007, p.147) confirms

While Saussure dealt only with the overall code of language (*langue*), he did of course stress that signs are not meaningful in isolation, but only when they are interpreted in relation to each other. It was another linguistic structuralist, Roman Jakobson, who emphasised that the production and interpretation of texts depends upon the existence of codes or conventions for communication (Jakobson 1960 and 1971). Influenced by communication theorists, he substituted the distinction of code from message for the Saussurean distinction of *langue* from *parole* (Jakobson 1990, 15). Since the meaning of a sign depends on the code within which it is situated, codes provide a framework within which signs make sense. Indeed, we cannot grant something the status of a sign if it does not function within a code.

Hence, codes direct towards the accurate interpretation of signs and their signification on television texts. It is the notion of ‘code’ that locates the cultural and social background of any sign. There is not intelligible discourse without the operation of a ‘code’ (Hall, 1973, p.131). Such signifying systems make society’s conventions over the use of language within all contexts that might influence the ultimate meaning, as well as, they decide the extent to which a discourse carries ideological intentions.

To accomplish the task of semiotic interpretation of codes, semioticians suggest three main types of codes; social, textual and interpretative. Semioticians seek to identify codes and the tacit rules and constraints which underlie the production and interpretation of meaning within each code. They have found it convenient to divide codes themselves into groups.... social, textual, and interpretative codes (Chandler, 2007, pp.148-150).

Here, Chandler (2007, pp.148-150) summarises the different types of codes. According to him, ‘social codes’ include, 1-verbal language (phonological, syntactical, and lexical), 2-bodily codes (bodily contact, facial expression, gestures, eye movement and contact), 3-commodity codes (fashions, clothing, and cars), 4- behavioural codes (protocols, rituals, and role-playing), 5- regulatory codes (example of Highway codes).

The second type of codes, as found in Chandler (2007, pp.148-150) is referred to as 'textual codes'. This type of codes include, 1- scientific codes (mathematics for instance), 2- aesthetic codes within the various expressive arts (poetry, drama, and music), 3- genre rhetorical and stylistic codes: narrative (plot, character, action, and dialogue), exposition, argument and others. 4- mass media codes (photography, television, films, radio, newspapers and magazines), both technical and conventional.

The final type of codes is known as 'interpretative codes'. They include 1- perceptual code (visual perception), 2- interpretation and production codes that are involved in 'encoding' and 'decoding' texts, 3- ideological codes; Fiske (1987) lists individualism, freedom, patriarchy, race, class, materialism, capitalism, progressivism, and 'scientism' (See Fiske, 1987 & Fiske, 1989). Based on Chandler's own words in (2007, pp.148-150), all codes are ideological and carry ideological intentions by their creators.

Understanding these codes in their context of use and the way they are related to each other, determine the membership of a particular culture, as they reflect the implications, as well as, references of a particular culture. Indeed, a culture can be defined as a kind of 'macro-code', consisting of the numerous codes which a group of individuals habitually use to interpret reality (Danesi, 1994, p.18). These codes, however, suggest an effective reading of ideological texts as well, taking into account that texts' creators embodied hidden messages within. Chandler (2007, p.156) attests

The conventions that codes suggest are typically inexplicit, and we are not normally conscious of the roles which they play. Their use helps to guide us towards what Stuart Hall (1980:134) calls a 'preferred reading' and away from what Umberto Eco calls 'aberrant decoding', though media texts do vary in the extent to which they are open to interpretation (see Fiske 1982:86ff; 113-115). The 'tightness' of semiotic codes themselves varies from the rule-bound closure of logical codes (such as computer codes) to the interpretative looseness of ideological codes. John Corner (1980) suggests that loosely-defined 'codes' may not be usefully described as codes at all.

As a matter of fact, codes are considered as a dynamic system of signification and reference. Their meaning and implication change over time. In cinematic discourse, for instance, the representation of race and class change all the time to meet with the actual reference that is taken by society as 'reality over there'.

Interestingly enough, modern media semioticians attempt to distinguish between broadcast codes and narrowcast codes. Broadcast codes are directed towards the majority of mass audience; narrowcast codes, on the other hand, are structured for a limited audience. Fiske (1982, p.78) proclaims

A broadcast code is shared by member of a mass audience; a narrowcast (or restricted) code is aimed at a more limited audience. Pop music is a broadcast code; ballet is a narrowcast code. 'Narrowcast codes have acquired the function in our mass society of stressing the difference between "us" (the users of the code) and "them" (the laymen, the lowbrows). Broadcast codes stress the similarities amongst "us" (the majority) and tend to be simpler. Broadcast codes are learned through experience; narrowcast codes often involve more deliberate learning. Narrowcast codes have the potential to be more subtle; broadcast codes can lead to cliché.

Two other codes, furthermore, are quite central in the process of interpreting television texts namely, digital and analogue codes. Indeed, both have to do with the implication of cultural references in discourse. Analogue codes, such as visual images, involve graded relationships on a continuum. Digital codes, such written language, involve discrete units (Chandler, 2007, p.157). Turning nature into culture and thus making it understandable and communicable involves codifying it digitally (Fiske, 1989, p.313). This type of codes, therefore, is used by texts' creators to direct the audience towards a particular understanding of culture based on their own perceptions and beliefs.

Television discourse, in this respect, includes both visual and aural codes. The process of examining such codes, however, necessitates the deconstruction of the whole discourse into units that make the entire meaning. Chandler (2007, p.158) continues

Cinematic and televisual codes include genre, camerawork (shot size, focus, lens movement, camera movement, angle, lens choice, framing), editing (cuts and fades, cutting rate and rhythm), manipulation of time (compression, flashbacks, flashforwards, slow motion), lighting, colour, sound (soundtrack, music), graphics and narrative style. Christian Metz added authorial style, and distinguished codes from sub-codes, where a sub-code was a particular choice from within a code (e.g. western within genre).

This complexity of codes' use makes the interpretation of signification and reference in television texts a challenge task to accomplish by the audience who are asked in their return to go beyond the linguistic levels of signs and codes.

As a matter of fact, some codes are unique to (or at least characteristic of) a specific medium or too closely-related media (e.g. ‘fade to black’ in film and television); other are shared by (or similar in) several media (e.g. scene breaks); and some are drawn from cultural practices which are not tied to a medium (e.g. body language) (Monaco, 1981, p.146). Therefore, the use of codes with such complexity in television texts makes the distinction between cinematic discourse and ‘reality out there’ a hard task to define.

Ultimately, the meaning of any sign depends on the code; how it is used and within which it is situated. Codes provide a framework within which, again, signs make sense. The examination and interpretation of any text involves relating it to relevant codes, and to social and cultural references. Codes, on the other hand, are believed to be carrying ideological intentions by texts’ creators; thus, direct the audience towards a particular understanding. However, the process of decoding such codes requires awareness about the function and intention of any codes embodied in delivered ideological discourse.

The interpretation of codes in semiotics is believed to have a direct relationship with the two levels of meaning known as ‘Connotation/Denotation’. Each text’s effective decoding requires matching both levels of meaning in order to reveal the real intended meaning and react to it. Furthermore, the receiver can establish a third level of meaning and suppose further implications of the actual meaning. This, in turn, requires relating the original text to other sub-related texts that may have a direct link, as well as, may have the same context of use and results. Detecting codes in television’s text, however, is the first step towards the interpretation of the intended meaning and the first step, too, in the process of conducting academic analysis of television’s texts.

2. Denotative and Connotative Meanings

In addition to signs and codes, semioticians interest with the examination of hidden meanings within visual texts went profound to the study of the inner relationship between these texts and the way they deliver meaning. One prominent level that was given much attention by semioticians is known as ‘orders of signification’ i.e. the two levels of signification: denotation and connotation.

2.1 The Alternative System of Significance

Denotation and connotation in linguistics are mainly associated with the works of Roland Barthes and his model of signification, also referred to as ‘Barthesian Model’. Semiotic theorists are interested in the difference between denotation and connotation. Denotation involves a literal and detailed description of the meaning of a word or the measurements of objects. Connotation, on the other hand, involves the cultural meanings and myths connected to words and to things (Berger, 2010, p.15).

Denotation is basically defined as the literal and dictionary meaning of a word without any involvement of the associative meaning. In a dictionary, the word ‘Dove’ is defined as ‘a type of pigeon, a wild and domesticated bird having a heavy body and short legs’. In other contexts, however, a ‘dove’ is used as a symbol of ‘peace’. Connotation, on the other hand, refers to a meaning that a particular word implies distinct from the reference which it describes directly and explicitly. Connotation is a second-order of signification which uses the first sign (signifier and signified) as its signifier and attaches to it an additional signified (Chandler, 2007, p.165). In addition to their literal denotations or meanings, words are often encoded with cultural and social meanings or associations. Indeed, these cultural and social associations can shape the proposed meanings of connotations. The name ‘Wall Street’ literally means a street in Lower Manhattan in New York, but connotatively it refers to ‘power’ and ‘wealth’. Chandler (2007, p.139) writes

Denotation is a signified level that explains the relationship between the signifier and the signified in reality. This level generates meanings in an explicit, direct, and certain way. Connotation, on the other hand, is a signified level as well that explains the relationship between signifier and signified in which meanings manifest in a way that is inexplicit, indirect, and uncertain.

Social, cultural, and personal experiences of individuals can decide whether words manifest as positive or negative connotations. Words like ‘Childish’, ‘Childlike’ and ‘Youthful’ share the same denotative but distinct connotative meanings. The word ‘Youthful’ is often used as a positive connotation to refer to ‘active and energetic’ individual whilst, ‘Childish’ and ‘Childlike’ are used as a negative connotation to refer to ‘immature behaviours’ of an individual.

Hence, denotation and connotation are two distinct levels of signification that their use, as well as, their positive or negative meaning depends on the intention of the creator of the text. Danesi (2007, p.73) summarises

A denotative meaning points out or identifies something (e.g. object, content), whereas a connotative meaning includes all other senses and emotions that something elicits, for instance, the word 'dog' refers to a four-legged animal kept as a pet (denotative meaning) and also conjures the emotion of misery when used as 'life like a dog' (connotative meaning). All signification (be it denotative or connotative) is a relational and associative process that is, signs acquire meanings not in isolation, but in relation to other signs and to the context in which they occur.

Denotative meanings can be signifier(s), literal, obvious, descriptive, and they represent the realm of actual existence. Connotative meanings, on the other hand, can be signified(s), figurative, inexplicit, suggest meanings, and represent the realm of myth. However, connotations of any sign can be comprehensively listed, whereas a sign may have wildly different connotations for most people (depending on personal memories, sub-cultural knowledge and so on. (Branston & Stafford, 1996, p.23). In this context, Marshall & Werndly (2002, p.30) confirms

Connotation is about how words or images or sounds have particular meanings and associations within our own culture. It is through connotation that we convey cultural attitudes, beliefs and values. As we have seen, in Western culture roses connote romance but they are used more specifically to signify heterosexual love. The publishers Mills & Boon, for example, use the signifier of a rose on their paperback covers which therefore comes to mean a specifically heterosexual romance. Dominant connotations of the word 'romance' still invoke a notion of young, heterosexual couples-from Romeo and Juliet to Victoria and David Beckham.

Different meanings which are associated to connotations, therefore, depend on individuals' own culture and perception of the world. The signifiers of connotation, which we shall call connotators, are made up of signs (signifiers and signifieds united) of the denoted system (Barthes, 1968, p.91). Connotations of words and texts in the Western culture can be completely distinct to those of the Middle East for instance. This, however, leads towards a possible mixed and multi-interpretation of the connotative meanings; yet, to a more complex appearance of such composed meanings in media and television texts.

The semiotician Roland Barthes, in this respect, insisted on the conception that the connotative system of meaning is composed of several denoted systems of signification which are, in turn, structured from sign's components, the signifier and the signified. Barthes (1968, p.91) writes

Naturally, several denoted signs can be grouped together to form a single connotator-provided the latter has a single signified of connotation; in other words, the units of the connoted system do not necessarily have the same size as those of the denoted system: large fragments of the denoted discourse can constitute a single unit of the connoted system. This is the case, for instance, with the tone of a text, which is made up of numerous words, but which nevertheless refers to a single signified.

This, however, implies that some connotative meanings are interpreted based on their context of use, as well as, on the social and cultural contexts in which they appear. Therefore, the examiner of connotative meanings must take into consideration the beliefs, values, and cultural background of the creator of the text. Theorists in semiotics and in media and communication studies tend to illustrate different examples that their implied meanings are frequently the same in different other contexts apart from the mentioned ones as well. Fiske (1982, p.87) asserts

Other connotation may be much more social, less personal. A frequently used example is the signs of a high-ranking officer's uniform. In a hierarchical society, one that emphasizes distinctions between classes or ranks and that consequently puts a high value on a high social position, these signs of rank are designed to connote high values. They are usually of gold, models of crowns or of laurel wreaths, and the more there are, the higher the rank they denote. In a society that does not value class distinction or hierarchy, officers' uniform are rarely distinguished from their men's by signs that connote the high value of rank.

The example of the semiotician John Fiske confirms the inconstant signification of connotative meanings. Because connotation works on the subjective level, we are frequently not made consciously aware of it. The hard-focus, black-and-white, inhuman view of the street can all too often be read as the denotative meaning: that streets are like this. It is often easy to read connotative values as denotative facts (Fiske, 1982, p.87). Here, semioticians adopt an analytical method of analysis to distinguish between the actual and deceptive meanings of connotations. In television discourse, however, the task is more complex because texts are often accompanied with other components such as sounds, music, and visual effects.

Connotations are often not extracted from signs themselves only, but from their reference in reality; yet, from their use as social conventions. Connotations derive not from the sign itself, but from the way the society uses and values both the signifier and the signified (Fiske & Hatley, 1987, p.41). However, modern semioticians tend to raise the question 'Is there such a thing as pure denotation? Is denotation just another connotation?' (Strinati, 1995, p.125). The use of connotations can be separated from the literal meaning of denotations. Words and expressions can connote meanings that are not linked directly to denotations. Hall (1973, pp.132-133) advocates

The term 'denotation' is widely equated with the literal meaning of a sign: because the literal meaning is almost universally recognized, especially when visual discourse is being employed, 'denotation' has often been confused with a literal transcription of 'reality' in language - and thus with a 'natural sign', one produced without the intervention of a code. 'Connotation', on the other hand, is employed simply to refer to less fixed and therefore more conventionalized and changeable, associative meanings, which clearly vary from instance to instance and therefore, must depend on the intervention of codes. We do not use the distinction - denotation/connotation - in this way. From our point of view, the distinction is an analytic one only. It is useful, in analysis, to be able to apply a rough rule of thumb which distinguishes those aspects of a sign which appear to be taken, in any language community at any point in time, as its 'literal' meaning (denotation) from the more associative meanings for the sign which it is possible to generate (connotation). But analytical distinctions must not be confused with distinctions in the real world.

This implies, however, that connotations can stand alone as figurative meanings of signs, words, and expressions. Knowing that visual discourse often carry ideological intentions, connotative meanings are the core essence to decode the hidden meaning of any visual text that is certainly structured in a complex manner that requires the analysis of all its units of signification. The terms 'denotation' and 'connotation', then, are merely useful analytic tools for distinguishing, in particular contexts, between not the presence/absence of ideology in language but the different levels at which ideologies and discourses intersect (Hall, 1973, pp.132-133). Denotations in this sense can be referred to as the vehicles that carry the actual and real meanings of the text which are the connotations. These vehicles in television discourse appear as normal texts, sounds, moving images, or visual effects.

Connotative meanings are often characterised by the use of literary and rhetoric key concepts such as metaphors and metonymies. A metaphor, in literary jargon, is the expression of the unfamiliar ‘tenor’ in terms of the familiar ‘vehicle’, such as advertisements of products in television. In metaphors, however, tenors and vehicles are often unrelated in terms of appearance. Receivers’ own imagination can decide the understanding of their use and purpose. A metonymy, on the other hand, involves triggering ideas and objects through the use of associated references such as the word ‘king’ which invokes the notion of ‘monarchy’.

In television discourse, metaphors and metonymies are used frequently to direct the audience perception and understanding of texts’ creators own intentions. In film, for instance, metaphor applies when there are two consecutive shots and the second one functions in a comparative way with the first. Metonymy can be applied to an object that is visibly present but which represents another object or subject to which it is related but which is absent (Hayward, 1996, pp.217-218).

Furthermore, advertisers on television apply both metaphors and metonymies to sell out their products, as well as, deliver ideological messages that point towards a particular cultural and social understanding of products. For example, the sign of a mother pouring out a particular breakfast cereal for her children is a metonym of all her maternal activities of cooking, cleaning and clothing, but a metaphor for the love and security she provides (Fiske & Hartley, 1978, p.50). Chandler (2007, p.167) declares

Unlike metaphor, metonymy is based on contiguity: it does not require transposition (an imaginative leap) as metaphor does. This difference can lead metonymy to seem more ‘natural’ than metaphor. Any attempt to represent reality can be seen as involving metonymy, since it can only involve selection (and yet such selections serve to guide us in envisaging larger frameworks).

Modern semioticians and media theorists tend to examine metaphors and metonymies in television discourse as channels of mediating ideology within texts. The depiction of reality, therefore, is challenged by the use of such components. To determine the validity and reliability of any text on television discourse is a hard task to accomplish. Receivers of television texts should be aware of the use of metaphors and metonymies as figurative language which aims to deliver ideological intentions.

2.2 Myths and Cinematic Discourse

One prominent aspect of signification that was introduced by Roland Barthes is the notion of 'Myth'. Chandler (2007, p.143) suggests that a myth, according Barthes, is laid on the second level of tagging, so after forming the system of sign-signifier-signified, the original sign will appear as a new structured sign which then has a second signified and establish a new sign. This implies that when a sign has a connotative meaning and evolve to be a denotative meaning, the meaning of denotation will ultimately manifest as a myth. However, this combination of the orders of signification known as 'denotation and connotation' is often used to produce ideology and integrate it within texts. The combination of connotation and denotation in semiotics is described, also, as the 'third order of signification' (Hartley, 1982, p.217). Moreover, cultural myths are used to express, as well as, serve to organise shared ways of conceptualising something (Fiske, 1982, pp.93-95). The ultimate purpose is to create an ideology that has a cultural and social reference and make it function as an actual representation of 'reality out there'. A very useful example of the three levels of signification in relation to a photograph of Marilyn Monroe is offered by Hayward (1996, p.310)

At the denotative level this is a photograph of the movie star Marilyn Monroe. At a connotative level we associate this photograph with Marilyn Monroe's star qualities of glamour, sexuality, beauty - if this is an early photograph - but also with her depression, drug-taking and untimely death if it is one of her last photographs. At a mythic level we understand this sign as activating the myth of Hollywood: the dream factory that produces glamour in the form of the stars it constructs, but also the dream machine that can crush them-all with a view to profit and expediency.

According to Barthes, anything in culture can be characterised as a sign that delivers specific messages and meanings. This sign will be turned into a myth that suggests created messages as reality. A myth is a type of speech, going back to the original meaning of the Greek "mythos" which means words, speech, and story. Further, a myth is often referred to as a system of communication, a message, and a mode of signification (Barthes, 1972, p.109). Provided that everything in reality conveys messages and meanings, semioticians refer to such channels of communication as myths that intend to convert these created meanings into a language. This language, however, is used by individuals to refer to things that are familiar in their culture; yet, evolve to be social realities and facts.

Most signs in reality are used in myths as signifiers that function as cultural and social references. In addition to written and speech signs, myths might manifest as pictures, cultural phenomena, and artistic representations that provide meaning and intend to deliver messages in addition to the meanings provided when functioning as myths. Barthes (1972, p.111) claims

The main example of mythical speech from the cover of Paris-Match: a black soldier giving the French salute. The 'first-level' meaning is exactly this: "a black soldier giving the French salute" that is expressed through the image of the soldier making a certain gesture. The 'second-level' meaning is "France is a great Empire, and all serve it without racial discrimination" (French imperialism).

A myth, therefore, suggest some meanings that might not be directly related to what it is actually said, written, or represented. The interesting thing about myth as a 'second level' sign is that the first level of meaning is still there; myth is not exhausted by its proper meaning as it is with regular signs such as metaphors or allegories (Barthes, 1972, p.118).

As a matter of fact, myth uses signs first and second order of signification as elements of distorting the original meaning of the sign. The role of myth when adopted as a mean of ideology in television discourse, for instance, is to convince the audience about the validity and reliability of what is being portrayed. Myth distorts the meaning of the original sign: it is no longer what it was, or what it appears, but something else, example of the window and landscape: you are looking at the same spot, but either just see the window or also the landscape (just as in myths we can read the 'hidden meaning') (Barthes, 1972, pp.123-124).

Texts' creators tend to involve their ideological discourse as the description of facts and shared beliefs and values of a particular society. These facts, in turn, are believed to be commonly referred to by individuals as actual references and common knowledge. Indeed, human history converts reality into speech. A speech of this kind i.e. myth is a message, so it is not confined to oral or written speech. Myth uses material that has already been worked on to make it suitable for communication such as representations, photography, cinema, reporting, sport, shows, and publicity (Barthes, 1972, p.112). Myth, therefore, take several forms of manifestation and attempt to reinforce distorted meanings when used as a form of ideology in television discourse.

Additionally, the mechanism of myth when used negatively is to make the ideological meanings appear natural and common-sense reality of the world. Furthermore, it changes denotative and connotative meanings of any sign to be deceptive and biased of their representation. There are therefore two systems of meaning: the denotative and the connotative, the “object language” (the film, the toy, the meal, the car in as much as they signify) and the myth which attaches itself to it, which takes advantage of the form of this denotative language to insinuate itself (Coward & Ellis, 1977, p28). This mechanism is excessively adopted in modern television discourse, especially with cinematic products i.e. movies and TV shows.

Interestingly enough, modern semioticians and media theorists tend to see the conception of arbitrariness in denotation and connotation relationship as a less reliable fact dissimilar to the arbitrariness of signifier/signified within De Saussure’s theory of signs’ function. This non-arbitrariness, however, contributes excessively in offering supplementary meanings for words and signs. Connotations, in this case, might stand for meanings that are quite different to what denotations suggest as initial reference to words and signs.

Denotations and connotations in modern studies to television discourse are believed to be motivated by texts’ creators own perceptions to serve particular messages. When used in cinematic discourse, furthermore, the meaning of denotations and connotations might then be related directly to the intention of the individual responsible for the text. Metz (1974, pp.108-109) asserts

Cinematographic signification is always more or less motivated, never arbitrary. In denotation, the motivation is furnished by analogy - that is to say, by the perceptual similarity between the signifier and of the significates. This is equally true for the sound-track (the sound of a cannon... Connotative meanings, on the other hand, are motivated, too, in the cinema. But in this case the motivation is not necessarily based on a relationship of perceptual analogy. Cinematographic connotation is always symbolic in nature.

It is a common practice to modern television texts’ creators to reinforce and motivate their ideological intentions through the distortion of common-sense beliefs and perceptions of the audience in order to manifest their messages as more reliable and more acceptable among receivers of such texts. However, such practices confirm to analysts the ideological nature of the discourse they are examining.

Accordingly, modern contributions in the field of cinematic discourse and media studies tend to examine denotations and connotations as essential components to the study of ideology. The cinematic discourse, in this context, might generate some social and cultural implications among the audience that were not included within the original intention regarding the manner denotative or connotative meanings are received. Using such discourse as a form or 'art', for instance, make the circulation of distorted meanings an easy task to be accomplished by texts' creators. Metz (1974, p.96) claims

The study of connotation brings us closer to the notion of the cinema as an art (the "seventh art"). The art of film is located on the same semiological "plane" as literary art: The properly aesthetic orderings and constraints - versification, composition, and tropes in the first case; framing, camera movements, and light "effects" in the second - serve as the connoted instance, which is superimposed over the denote meaning. In literature, the latter appears as the purely linguistic signification, which is linked, in the employed idiom, to the units used by the author. In the cinema, it is represented by the literal (that is, perceptual) meaning of the spectacle reproduced in the image, or of the sounds duplicated by the sound-track.

The circulation of negative denotative and connotative meanings of words and signs in individuals' daily lives can be seen as one of the main results of cinematic discourse. People tend to be inspired by the discourse of different TV characters and stars; imitate their use of language and adopt as a reference in their daily conversations. Thus, the description of such discourses as deceptive and manipulative might then be considered as a rejection of social and cultural conventions. This, in turn, results that to speak of hidden meanings, levels of meaning, and revealing meanings evokes the dominant framework within which critics understand interpretation. The artwork or text is taken to be a container into which the artist has stuffed meanings for the perceiver to pull out. (Bordwell, 1989, p.2).

This indicates, however, that television discourse excessively contributes to alter audience's perception, experience, and knowledge of the world 'out there'. The phenomenal world of humans is indeed remarkably rich and complex. It involves the understanding and the experience of the world around us, including sensation, perception, thought, and emotion. The phenomenal is the common-sense appearance of the world ("in here"), and it is the living world on which we base our actions and behaviour (Persson, 2003, p.1). Human experience and knowledge of the world, therefore, is no longer separated from television and media outlets

Importantly, television discourse offers to audience a particular understanding and perception of the world different to what actual ‘reality out there’ is. Sometimes motivated by propaganda and racial discrimination; some other times by religious and cultural motivations, this type of discourse intend to present distorted images and false beliefs about a target group or minority. By means of implementing ideology as a form of persuasion, as well as, deviate meanings and references, the audience is expected by texts’ creators to assimilate his thoughts, perceptions, and experiences of the world to a newly created source of understanding.

In media and communication studies, furthermore, the deviation from the literal and dictionary meanings of words and signs is a common practice of texts’ creators to innovate supplementary ideas and images. Their aim, however, is to convince the audience that the new ideas and images taken from television make his perception of the world. These deviations from the original meanings of words and signs manifest through the use of figurative language and literary jargon such as metaphors, metonymies, similes, personifications, understatements, paradoxes, and hyperboles.

In films, for instance, the use of denotative and connotative meanings reinforces the perception of ideology among the audience. Receivers of such messages are expected to react and build their consciousness and perception of the world based on this discourse. Moreover, they are directed towards a particular understanding of what ‘good’ and ‘bad’ actually means. Fiske (1982, p.86) confirms

Denotation is the mechanical reproduction on film of the object at which the camera is pointed. Connotation in the human part of the process: it is the selection of what to include in the frame, of focus, aperture, camera angle, quality of film, and so on. Denotation is *what* is photographed; connotation is *how* it is photographed.

Denotation and connotation, thus, are two crucial components for television texts’ creators to distort any group, race, or a minority through repeated affirmations of negative implications of denotative and connotative meanings of words and signs. At this level of signification, however, texts might be accompanied with various units such as music, sounds, and visual effects to reinforce the ideological point of view of the creator of the text. Attempts to decipher such deliberate portrayals must consider every single unit that contribute in the deviation of the original meaning.

3. Decoding Television's Moving Images

Television discourse is well known for its composition of a variety of meaning's vehicles such as written texts, images, sounds, visual effects and moving images. It is through these vehicles that meaning is generated and signification is spotlighted. One prominent mechanism through which meaning is delivered in a form of signs is known as 'moving images'. It involves the combination of several signs, icons, symbols, and codes into one meaningful component and makes it movable using a variety of semiotic techniques. The combined signs and codes, for instance, might lose their initial and essential meaning to the ultimate meaning of the moving image. This portrayal technique, however, is widely used in modern television discourse and aims at delivering certain beliefs and messages in a form of moving images; yet, to convince the audience and shift their perception of the world.

Arguably, receivers of television discourse are exposed to a continuous channel of signs and moving images that tend to convey texts' creators own perception and understanding of the world. This received discourse, however, is meant to be acted upon and accepted as a real depiction of 'reality out there'. Furthermore, it is believed to be manifesting as common-sense knowledge as well. Wade & Swanston (1991, p.1) write

While we perceive the world around us, we have no direct knowledge of how this experience comes about. In fact, it can often be hard to believe that there is any mechanism involved in perception at all; for most people, most of the time, perceptions are simply 'given' as facts about the world that are obviously correct. Perception is indeed a fundamental psychological process, and a very remarkable one. Its success in providing us with accurate information about the characteristics of the world around us is an index of its power because there are relatively few situations in which it is seriously in error. A perceptual process that gave rise to subjective experiences grossly different from physical reality would make survival virtually impossible.

The reception of television discourse is believed to be a purely psychological process. Hence, much of received meanings tend to change in order to adapt with real experiences of the audience. Moving images, therefore, are strongly believed to be movable in their manifestation on television, as well as, they are mentally movable in audience's minds as their meanings take several forms whenever thought of. Any experience of the world, therefore, is meant to be a type of knowledge inside individuals' minds but challenged to be movable.

The mechanisms that are used to produce a moving image on television discourse are also adopted to manipulate the function of signs which are in turn combined into a continuous process of signification in order to make meaningful moving images. This implies, however, that the ultimate moving image will include a variety of signs that stand for different meanings; yet, partly distinct to their original signification. For this reason, modern semioticians tend to give much attention to the philosophy of signs in addition to denotative and connotative meanings that certainly matter to decide the signification of any sign. Here, Chandler (2007, p.59) asserts

Indeed, one cannot engage in the semiotic study of how meanings are made in texts and cultural practices without adopting a philosophical stance in relation to the nature of signs, representation and reality. We have already seen how the Saussurean and Peircean models of the sign have different philosophical implications. For those who adopt the stance that reality always involves representation and that signs are involved in the construction of reality, semiotics is unavoidably a form of philosophy. No semiotician or philosopher would be so naive as to treat signs such as words as if they were the things for which they stand, but as we shall see, this occurs at least sometimes in the psychological phenomenology of everyday life and in the uncritical framework of casual discourse.

Signs, therefore, cannot be treated in isolation to their philosophical nature, as well as, isolated from their rational signification in different cultures and in different social practices and conventions. It ought to go without saying that signs' signification is different to ordinary words' signification. De Saussure clearly emphasised this notion of words standing as labels for concepts. He assumes that ideas exist independently of words (De Saussure, 1983, p.65). However, when a text creator uses words and normal forms of language to confirm signs' signification, the ultimate meaning of the sign will also confirm the meaning of that form of ordinary language.

In any language, lexical words take the form of nouns and stand for a thing, object, or a person. These lexical words; however tend to be references taken by individuals' as abstract concepts and not physical objects. Within the lexicon of a language, it is true that most of the words are 'lexical words' (or nouns) which refer to 'things', but most of these things are abstract concepts rather than physical objects in the world (Chandler, 2007, p.60). It is through these lexical words that a language means and stands as references for objects in world.

Television texts' creators tend to combine lexical words with signs in order to make relevant references and associate lexical meanings with semiotic meanings and significations. In fact, signs stand for things and abstractly represent conceptual and physical things in reality. This fact about signs must remain the way it is otherwise, second and alternative meanings will appear. Chandler (2007, p.60) clarifies

To semioticians, a defining feature of signs is that they are treated by their users as 'standing for' or representing other things....This highlights problems with the simplistic notion of signs being direct substitutes for physical things in the world around us. The academicians adopted the philosophical stance of naive realism in assuming that words simply mirror objects in an external world. They believed that 'words are only names for things', a stance involving the assumption that 'things' necessarily exist independently of language prior to them being 'labelled' with words.

As a matter of fact, television signs are structured in a complex manner which involves the examination of alternative signification components that, in turn, affect the general meaning of the sign and direct towards the understanding of texts' creators own intentions. The smallest units inside a sign might contribute to realise this purpose for the producer of the text. One famous example that can be illustrated here is the 'road signs' and Highway Codes. In addition to the drawn signs, every colour has a particular signification. Fiske (1982, p.48) explains

One sign may be composed of various types. Take the road sign, for example, the red triangle is a symbol - by the rule of the Highway Code it means 'warning'. The cross in the middle is a mixture of icon and symbol; it is iconic in that its form is determined partly by the shape of its object, but it is symbolic in that we need to know the rules in order to understand it as 'crossroads' and not as 'church' or 'hospital'. And the sign is, in real life, an index in that it indicates that we are about to reach a crossroads. When printed in the Highway Code, or in this book, it is not indexical in that it is not physically or spatially connected with its object.

Certainly, social and cultural conventions have a direct influence in the perception and interpretation of visual signs. Still, the case with television discourse is partially different. It is the creator of the text who manages the appearance of any convention, as well as, manages the manner a sign is delivered to the audience. Sometimes signs are gathered with icons and symbols to add more reliability and solidity to the intended meanings. Icons and symbols in this case function as details of the sign and contribute in the structure of the whole intended signification.

The use of manipulative signs, codes, and symbols is a recognised process in television discourse. This type of discourse is well-known for the over use of images and moving images that carry ideological intentions that, in turn, direct the understanding and signification of these visual elements for the audience. The process of interpretation, thus, is believed to be limited. Barthes (1977, p.32) claims

There are those who think the image is an extremely rudimentary system in comparison with language and those who think that signification cannot exhaust the image's ineffable richness. Now even-and above all if- the image is in a certain manner the *limit* of meaning, it permits the consideration of a veritable ontology of the process of signification.

Compared to the richness of languages and other systems of communication, images are thought of by some semioticians to be limited in terms of manifesting direct meanings. Still, images' influence and persuasion on receivers is believed to be as equal as to that of any other system of communication. A better example of this belief can be seen on the effect of advertisements of consumers. Of course, elsewhere than in advertising, the anchorage may be ideological and indeed this is its principal function; the text *directs* the reader through the signifieds of the image, causing him to avoid some and receive others; by means of an often subtle *dispatching*, it remote-controls him towards a meaning chosen in advance (Barthes, 1977, p.40).

The power of images and moving images as well lies on the ability to persuade without using any form of ordinary language. Sometimes images offer multiple interpretations for a single shot. One best example that can be mentioned here is the painting of the surrealist René Magritte. The Belgian artist painted *La Trahison des Images* (The Treachery Images) in 1936. It is a painting about a smoker's pipe (in side-on view) with a subordinate text written in French '*Ceci n'est pas une pipe*' (This is not a pipe). The objective of René Magritte was to convey the meaning that images are merely representations of objects and cannot be considered more than that. Indeed, the indexical word 'this' can be seen as a key to the alternative interpretation of this painting: this [pipe] is not a pipe; this [image of a pipe] is not a pipe; this [painting] is not a pipe; this [sentence] is not a pipe; [this] this is not a pipe; [this] is not a pipe (Wilden, 1987, p.245). Therefore, the painted 'pipe' is just a representation and a picture of a pipe and not an actual pipe. It is a concept of a pipe and must remain a concept not a fact of 'smoker's pipe'.

Importantly, in identifying the real reference and resemblance of images, one must consider the context on which the image appears. The prominence of the context lies on limiting the circle of interpretation and indicating the cultural and social background of the image. Smith et al. (2005, pp.107-108) underline

In conclusion, pictures resemble their subjects better than words, but pictures don't necessarily resemble their subjects in all ways, and trying to identify which ways is difficult. It really depends on the picture. Sometimes shapes maybe important, but not always. One must consider the context of the picture, and knowing about context means drawing on background knowledge, which of course differs depending on the viewer. There is no "innocent eye".

In resemblance, the text creator selects an image in order to associate it with a particular meaning of his choice. This selection is not often meant to be the actual representation of objects. It can refer to an object at first sight, but not an identical reference to its nature and real meaning. The selection, moreover, can be motivated by some ideological intention which certainly will affect the conveyed meaning and limits the circle of interpretation. For these reasons and others, modern semioticians give much attention to the study of images' contexts and to their social and cultural references and background in order to reach an academic interpretation of the meanings of both, images and moving images.

One famous example that was illustrated by the pioneer of semiotics Umberto Eco is the notion of mirrors and their references. Actually, mirrors establish the limits between what is real, what is imaginary, and what is symbolic. According to Eco, the mirror is threshold-phenomenon marking the boundaries between the *imaginary* and the *symbolic*. When a child is between six and eight months old, at first he mistakes the image for reality, then he realises that it is just an image, and later still he understands that it is his image (Eco, 1986, p.203).

Thus, at an early age, one cannot distinguish between real, imaginary, and symbolic objects. However, modern television texts' creators tend to work on the very same conception of mirrors to insert their ideological intentions within their discourse on television. Receivers of such messages are strongly confronted by a complexity of composed visual texts that present imaginary and symbolic concepts as real and actual facts of the world outside.

3.1 Virtual Images and Signs in Television Discourse

The audience is also challenged by the dualism of reality and virtuality of representation. Here, images and moving images function in terms of description and explanation in addition to portrayal and representation. In semiotics, an image is called real when its composition is known first; when its context of use is familiar; and finally the reference to which it implies and represent is clearly stated. Virtual images, on the other hand, are the type of images that can be referred to as imaginary indication of rational and valid facts. Eco (1986, p.205) writes

We should question ourselves on the meaning of terms such as *virtual* and *real*. The real image in concave mirrors is actually unreal in terms of common sense, and is called real not only because the subject perceiving it may mistake it for a physical object but also because it may be projected on a screen, which is impossible with virtual images. As for the virtual image, it is so called because the observer perceives it as if it were inside the mirror, while, of course, the mirror has no 'inside'.

The use of virtual and real images and moving images in modern semiotics is believed to be functioning to effectively serve the intention of texts' creator. Semiotic elements where meaning is composed are believed to be structured in a particular manner to serve this intention. Signs, in this respect, have less credibility in the ultimate meaning of the whole image. The channel of transmission of meaning, furthermore, is less important as well.

The smoke-to-fire sign relationship, for instance, does not change whether or not the smoke is chemically produced or spoken about or portrayed by images. The relationship linking dots and dashes to the letters of the alphabet as codified by Morse code does not change according to whether the dots and dashes are conveyed by electric signals or tapped out by a prisoner against the wall of his cell (Eco, 1986, p.215). The relationship between signs and their signification does not matter as the ultimate meaning is clearly shown. Thus, modern television texts' creators tend to create their texts within this framework. The cause-effect relationship is rarely clarified and shown within texts, images, and even moving images in modern television discourse. The manipulation of meaning within this method of portrayal will be an easy task to accomplish. The process of interpretation by the audience will be also limited to already-established boundaries of understanding and diagnosis of the received discourse.

The examination of how the world is seen and understood is an important task in modern semiotic academic contributions. Distinct to anthropologists and behaviourists, for instance, semioticians tend to examine the link between internal conceptions of fact, beliefs, and knowledge to their external representations and depiction through objects and physical materials. Smith et al. (2005, p.99) argue

Behaviorists attempts to observe and measure the real world directly. Phenomenologists are exclusively interested in a person's introspective experience. Semioticians and rhetoricians try to understand the linkages between our internal world and the external world, and that linkage is necessary, they believe, because the external world is always mediated by our senses and our mind. Whereas rhetoricians have investigated how humans create and manipulate symbols in order to persuade other humans, semioticians have been more interested in how humans (and other animals) interpret all kinds of signs, including symbols, that were created by other people, as well as natural signs that may have resulted from plants, animals, or inorganic matter.

The main purpose of images is to represent the external world in a form of visual constituents. This, indeed, has been the main objective behind the academic studies in the field of semiotics. Both rhetoricians and semioticians, therefore, are concerned with how signs "mediate" between the external world and our internal "world", or how a sign "stands for" or "takes the place of" something from the real world in the mind of a person (Smith et al., 2005, p.99). However, modern television discourse tends to convert all imaginary objects and physical materials of the world into concrete and valid reality. Moreover, texts' creators manipulate these imaginary objects or perceptions and represent them as reliable facts. One prominent medium through which texts' creators adopt these methods is cinema and movies. Here, Deleuze (1985, p.25) admits

It is necessary to carry out a recapitulation of the images and signs in the cinema at this point. This is not merely a pause between the movement-image and another kind of image, but an opportunity to deal with the most pressing problem, that of the relations between cinema and language. In fact, the possibility of a semiology of the cinema seems to be dependent on these relations. Christian Metz has taken a number of precautions on this point. Instead of asking 'In what way is the cinema a language' (the famous universal language of humanity)?, he poses the question 'Under what conditions should cinema be considered as a language? And his reply is a double one, since, it points first to a fact, and then to an approximation. The historical fact is that cinema was constituted as such by becoming narrative, by presenting a story, and by rejecting its other possible directions.

Cinema is regarded a language that conveys meanings because it is narrative and it has a system of meaning composition. Semiotics is taken in cinematic studies as a main approach of analysis due to the variety of interpretations that it offers. In cinema, however, the sequences of images and even each image, a single shot, are assimilated to propositions or rather oral utterances: the shot will be considered as the smallest narrative utterance (Deleuze, 1985, p.25). Besides, if we ask what the function of the sign in relation to the image, it seems to be a cognitive one: not that the signs makes it object known; on the contrary, it presupposes knowledge of the object in another sign, but adds new elements of knowledge to it as a function of the interpretant (Deleuze, 1985, p.30). Thus, signs and images are considered the main components that make a visual unit meaningful and purposive.

Considerably, the smallest units of a visual message i.e. signs and codes; plus, images manifest in a form of moving images in cinematic discourse. It is through this movement that a film and cinematic products convey their meanings to the audience. Moving images can be defined as a set of visual single units that are combined into one meaningful and purposive unit that is immobile in terms of reference as well as signification. Colman (2011, pp.27-28) defines

In philosophy, movement has always occupied a central position, where the contrasting physics of something flowing is opposed to something being slowed down, diverted, striated or broken (as in thought, or life itself). Movement in the cinema is different from the kind of movement produced by any of the other arts. In general, if we think of movement and the cinema, we think of the term cinematography, which in technical terms is a consideration of the camera's ability to record kinetic activity. However, all things that produce images contain and produce movement-of a physical and or mental kind.

The concept of moving images, therefore, requires a specific method of analysis that is partially different to the analysis of single sign systems. The movement-image is a matter that is not linguistically formed, although it is semiotically, and constitutes the first dimension of semiotics (Deleuze, 1985, p.33). The activity and mobility of images makes meaning immobile as well, and the mental conceptions one can gets from such form of images is challenged to be changeable as well. Furthermore, moving images are usually accompanied with other meaning vehicles such as sounds and visual effects that, in turn, function as subordinate channels in the process of directing and framing meanings to serve particular intentions.

Television is best known for its diversity of depiction of images, moving images, and other types of visual messages. Producers of texts on television discourse tend to be selective in terms of what to portray and what to be the primary focus in order to efficiently succeed to convey their intentions. Moving images, in this respect, manifest as the central focus of texts' creators due to the fact of their power of persuasion. This form of images often appears on films, TV shows, advertisements, and sometimes even news. The main objective behind the over use of this form is their ability to transform personal perceptions, beliefs, and ideological opinions in an implicit manner to the audience. Smith et al. (2005, p.403) claims

Television's portrayal of events is governed by how the medium selects, emphasizes, and reconstructs the visual images that represent the original event. Furthermore, the variability in how different news sources select and reconstruct those images, can lead to differing interpretations of the event that is portrayed... The extent of television's influence on audiences' perceptions extends beyond what viewers see on their private 21-inch windows of the world.

Frequently, texts' creators select even their target audience that are meant to understand their ideological opinions and interact with them. Indeed, television is full of instances wherein portrayed images are presumed to be understood by everyone in the same way; however, sometimes producers miss the mark in creating clear visual messages for their viewers, particularly those who are less sophisticated (Smith et al. 2005, p.211). This opinion, however, is confirmed when considering the different debates and opinions that rise after watching films, TV shows, and even news.

Interestingly enough, in modern semiotics, and after considering the analysis of visual texts, semioticians prefer to address films as 'moving images' or 'sequential images' rather than 'film theory' or 'film studies'. The latter concepts are often adopted by media and film theorists in their analysis of films and all the details that go along with the process of filming and representation. Whereas painting is thought to rely upon a resemblance relation between the referent and its representation, the photographic arts, including cinema, are believed to sustain an identity relation between their referents and their representations (Carroll, 1996, p.37). This implies, however, that dealing with television and film discourse requires identifying precisely their referents in real life, in addition to prior knowledge about their social and cultural background.

Moving images are distinct to any other type of images that one attempts to analyse. For this reason, modern academic contributions to the field of visual and semiotic analysis tend to use the concept of ‘theorising moving image’. The term is used in modern semiotic analysis to indicate the examination and the study of films from a semiotic perspective. Several semioticians have used this concept to refer to films as a narrative language that has a system of signification and which is meant to be meaningful and purposive. Carroll (1996, p.1) confirms

The term ‘theorizing moving images’ is perhaps obscure and warrants some immediate comment. It is not just a fancy way of saying film theory. I prefer the idiom of *moving image* rather than *film* because I predict that what we call film and, for that matter, film history will, in generations to come, be seen as part of a larger continuous history that will not be restricted to things made only in the so-called medium of film, but, as well, will apply to things made in the media of video, TV, computer-generated imagery, and we know not what.

The main objective of film images and moving images is to depict what exists outside the TV screen without any ideological opinions and beliefs. This depiction is supposed to be unprejudiced and convey a valid and reliable representation of objects, individuals, and even beliefs and conceptions. Film images, in supposed contrast to all painting, represent things in a unique way - i.e. they represent things - which compels us to accept their referents as real (Carroll, 1996, p.45). In fact, the idea of representation on television discourse can be misleading sometimes. When a character X, for instance, represents person Y, it would be misleading to say that the real picture of Y is shown through character X. In this case, character X represents himself playing the role of Y and not his/her beliefs and own perceptions. Carroll (1996, pp.45-46) says

The first level of cinematic representation is *physical portrayal*. That is, every shot in a live-action photographic film physically portrays its model, a definite object, person or event that can be designated by a *singular* term... But physical portrayal is not the only mode of representation in film and photography. A film, for example, not only physically portrays its source - a particular person, place, thing, event or action - but it also *depicts* a class or collection of objects, designated by a *general* term.

When exposed to such representation on television, the audience will be challenged to distinguish between the physical and real representation characters play in the film he/she is watching. Manipulating images, therefore, will be an easy task to accomplish by texts’ creators.

3.2 *The Art of Portrayal*

In order to efficiently arrive at creating meaningful and purposive moving images, texts' creators pay much attention to the technical part of portrayal as well. The use of camera and the use mechanisms of movement as well are two main tools texts' creator employ to convey their messages. Actions that are filmed will be moving and so does the mental conceptions among the audience who, in turn, is psychologically and unconsciously compelled to interact with what he/she is being exposed to. Colman (2011, p.28) admits

When it comes to consideration of screen forms, the possibilities for movement are only bound by the degrees of creativity in relation to equipment and technical ability. The camera itself contains many mechanisms that move (whether digital or analogue): the lens focus must move and adjust itself; the camera may record movement between things; a camera may follow action very slowly or very rapidly; the camera's movements and effects can engage mental movement with very slight effort, creating sensorial, cognitive, intellectually, psychologically triggered neurological and physical movements - this is a 'properly cinematographic Cogito'.

Hence, it is the text creator that decides the type of interaction the audience is required to show after watching the film. Despite the main theme a film offers, images and moving images are the fundamental means to understand the ideas being conveyed by the creator of the text. A film may be comprised of multiple kinds of images, but has one type of image as its dominant one: active, perceptive or affective. Then the relations produced through each of these types of images from the impulse-image, the limits of the action-image in its crisis of movement (Colman, 2011, p.37).

Considering images and moving images as means to see and understand the world outside, the focus of television texts' creators is to use these images as a mean to convey their own intentions. Photographs (or films or videos) are *transparent*, and we see the world through them. Camera pictures are aids to vision, just as we look through transparent eyeglasses, telescopes, and microscopes in order to see things we would not be able to see with just our eyes (Wanton, 1984, p.251). Perceptions and knowledge taken from films must be identified as imaginary and symbolic ideas about the world and not as actual facts that determine the real conception of 'reality out there'. Before making judgemental opinions about a physical object or person shown on television and transform it into mental reality, the audience must interpret to main purpose behind portraying it the way it was exposed to him/her.

It is basically through the action of movement, however, that messages are delivered, as well as, meanings and perceptions are generated. Due to its power of persuasion, the movement image is excessively used to change the mental conceptions of the audience about different objects, persons, and even ideas and ideologies of the world outside. Like the system of language and its ability to convince, persuade, or vilify, moving images are taken by television texts' creators as a way to communicate visually with the audience and attempt to make his/her perceptions fit with what is being portrayed through this medium. Colman (2011, p.37) continues

Movement may have 'instants in time' but they are never immobile. The cinema 'immediately give us a movement-image', because the cinema has filmed movement-however imperceptible- it has filmed a duration. To think of an analogue state of projection is to miss the point of the movement image, as it reduces the cinema to its merely mechanical function, and ignores the release of images of time, no longer dependent upon a chronometric movement. Thus, for Deleuze, the cinema 'does not give us an image to which movement is added', rather: 'It does give us a section, but a section which is mobile, not an immobile section + abstract movement.

All these techniques, therefore, help to promote and reinforce the ideological intentions of texts' creators. Yet, such techniques are believed to be promoting also the association of film events, actions, and moving images with reality. When exposed to such forms of persuasion, the audience attempts to comprehend through establishing a link between television and his prior perceptions and knowledge of the world. The more film actions and images represent reality, the more audiences are meant to be strongly interacting and sometimes sympathising. We understand photographs and films by fitting them into our prior knowledge of genres, schemas, and other pre-existing categories. Viewing "traces" will inevitably be affected by own expectations and background experiences (Smith et al., 2005, pp.102-103).

Based on the context of use of moving images, furthermore, the audience is centred at a particular circle of interpretation which is already set by the creator of the text. The moment shown in the picture will evoke many ideas that are not shown. It may seem "easy" to "perceive" the "traces" of photographs and film, but our minds do not stop at that point; we inevitably make connections, and those connections lead to narrative content (Smith et al., 2005, pp.102-103). This, however, is meant to be functioning through several techniques that are given much attention by semioticians.

When the audience is exposed to films or meaningful moving image, they unconsciously tend to react and start to build opinions based on what they see. This reaction from the audience and their action to build consciousness, however, happen through five main features namely resemblance, imagination, ‘subject to the will’ feature, false beliefs, and prior experience. Wilkerson (1991, pp.153-154) states

Aspect-seeing has five main features. One, seeing aspects involves noticing resemblances. We see a dancer-aspect in the picture of Sandra (well know figure in dancing) by consciously focusing attention on a resemblance between the picture and a dancer. Two, seeing aspects is an imaginative activity. We visualize the scene of a dancer stretching even if the dancer is not present. Three, seeing aspect is subject to the will. We can try to see an aspect, and others can guide our efforts by drawing our attention to crucial parts of the picture; whereas with ordinary seeing we do not make an attempt to see what is in front of us. Four, seeing an aspect is detached from belief. We may see a swan-aspect in a cloud (or picture), yet we won’t believe that the cloud (or picture) is literally a swan. Five, seeing as aspect often involves definite experience, and one of them, the experience of suddenly noticing an aspect, or a change of aspect, is akin to experiencing a sudden dawning of understanding. At the end we make our perception of what we see.

In psychology, such aspects of seeing are referred to as illusive elements of perception. They are commonly used to change the conception of reality of the world outside; yet, promote hidden and ideological beliefs. This implementation of aspects of seeing makes the interpretation of images and moving images a difficult task to accomplish on the part of the audience. We do indeed read an image physically as well as mentally and psychologically, just as we read a page. The difference is that we know how to read a page - in English, from left to right and top to bottom - but we are seldom conscious of precisely how we read an image (Monaco, 2000, p.155). The difficulty lies on the complex structures that make an image or a moving image meaningful and purposive.

Indeed, film language is a very unique system of communication that requires much knowledge to be understood the exact way it is meant for. Any system of communication is a “language”; English, French, or Chinese is a “language system”. Cinema, therefore, may be a language of a sort, but it is not clearly a language system (Monaco, 2000, p.157). Elements of communication in film discourse are diverse and structured in a manner that direct towards a particular understanding of its meanings. The audience is led to interact with these elements based on texts’ creator intentions.

In this respect, the audience of films are required to be familiar with the variety of elements of representation that the film is based on. These elements can be social, cultural, or psychological. We tend to believe, mistakenly, that anyone can read a film. Anyone can *see* a film, it's true. But some people have learned to comprehend visual images - physiologically, ethnographically, and psychologically - with far more sophistication than have others. The observer is not simply a consumer, but an active-or potentially active- participant in the process (Monaco, 2000, p.157). However, the reception of images and moving images is not identical. Receivers of this form of communication are different; so will be their understanding. Hence, social, personal, and cultural aspects may influence the interpretation of visual texts and their signification. Monaco (2000, pp.152-153) confirms

Moreover, there are cultural differences in the perception of images. In one famous 1920s test, anthropologist William Hudson set out to examine whether rural Africans who had little contact with Western culture perceived depth in two-dimensional images the same way that Europeans do. He found, unequivocally, that they do not. Results varied- there were some individuals who responded in the Western manner to the test- but they were uniform over a broad cultural and sociological range. The conclusions that can be drawn from this seminal experiment and others that have followed are two: first, that every normal human being can perceive and identify a visual image; second, that even the simplest visual images are interpreted differently in different cultures. So we know that people must be "reading" these images. There is a process of intellection occurring-not necessarily consciously- when we observe an image, and it follows that we must, at some point, have learned how to do this.

Reading images and moving images on television discourse is a challenging task to the audience who are required to understand the real references of films and their narratives as distinct to what the text creator intend for them to understand. The better one reads an image, the more one understands it, the more power one has over it. The reader of a page invents the image, the reader of a film does not, yet both readers must work to interpret the signs they perceive in order to complete the process of intellection (Monaco, 2000, p.159). The interpretation of moving images on television discourse is a task every observer should accomplish to avoid being a subject to ideological intentions. The more work they do, the better the balance between observer and creator in the process; the better the balance, the more vital and resonant the work of art (Monaco, 2000, p.159). The process of structuring then reading images and moving images is a mutual path both texts' creators and audience share.

The understanding of films is actually the understanding of the function of moving images and their resemblance as well as representation of real objects, persons, or physical/mental items in reality. We understand a film not because we have knowledge of its system; rather, we achieve an understanding of its system because we understand the film. Put another way, it is not because the cinema is language that it can tell such fine stories, but rather it has become language because it has told such fine stories (Metz, 1974, p.47). It is, therefore, the system that moving images are structured on that makes films meaningful and purposive. For this reason, modern semioticians tend to associate films with 'science'. This type of science, as referred to by semioticians, makes meaning, generates ideas, and changes perceptions of the world. Monaco (2000, p.160) argues

It would seem that a real science of film, as in physics, would depend on our being able to define the smallest unit of construction. We can do that technically, at least for the image: it is the single frame. But this is certainly not the smallest unit of meaning. The fact is that film, unlike written or spoken language, is not composed of units as such, but is rather a continuum of meaning. A shot contains as much information as we want to read in it, and whatever units we define within the shot are arbitrary.

In the process of interpretation of films and their signification, the observer is required to deconstruct the moving image into its smallest units i.e. signs and shots in order to achieve a complete understanding of film references in real life. Therefore, film presents us with a language (of sorts) that; first, consists of short-circuit signs in which the signifier nearly equals the signified; and second, depends on a continuous, nondiscrete system in which we can't identify a basic unit and which therefore we can't describe quantitatively (Monaco, 2000, p.160). It is the smallest units of signs that make images and moving images that, in turn, make films and visual narratives.

The explanation of films is quite different from the explanation of any other system of communication whether written to spoken. A film is difficult to explain because it is easy to understand. "Doing film" is quite different from "doing English" (either writing or speaking). We can't modify the signs of cinema the way we can modify the words of language systems (Monaco, 2000, p.158). Analysing films, thus, involves examining the sign systems the way they were meant for and the way they were structured by their creators.

Furthermore, the language that films and cinema offer is quite unique. The smallest units cannot be changed; images form of manifestation cannot be treated off their context and their rudimentary reference the first time of their appearance. In cinema, an image of a rose is an image of a rose is an image of a rose-nothing more, nothing less. In English, a rose can be a rose, simply, but it can also be modified or confused with similar words: rose, rosier, rosiest, rise, risen, rows (ruse), arose, roselike, and so forth (Monaco, 2000, p.158). This system of communication, however, makes moving image on television discourse quite unique form of persuasion that texts' creators use to convey their ideological intentions. O'Halloran (2004, p.109) claims

The film medium parallels a significant dimension of our experience of the world: it involves sequences of change and repetition in the visual and auditory realm. Film, however, involves playing with time sequences in a two-dimensional frame to represent our three-dimensional lived-in material experience of the world where the faculties of hearing, sight, smell, taste, and touch are sources for sensory, and therefore semiotics input. Although images of instances frozen in time may become lodged within our consciousness, generally we do not make meaning from a series of snapshot images of the world, but rather our daily experience of the world is based on patterns of change; that is, meanings derived from systems in flux.

Through film shots and moving images, meanings and perceptions of the world are conveyed to the audience as 'reality out there'. The circle of further interpretations is limited by associated items such as sounds, music, and colours that define the meaning texts' creators aim to convey. Edgar-hunt, et al. (2010, p.118) assert

With very few exceptions, every film is made up of hundreds of different shots. Each one contributes a specific meaning to the film. Everything within the frame of the image is selected for its meaning, from the colour of an actress's dress to the pattern on the wallpaper. In addition, the distance, height and angle of the camera 'recording' what is in front of it. By its very action, the camera wrenches fragments of reality from their place in our world and translates them to celluloid or DV. It denatures changes and adds meaning to what is before it.

Film language has no distinctive grammar and its vocabulary is heavily reliant on context for its meaning. Every shot is chosen from an infinite number of possible framings, compositions and arrangements. When director and cinematographers shoot, they draw on their experience with images for their targets (Edgar-Hunt et al., 2010, p.118). Hence, it is through the variety of framings, compositions and arrangements that ideology is conveyed and perceptions of the world are distorted.

4. Multi-semiotic Analysis

Modern television discourse is best characterised by the continuous influx of visual texts that generate meaning and evoke audience's sympathy and interaction with their signification. In addition to basic semiotic analysis, the modern approach to visual texts' analysis which is known as 'multi-semiotic analysis' is believed to be more efficient in the process of the interpretation of signs, images, and moving images. Indeed, this approach involves the analysis and interpretation of visual texts with association to their subordinate smallest units such as codes, sounds, music, and visual effects in order to achieve a complete and accurate examination of television discourse.

Multi-semiotic analysis is a modern linguistic approach to the analysis of signs' network and the way they are consolidated to generate further meaning different from the original signs. In order to successfully arrive at an adequate academic interpretation of television visual texts, signs can no longer be taken separate from their linguistic network. Sounds, music, and visual effects, for instance, are regarded in multi-semiotics as linguistic sub-signs that affect the meaning and the interpretation of the original sign.

Recent television outputs tend to produce signs and moving images within a context that is composed mainly of codes, music, sounds, and visual effects. This context, however, is believed to be manipulating signs' initial system and mentally create new meaning of the first appearing sign. In return, the emerged hybrid signs are sometimes integrated and therefore the original meaning is entirely shaped. The image is characterised by *Polysemy* (literally: many "semes" or meaning), i.e. it shares with other signs, including linguistic signs, the property of being open to multiple significations (Stam et al., 1992, p.30). Thus, signs and moving images are no longer analysed separate from their context of use.

Similar to Multimodal Discourse Analysis which requires the application of several modes in the analysis of discourse meaning, Multi-semiotic Analysis also involves the manipulation of sign system's modes such as music, sounds, and visual effects in the analysis and interpretation of signs' signification. Within this framework, the analysis of the variety of modes as a single signification channel is often referred to in some linguistic sources as 'Multimodality'. Multimodality can be defined as the application of two or more modes in a single communicative act (Van Leeuwen & Kress, 2001, p.72).

The analysis of contemporary television and cinematic outputs highly requires the consideration and the application of modern approaches such as Multi-semiotic Analysis and Semiotic Multimodality in order to achieve valid and efficient interpretation of signs' meaning. However, Multimodality do not simply investigate the multimodal ways in which social actors (co) construct meaning, but [it] investigates how social actors with their everyday actions (co) produced identities - or rather identity elements - take on a durable aspect across time and space (Norris, 2011, p.24). It is through the application of similar approaches that signs' meaning and context can be spotlighted and understood.

The general focus using Multi-semiotic analysis is to identify how signs' context that is manifested in music, sounds, codes, and visual effects, for example, encode meanings that can affect the ultimate comprehension of what is being represented in television and cinematic outputs. Van Leeuwen & Kress (2001, p.2) claim

Instead we move towards a view of multimodality in which common semiotic principles operate in and across different modes, and in which it is therefore quite possible for music to encode action, or images to encode emotion. This move comes, on our part, not because we think we had it all wrong before and have now suddenly seen the light. It is because we want to create a theory of semiotics appropriate to contemporary semiotic practice.

Interactions and opinions upon modern television outputs are believed to be based on the potential of text creators to evoke audiences' emotions and sympathy through the manipulation of sign systems in order to serve their intended ideologies. Successful film-making involves keeping the audience "on track" and pointing them in the right direction throughout - steering their perception and focusing their attention, without seeming to do so (Edgar-hunt, 2010, p.22). The audience's focus goes often with the plot and the flow of actions. The composition of signs and the system of visual representation is not given much attention. Edgar-Hunt (2010, p.22) writes

An audience may not be able to dwell on every single frame of a film but it is extraordinary just how much and how quickly they can process what you give them. Having said this, cinematic images are extraordinary fleeting. A crucial plot point may occur in a split second. If you overload your audience with too much information, or it comes too quickly, they may single out and concentrate on the wrong thing - miss a crucial element of characterisation or miss a necessary stage in the narrative.

Hence, Multi-semiotic Analysis is regarded as a fundamental approach to analyse signs' system as a communicative act within a context. Music and sounds, codes and visual effects that appear with sings take the form of semiotic modes that generate meaning themselves; yet, contribute to alter the meaning of the original sign. Taking a dialogic approach to semiotics calls for attention to the range of semiotics that are present and consequential in interactions rather than taking single mode analyses (of talk, of writing, of gesture, of visual image) as autonomous communicative domains (Prior & Hengst, 2010, pp. 6-7). Every audiovisual unit that appear with sings has to be taken as an ideological act of communication.

4.1 The Manipulation of Semiotic Resources

Arguably, television is the adequate medium to integrate all modes and smallest semiotic units in order to manipulate the meaning of the primary appearing sign and create a channel of ideological intentions. Allen (1992, p.45) confirms

Because semiotics recognises the role of combination in all verbal and visual sign production - including aesthetic production - it tends to take a less condemning view of television and therefore may have more to say about TV as a communication system than have more traditional approaches in the humanities, which tend to dismiss TV as a vulgarity. Other kinds of performances that rely on just one channel at a time (music only, or images only, or printed words only) enjoy a higher and more serious aesthetic status.

Subsequently, text creators often manipulate the meaning of the original sign by deliberately misemploying the denotative and connotative meanings of signs and words. It is well known that images already are combinations of several different signs at once and involve a complex set of denotations and connotations (Allen, 1992, p.43). Thus, the ultimate interpretation of the sign will certainly match up with the first misemployed denotative and connotative meanings. Besides, if we use the frame as the smallest unit of meaning, we ignore the sounds track, for instance, where 1/30 second would not necessarily capture a meaningful sound and where speech, sound effects, and music may be occurring simultaneously (Allen, 1992, p.43). All units that make the meaning of the sign are meant to be taken as one channel of sign system. Excluding any unit can affect the process of the interpretation of signs as they will be taken out of their context of use. Thus, this model grants analysts the ability to analyse signs within their context.

As a matter of fact, television and cinematic linguistic discourses are primarily created within a visual framework i.e. they cannot be dealt with as separate from this framework that tend to establish the context of any attempt of interpretation. Previous tendencies to analyse television and cinematic discourses have mainly focused on either the linguistic or non-linguistic aspects of these discourses. However, modern studies in media and communication attempt to give much attention to both aspects as one complex communicative act. Marshall & Werndly (2002, p.36) argue

We must take account of the fact that language in television is usually meant to be understood in conjunction with images. Our location of meaning in a television text is dependent on visual signifiers and non-linguistic sound, like music, in interaction with language. It must also be remembered that language on television is usually spoken, whether as dramatic dialogue, informative direct address, or “chat”. In every television text, then, signification is complex. There are particular features of signification which characterise different kinds of television texts. For instance, domestic dramas tend to use more close-up camera shots. This is because these dramas are concerned with relationships between people and the close-up is a conventional way of signifying intimacy, human feeling, and the details of non-verbal communication.

Interactions and feedback upon such complexity composition of television texts on the part of audience can transform their meanings into social realities. It is well known that drama series, for instance, might be unreal scenarios based on unreal events. However, the manner of depiction and representation of the story, as well as, characters and events evoke audiences’ sympathy with the work. Several racial groups, for example, have been the target of racial profiling and discrimination due to negative portrayal of their characters in such television outputs.

Importantly, several television outputs such as entertainment TV shows and television quiz shows can be understood merely through the understanding of the conjunction between linguistic and non-linguistic representation tools that determine their ultimate meanings. Marshall & Werndly (2002, p.37) continue

In a typical scene from a television quiz show, we can see that its meaning relies on images and sound as well as language. We make meanings from visual cues; for instance we watch the close-ups as the camera lingers on the contestant’s face or nervous hand movements, or on the question master’s expression, in order to fully engage with each moment and to read the way in which the game is moving.

Text creators in television quiz shows, for instance, meant for their text to be represented the way it was i.e. in conjunction with other semiotic resources. The aim is to provide more enthusiasm and call for more audiences' harmony with the show, sometimes to deliver ideological messages as a mere statements of fact. The analysis of any semiotic resource as an isolated unit containing meaning will not match up with the intended meaning that is included in the entire sign system. Every semiotic unit that carries meaning must be analysed in conjunction with the unit that precedes or comes after. O'Halloran (2004, p.229) confirms

However, it is important to remember that each semiotic resource (language, visual images, mathematical symbolism, gesture for example) has evolved to be used *in conjunction* with other semiotic resources, and this rather obvious but often neglected fact has serious implications for the way we view the functions and resulting grammatical and discourse systems of each resource. Examining one semiotic resource in isolation, for example language, results in an impoverished view of how that resource is organised for meaning. The grammatical and discourse systems of each semiotic resource need to be considered in relation to how they are organised to interact with systems in other semiotic resources to accomplish particular functions within the whole realm of what can be achieved semiotically.

Broadly speaking, Multi-semiotic Analysis main interest is to analyse all semiotic resources and meaning vehicles within signs' system as one channel of discourse. In this age of the multimedia, there is an increasing awareness that the meaning is rarely made with language alone. We live in a multimodal society which makes meaning through the co-deployment of a combination of semiotic resources. Visual images, gestures and sounds often accompany the linguistic semiotic resource in semiosis (O'Halloran, 2004, p.220). Hence, linguistic resources, when integrated with visual signs, can be regarded as a validation of the meaning that appears first when spotlighted by the eye.

As more technologies are used in the production of television and cinematic outputs, Multi-semiotic Analysis becomes the most valid approach to decode meaning and reveal the ideological intentions that rely behind their linguistic and non-linguistic discourses. Academic disciplines that focus on mono-modality, such as that of linguistics, must come into dialogue with other fields of research, for instance, visual communication studies and media studies, to facilitate the interdisciplinary nature of multimodal research (O'Halloran, 2004, p.220).

4.2 The Mechanism of Multi-semiotic Analysis

Filmmakers often use several techniques in order to combine all semiotic resources and modes into a single channel of signification. Therefore, they produce one sign system composed of a variety of semiotic units. Multi-semiotic Analysis main interest, then, is to examine the combination of these units and the conjunction they make so that the final interpretation of signs is derived based on this channel of signification.

The first technique is referred to as 'Metonymy'. It is similar to the semantic meaning of metonymy in using close words' meaning to invoke ideas and objects. However, in film and media studies, metonymy involves the invocation of a concept, idea, or object by the trigger of an associated detail. The cloud invokes and triggers off the notion of rain for instance. Therefore, every single visual sign in television and cinematic discourse has to be associated to its context of use in order to decode the appropriate meaning.

Metonymy is based on juxtaposition and tangency as distinct to metaphor which requires imagination. In film, metonymy can be applied to an object that is visibly present but which represents another object or subject to which it is related but which is absent (Hayward, 1996, p.217). Hence, it is not necessary for filmmakers using this technique to represent characters, for instance, as it is possible for them to mentally convince the audience about their presence. In order to reinforce this mental persuasion, filmmakers also use synecdoche; where a part can represent the whole and the whole stands for the part. Synecdoche is a form of metonymy in which a part stands for the whole or vice versa. A policeman is "the law"; London is "the smoke"; workers are sometimes called "hands" (Chandler, 2007, pp.132-133).

The use of metonymy and synecdoche in television and cinematic discourse can challenge the reliability of this discourse being representing 'reality out there'. Instead, it might confirm that much of represented ideas, concepts, and objects are 'studios production' facts and can be related to drama only. Many of the old clichés of Hollywood are synecdochic (close shots of marching feet to represent an army) and metonymic (the falling calendar pages, the driving wheels of the railroad engine) (Monaco, 1981, p.136). Using such representation technique confirms the attempt of filmmakers to evoke the audience's mental perception of objects and subjects without observing them directly.

Indeed, many shots, speeches, scenes and narratives in television texts are both metaphorical, in that they represent something else, and metonymical, in that they are a condensation, or shorthand version, of something (Marshall & Werndly, 2002, p.35). This, in fact, can be seen in much of moving images and film sequences that attempt to represent something quickly. Text creators choose to use both metonymy and metaphor in order to transform the intended meaning behind the chosen scene.

The second technique that text creators and filmmakers use in the network of signs' combination is the sound. In fact, sounds in television and cinematic discourse can be manifested as music or sound effects used in parallel with signs and codes to deliver intended meanings. Combined with visual signs, sounds and music affect directly the interpretation of television and cinematic discourse. In some semiotics academic references, all semiotic resources, semiotic modes and units are referred to as channels of information. Monaco (2000, p.212) claims

While the fact of the image is a disadvantage of a kind in terms of point of view in film narrative, the fact of sound - its ever-presence - is a distinct advantage. Christian Metz identifies five channels of information in film. (1) the visual image; (2) print and other graphics; (3) speech; (4) music; and (5) noise (sound effect). Interestingly, the majority of these channels are auditory rather than visual. Examining these channels with regard to the manner in which they communicate, we discover that only two of them are continuous - the first and the fifth. The other three are intermittent - they are switched on and off - and it is easy to conceive of a film without either print, speech, or music.

Taking into account that three of these five channels are auditory, the context of visual signs in television and cinematic discourse, therefore, can be referred to as a physical context that is activate mentally on the consciousness of the audiences. Sometimes, sounds and music can function as a symbol semiotic resource. A symbol, in semiotics, is one type of signs that can be shared and learned between members of the same cultural background. As a general rule, media themselves are only messengers; the media provide a context for systematic delivery that is secondary to the messages that appear to make sense on their own. The nature of the media affects the message because each medium embodies a distinct symbolic system of expression (Gaines, 2010, p.12). Therefore, media, in this context, offers two levels of meaning: the meaning of the message and the symbolic meaning that is delivered to the audience.

The number of symbols that text creators and filmmakers use in one channel of discourse might completely shape the meaning of this discourse. In semiotic terms, we are confronted with a sign process in which a symbol is used as a symbol. Like when we hear the sound of a cymbal in a symphony, our attention is drawn to the meanings of symbols rather than the processes that produce them (Gaines, 2010, p.12). Like moving images and signs, symbols and sounds are continuous in terms of the on-going flow of their meanings and affect on the audience's perception of the discourse.

Music and sound effects in cinematic discourse have an important role in changing and adjusting the meaning of the moving images in order to serve previously intended messages. A normal visual scene might have a specific meaning; but when music and sound effects are added, the meaning goes to another different angle. Hence, the final interpretation is based on all semiotic recourses represented by moving images and music and sound effects. Carroll (1996, p.139) clarifies

The music modifies the movie. The music possesses certain expressive qualities which are introduced to modify or to characterise onscreen persons and objects, actions and events, scenes and sequences. To use a crude analogy, one which must be eventually abandoned, the visual track is to a noun as the music is to an adjective, or alternatively, the visuals are to verbs as the music is to adverbs. Just as adjectives and adverbs characterise, modify and enrich the nouns and verbs to which they are attached, modifying music serves to add *further* characterisation to the scenes it embellishes. This is a very pervasive use of movie music.

In addition to modifying the meaning of movies and adjusting the visual signs to serve particular intended messages, music and sounds effects have further functions that contribute to completely shape the sign system and the network of signification. There are, of course, many different functions that music can perform in relation to movies. Aaron Copland suggested five broad functions: creating atmosphere; underlining the psychological states of characters; providing neutral background filler; building a sense of continuity; sustaining tension and then rounding it off with a sense of closure (Carroll, 1996, p.139). Music is used primary to mental manipulation of signs' signification and trigger off the recall for sympathy among audience. It is used in several occasions to describe the psychological status of characters that, in return, will call for either sympathy or hostility among the audience. It is, then, the music that sometimes determines the interpretation of signs.

Furthermore, music and sounds effects are included within the chain of signification in television and cinematic discourse to represent and characters objects by themselves. The music then modifies or characterises what the scene is about in terms of some expressive quality. In a manner of speaking, the music tells us something, of an emotive significance, about what the scene is about; the music supplies us with, so to say, a description (or presentation) of the emotive properties the film attaches to the referents of the scene (Carroll, 1996, p.142). Without music and sound effects, the multimodality of signs' system will be deficient.

The third technique that is strongly used in the process of combination of the variety of semiotic resources is the manipulation of codes. Indeed, the central concerns of semiotics may be stated simply. They are two: the relationship between a sign and its meaning; and the way signs are combined into codes (Fiske & Hartley, 1978, p.22). The main objective behind all television and cinematic discourses is to deliver appropriately certain messages and beliefs without being subjective; instead, make the code seems like an actual portrayal of 'reality out there'. Monaco (2000, pp.175-176) underlines

The structure of cinema is defined by the codes in which it operates and the codes that operate within it. Codes are critical constructions - systems of logical relationship - derived after the fact of film. They are not pre-existing laws that the film maker consciously observes. A great variety of codes combine to form the medium in which film expresses meaning. There are culturally derived codes - those that exist outside film and that filmmakers simply reproduce (the way people eat, for example). There are a number of codes that cinema shares with the other arts (for instance, gesture, which is a code of theatre as well as film). And there are those codes that are unique to cinema. (Montage is the prime example).

Importantly, codes are often used indirectly and difficult to be spotlighted, sometimes even by the text creators and filmmakers. A code can also be hidden or largely unnoticed, even by the people using the code. That's how grammar operates as the background of language. Another example of a hidden code in a visual area is the film code that governs shots, camera direction, movement, and editing (Smith et al., 2005, p.236). Hence, all semiotic resources that are used in creating visual signs are regarded as codes in one way or another. Different kinds of shots (close-ups, reaction shots, etc) have different meanings. Photographers and film and TV directors intuitively understand this "language of film" and use it deliberately to convey meaning separate from the words (Smith et al., 2005, p.236).

As a matter of fact, the ultimate objective of semioticians using the multimodality process of analysis is to examine the meaning generated from the combination of codes as well. The goal of a semiotic analysis of sign systems is focused on interpreting the interplay of a multiplicity of codes. In other words, the process of signification, or semiotic interpretation, involves the deconstruction of the various sign systems and layers of codes that are operating in a message (picture, image, etc) (Smith et al., 2005, p.238). The process of the combination of codes analysis is set as one of the main goals that modern semiotics emphasises in the analysis of television and cinematic discourses.

Last but not least, the manipulative use of ‘*Mise-en-scène*’ technique is one that characterises most of contemporary television and cinematic outputs. This technique is strongly related to what is known to filmmakers as ‘*Montage*’. Literally, it is the roughly insertion of actions, dialogues, and events into a single scene. Both techniques *mise-en-scène* and *montage* are often used interchangeably. Indeed, three questions confront the filmmaker: what to shoot? How to shoot it? How to present the shot? The domain of the first two questions is *mise-en-scène*, that of the last, *montage*. *Mise-en-scène* is often regarded as static, *montage* as dynamic. This is not the case. Because we read the shot, we are actively involved with it (Monaco, 2000, p.179). Once this technique is involved in the sign system, the rest of semiotic resources like music and sound effects will be serving it. Monaco (2000, pp.207-208) writes

Most films, like most novels, are told from an omniscient point of view. We see and hear whatever the author wants us to see and hear. But when we come to the first-person mode - which has proved so useful in prose fiction because of the resonances that can be developed between events and the character or persona of the narrator who perceives them - problems arise in film. It's easy enough to allow a film character to narrate the story. The difficulty is that we see what is happening as well as hear it. In the novel, in effect, we only hear it.

Reading a shot critically by the audience, however, becomes a challenging task to be accomplished. Every single sign in the scene is meant to be transformed into a code; therefore, its meaning is completely shaped so to cope with the intended message behind the code. The codes of *mise-en-scène* are the tools with which the filmmaker alters and modifies our reading of the shot (Monaco, 2000, p.179). Hence, we decode images by interpreting clues to intended, unintended, and even merely suggested meanings (Sturken & Cartwright, 2001, p.26). Thus, it is the conjunction between codes and signs that mostly determine the interpretation of cinematic discourses.

In addition to Multi-semiotic Analysis, all the techniques that are used to manipulate the sign system and combine all semiotic resources into a single channel of discourse are referred to in various semiotic references as 'Intertextuality'. As a matter of fact, each text exists within a vast 'society of texts' in various genres and media; no text is an island entire of itself (Chandler, 2007, p.197). Intertextuality emphasises the conjunction of signs and images with texts rather than with the semiotic resources that manifest as semiotic units such as music and sound effects.

In effect, within the framework of Post structuralism theories, the semiotician Julia Kristeva suggested the notion of 'Intertextuality' in Semiotics. Here, media texts are seen as existing in relation to others. Meaning is generated primarily based on the incorporation between texts and not on the objectives of its creator. In fact, texts function in terms of two axes: a *horizontal axis* connecting the author and reader of a text, and *vertical axis*, which connects the text to other texts (Kristeva, 1980, p.69). The function of texts within the sign system is not merely limited to carry meaning but also to allow the combination of linguistic and non-linguistic resources. One crucial form of intertextuality is referred to as 'Intratextuality'. Chandler (2007, pp.203-204) admits

While the term intertextuality would normally be used to refer to allusions to other texts, a related kind of allusion is what might be called 'intratextuality' - involving internal relations within the text. Within a single code (e.g. a photographic code) these would be simply syntagmatic relationships (e.g. the relationship of the image of one person to another within the same photograph). However, a text may involve several codes: a newspaper photograph, for instance, may have a caption. Indeed, such an example serves to remind us that what we may choose to regard as discrete 'text' for analysis lacks clear-cut boundaries: the notion of intertextuality emphasises that texts have contexts.

Similar to Multimodality and to Multi-semiotic Analysis, intertextuality emphasises the examination of any linguistic or non-linguistic unit that contribute to alter the meaning of the sign system. For modern semioticians, the study of intertextuality is no longer traditional. Rather, the codes whose origins are lost make [it] possible [for] the signifying practices of later texts (Culler, 1981, p.103). Taking into account the main principles of intertextuality, Multimodality, and Multi-semiotic Analysis, a well effective interpretation of the sign system meaning and implication is believed to be achieved.

Modern academic contributions in the field of television and cinematic discourse interpretation attempt to examine the meaning of sign system in relation to all linguistic and non-linguistic units that are combined within this system. A particular attention, however, is given to the notion of ‘moving images’ where the motion of signs in conjunction with codes, music and sound effects, for instance, can be clearly spotlighted. Edgar-hunt (2010, p.22) argues

Technically speaking, a ‘motion picture’ is in fact a sequence of individual pictures, but it is *experienced* quite differently - as a steady stream of sensation. A movie is a vast outpouring of signs. The filmmaker’s task is to control and channel this flow of information in order to create the desired illusion and shape the audience’s experience of it. It is a game of consequences - is I show them *this*; they will think or feel *that*. The way in which you craft and organise your film’s signs will determine the reality and meaning an audience will attribute to them.

Consequently, signs are rarely seen in isolation. They usually appear with other signs and are organised in particular ways to communicate meaning (Marshall & Werndly, 2002, p.22). It is the entire sign system’s signification that determines the final interpretation of all signs and semiotic units that are included within it. Importantly, television and cinematic texts’ creators as well as filmmakers attempt to generate their outputs with previous expectations that audiences’ reactions will match up with their intended meanings. Pure linguistic texts would be less reliable to serve their intended messages and ideologies. Hence, contemporary cinematic and television outputs tend to include a variety of semiotic resources in order to allow their texts to be more reliable to the audience. Thus, Multi-semiotic Analysis stands out to be the most appropriate approach to examine the complexity of such texts.

Conclusion

This chapter has initially discussed the basic concepts and notions of Semiotics and Semiotic Analysis based mainly on the theories of Roland Barthes and Umberto Eco. Evidently, Semiotics fundamental concepts are traced back to the academic contributions of Ferdinand De Saussure and Charles Sanders Peirce. Both scholars' central views and works were recognised especially when accounting for the roots of Semiotic Analysis. Likewise, denotative and connotative meanings have been considered as two crucial aspects that modern semioticians use in their academic references. Several works have adopted both meanings as an approach to analyse visual texts and account for their intended meanings and messages. A great deal of attention, furthermore, has been give to the notion of 'moving images' as it is believed to be characterising the outputs of contemporary television and cinematic discourse. This chapter has been concluded by an account for a modern approach known as 'Multi-semiotic Analysis', which is used to examine the channel of signification as being in conjunction with images, codes, music and sounds effects. This conjunction, however, involves that interpretation of all these semiotic resources as a single sign system. Interestingly enough, the complex channel of signification that is composed of a variety of semiotic units is regarded in contemporary television and cinematic discourse to be functioning as an intended ideology generated by texts' creator and filmmakers. The next chapter of this dissertation will account for the mediation of ideology in contemporary television discourse. The ultimate objective is to examine the way this ideology is considered as 'reality out there'; yet, to explore the way it is conceived as social consciousness among the audience.

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Chapter Two

Chapter Two: The Mediation of Ideology in Television Discourse

Introduction

Contemporary television and cinematic discourses are characterised by their extensive mediation of ideological beliefs and meanings that strongly contribute to alter the perception of ‘reality’ among the audiences who, in return, attempt to interact with these meanings and beliefs as a form of ‘social consciousness’. This ideological discourse, however, is used to in different other forms and is intended to be rationally persuasive in order to serve already-established intentions set by text creators and filmmakers.

The initial section of this chapter will discuss the concept of ideology and the different forms of persuasion that characterise its use in contemporary television and cinematic discourses. Basically, ideology manifests as a systematic and manipulative use of ideas and beliefs among a dominant group in a society. Yet, it reinforces already-established perceptions of the world set by hegemonic television as well as by the social, political, and cultural institutions. Hence, the second section of this chapter will discuss the notion of ‘reality’ as it is depicted in television. Indeed, a variety of linguistic and non-linguistic channels through which ‘reality’ is delivered to the audience as ‘false consciousness’ will be discussed in this section.

The relationship between television and social consciousness will be the central focus of the third section of this chapter. Here, television and cinematic texts and visual signs are considered to be the prominent and direct motivations to shape social consciousness and beliefs among the audiences. The final section of this chapter will be devoted to the discussion of ideology and power in the American mind, furthermore, to examine the extent to which dominant ideologies and doctrines are spread through the use of television and cinematic discourse.

1. Ideology and Forms of Persuasion

The process of ideological mediation of texts and visual signs in contemporary television and cinematic discourse is recently regarded to be motivated by various techniques and methods that in return manifest as forms of persuasion. The concept of 'ideology' was excessively discussed by several philosophers, linguists, and media studies theorists who tend to associate the term with dominant power and hegemonic agendas that in modern world manifest in Western governments and societies.

Indeed, the examination of the concept of 'mediation' has been the central focus of modern semioticians and researchers in media texts analysis. Mediation in its most basic definition is the mechanism of meaning motion across texts and visual signs. It is used to transform and to promote ideological ideas and beliefs across television. Furthermore, mediation involves also the conjunction of different visual resources into one meaningful unit of representation. Thus, it can be seen in 'Intertextuality' and 'Multimodality' approaches to meaning generation in television discourse. Silverstone (1999, p.13) claims

Mediation involves the movement of meaning from one text to another, from one discourse to another, from one event to another. It involves the constant transformation of meanings, both large scale and small, significant and insignificant, as media texts and texts about media circulate in writing, in speech and audiovisual forms, and as we, individually and collectively, directly and indirectly, contribute to their production...Mediated meanings circulate in primary and secondary texts, through endless intertextualities, in parody and pastiche, in constant replay, and in the interminable discourses, both off-screen and on-screen, in which we as producers and consumers act and interact, urgently seeking to make sense of the world.

Mediation, then involves the circulation of discourse and signs' meaning through a variety of channels in order to mentally activate particular perceptions and beliefs among the audiences. Furthermore, mediation is regarded to be mutually constructed both by texts' creators and texts receivers. Occasionally, television texts are meant to be consumed as entertainment products such as comedy shows; yet, they are perceived by the audience as social realities about persons and objects. However, when this technique is used to produce ideological texts, the meaning and the implication of the primary discourse is completely changed. Here, the technique is used as a process to impose dominant ideas and beliefs as 'ideology'.

1.1 The Modern Function of Ideology

Modern conception of ideology can be traced back to the works of the German philosopher Karl Marx and to the academic contributions of Antonio Gramsci, Michel Foucault, Gilles Deleuze, and Louis Althusser that, in return, have marked the contemporary use of the term. Ideology has been processed initially as a type of political, social, and cultural dominance of decision makers over the working class and the majority of individuals that make a society. Remarkably, the term has been also explored by linguists and media studies theorists who tend to associate it with modern media paradigms of representation. Turner (2003, p.19) argues

Ideology, in earlier Marxist formulations, had been seen as a kind of veil over the eye of the working class, the filter that screened out or disguised their ‘real’ relations to the world around them. The function of ideology was to construct a ‘false consciousness’ of the self and of one’s relation to history. Althusser’s work marks a conclusion break with this way of conceptualising the term. Just as Saussure has argues that language provides us with access to a *version* of reality, rather than to *the* reality. Althusser’s definition sees ideology not as false but as a conceptual framework ‘through which men interpret, make sense of, experience and “live” the material conditions in which they find themselves. Ideology forms and shapes our consciousness of reality. For good or ill, the world it constructs is the one we will always inhabit.

Clearly, recent academic contributions tend to see ideology as representing only a version of reality that aims to shape the consciousness of the audience. It is a systematic body of ideas, attitudes, values and perceptions. It is also the collective views, attitudes, positions and dogmas of a societal group. Ideology is both specific and general (Edgar-hunt, 2010, p.96). However, television provides ideology creators with more power to insert their beliefs and ideas implicitly. Ideology is seen and unseen. It can be conscious, but is more often unconscious. It is pervasive and impacts on every aspect of human existence (Edgar-hunt, 2010, p.96).

The representation of the world as depicted on television is substantially associated with the perceptions of a dominant group. In this respect, ideology can be seen as the representation of the world held by the dominant group in the society, and is also the rationale which guides their everyday actions. It is a representation that accords with the interests of that group and that emanates from the perspective of that group (Miller & Tilley, 1984, p.10). Ideology, therefore, has the power to legitimise particular dominant group conceptions of the world.

In association with semiotics and media studies, the concept of ideology is examined based on visual discourse's connotations. Visual signs and texts can infer a systematic chain of completely ideological discourses that position the audience within a limited circle of interpretation. The perception of the world becomes entirely dependent to texts' creators and filmmakers. Ideology is a doctrine, a composite of ideas, beliefs, concepts, and so on, destined to convince us of its 'truth', yet actually serving some unavowed particular power interest (Zizek, 1994, p.10). This doctrine, however, has several other functions. Eagleton (1991, p.1) admits

Ideology can be defined as: (1) the process of production of meanings, signs and values in social life; (2) a body of ideas characteristic of a particular social group or class; ideas which help to legitimate a dominant political power; (4) systematically distorted communication which offers a position for a subject; (5) forms of thought motivated by social interests.

Yet, all these functions aim to associate the audience within a distorted version of reality that is, in return, nominated as a 'social consciousness'. Importantly, we can define as ideological any basic pattern of meaning or frame of interpretation bearing on or involved in (an) aspect(s) of social 'reality' felt to be commonsensical, and often functioning in a normative way (Verschueren, 2012, p.10). The examination of the relationship between ideology, reality, and social consciousness has been given much attention by researchers in modern television and media studies. However, the question of ideology as a merely academic discipline arises due to the fact that it is widely seen as a conceptual framework. Verschueren (2012, p.7) continues

Ideology is no longer an academic discipline, but rather an object of investigation. It is related to *ideas, beliefs, and opinions*, but this relationship is not a straightforward one. Ideas, beliefs and opinions, as such, do not make ideology. Simplifying a bit, they are merely 'contents of thinking', whereas *ideology* is associated with *underlying patterns of meaning, frames of interpretation, world views, or forms of everyday thinking and explanation*.

Nevertheless, ideology is the framework that governs all sets of ideas, beliefs, and opinions that affect visions of the world. Moreover, audiences' continuous display to ideological discourses either on television programmes or cinematic texts can influence their way of thinking and processing of different facts about the world and adequate realities.

As a matter of fact, contemporary television and cinematic discourses tend to promote ‘false consciousness’ and ‘version of reality’ among the audience in a remarkable manner. Occasionally, and according to a number of researchers, ideology is in itself considered as ‘false consciousness’ and ‘false representation of the world’ due to the fact that it positions the audience with deliberate perceptions of the world. Thus, ideology is often characterised as false consciousness or an imagined representation of the real conditions of existence; the position from which this falseness is apprehended is that of critique and stands outside ideology (Mills, 1997, pp. 32-33).

In this respect, ideology, also, provides a profound understanding of culture and social values. Ideology does not only produce our culture, but it produces our consciousness of ourselves (Turner, 2003, p.20). Different ideological ideas and beliefs that are extracted from television and cinematic discourses are defined as new cultural beliefs by members of a society. These beliefs, however, can contribute to construct new ideologies; thus, the process can be endless. People are not only influenced by ideology but they actually construct it in what they say, and in way that is most likely to persuade others to comply it (Widdowson, 2007, pp. 70-71). Thus, dominant ideas and beliefs will continue to manifest ‘social realities’.

A further discussion of the concept of ideology attempts to associate it with practice and overpass the conception of constancy. Here, the conceptual framework is regarded to be promoting also, practical moves and procedures the very similar way as an empirical science. Fiske (1990, p.172). attests

Ideology, then, in this third use, is not a static set of values and ways of seeing, but a practice. Ideology constitutes me a particular member of my western science - based culture by the very fact that I am able to use and respond appropriately to signs, connotations, and myths. In participating in the signifying practice of my culture, I am the means by which ideology maintains itself. The meanings I find in a sign derive from the ideology within which the sign and I exist: by finding these meanings, I define myself in relation to the ideology and in relation to my society.

Indeed, much of the modern Western and especially American audiences’ perceptions and views of the world are directly extracted from the ideological representations in television and cinematic discourses. Cultural beliefs as well are spread based on what is deliberately portrayed in American TV screens. For these reasons, the American versions of reality are always put into question.

Within the process of mediating ideology in television and cinematic discourses, texts' creators and filmmaker use different forms of persuasion in order to realise a variety of purposes. Basically, these forms can manifest as cinematic techniques and methods that are associated to discourse channels and units of signification. The aim, therefore, is to present a rationally persuasive discourse to the audiences that can be consumed as 'reality out there'.

In effect, texts' creators and filmmakers attempt, also, to shape the perception of the past and s distort the cultural heritage of a target group. This is successfully realised through the description of reality and raw facts as 'mere fiction and drama'. Cinematic techniques such as 'Montage' and 'mise-en-scène' are implied in order to serve these purposes.

The conception of 'fictional ideology' becomes an important aspect to examine the way ideology alters raw facts into cinematic and television stories. Importantly, the ideological fiction that is represented to the audience is portrayed as a form of 'Aesthetic' representation, not as 'ideological'. Cartmell et al.; 2001, p.1) explain

Aesthetics and ideology shape our perception of the past, and transform raw facts into stories with causation and meaning. Historians, and historically minded critics, have little choice but to draw more or less consciously on the methods of fiction as well as science. At the same time, the understanding of the past by non-historians - 'ordinary people' if you like - is pre determined by its representation in film and fiction: The French Revolution is inextricable from *A Tale of Two Cities*, the Vietnam War from *Apocalypse Now* (1979). Oscar Wilde remarked that there was no fog in London till the Impressionists painted it. In the same spirit we might say that history is the invention of creative artists' as much as objective record of true events.

The use of fiction as ideological representation, furthermore, challenges the reliability of all historical facts that are transformed to the audience via television or cinematic discourses. It is true, however, that the depiction of history and cultural heritage on television and cinema contribute to the recognition of facts and events. Still, the perspectives and the preconceived notions through which these facts and events are portrayed can transform them into mere ideological discourses with vilification purposes. Modern representation of Arabs, Muslims, and Eastern religions, societies, and culture is a perfect example of this manipulative usage of television and cinema to serve preconceived ideological notions.

The most noticeable process where the distortion of historical raw facts and cultural heritage can be spotlighted is through films and fiction. These two mediums of representation attempt to cut the entire raw stories and transform only parts of what ‘really’ happened. The use of the techniques such as ‘montage’ and ‘mise-en-scène’ can assist a successful realisation of this purpose. In its most basic usage, the technique of montage involves the editing of film or fiction story to adjust with plot as well as with the flow of drama.

The ideological representation on television and cinematic discourses is not only based on visual signs and semiotic resources. The structure of language itself i.e. the linguistic units of meaning generation are involved within this process. However, the structure of language is completely attached to social practices as well as to discourse apparatus that ultimately indicate the expansion of social beliefs and values. Ideologies must be examined not only in language and representation, but also in their material forms - the institutions and social practices through which we organise and live our lives (Turner, 2003, p.19). Audiences cannot be disconnected from their social and cultural contexts. Eagleton (1991, p.28) advocates

It is possible to define ideology in roughly six different ways, in a progressive sharpening of focus. We can mean by it, first, the general material process of production of ideas, beliefs and values in social life. Such a definition is both politically and epistemologically neutral, and is close to the broader meaning of the term ‘culture’. Ideology, or culture, would have denote the whole complex of signifying practices and symbolic processes in a particular society; it would allude to the way individuals ‘lived’ their social practices, rather than to those practices themselves, which would be the preserve of politics, economics, kinship theory and so on.

The examination of the effects of ideology on a target social group is entirely linked to the examination of cultural changes and new forms of perception that societies adopt. Ideology offers several ways through which society can make sense of the world and of ‘reality out there’. A mere recognition of the world through television and cinematic discourses is completely falsified. Assuming the process of depiction is authentic, ‘reality’ through such discourses is a mere symbolic one and can be regarded as a ‘version of reality’ and not ‘to reality’. Hence, any mass manifestation of this form of existence can challenge the grasp of the real world.

1.2 Persuasive Ideological Discourses in Television Texts

The connection between ideology and forms of persuasion can be associated with the conjunction of reality and illusion. In fact, contemporary television and cinematic discourses are excessively characterised by the use of illusion as a form of persuasion to represent persons, ideas, beliefs, and objects. The main objective of ideologies' creators, then, is to represent falsified conceptions through the manipulation of the whole sign system. Eagleton (1991, p.28) underlines

Roughly speaking, one central lineage, from Hegel and Marx to Georg Lukàcs and some later Marxist thinkers, has been much preoccupied with ideas of true and false cognition, with ideology as illusion, distortion and mystification; whereas an alternative tradition of thought has been less epistemological than sociological, concerned more with the function of ideas within social life than with reality or unreality.

Ideology's effects on society and on the way ideological perceptions are conceived as 'social beliefs' has, indeed, characterised the main interest on modern academic works in this field. Furthermore, the effects of ideology on society are believed to be created also by the elite and by opinion leaders who, consciously or unconsciously, tend to contribute in the spread of ideological beliefs among individuals of a particular society. In this context, Gee (2008, p.28) declares

It is the failure of the elite and powerful in a society to realise that their views of reality follow from, and support, their position of power that, in Marx's views, create Ideology. "Ideology" is an "upside-down" version of reality. Things are not really the way the elite and powerful believe them to be, rather their beliefs invert reality to make it appear the way they would like it to be, the way it "needs" to be if their power is to be enhanced and sustained.

Importantly, it is the elite and dominant groups of a particular society that might control the mediums through which any ideology is mass delivered to the audience. In Literature, for instance, often the remarkable novels and drama fiction are transformed into cinematic programmers and film. Hence, the discourse of the elite is considered here is the one that function as ideology; television and cinema are only the mediums through which this discourse is delivered to the audiences. Likewise, the academic work of historians and epistemologists are used as valuable references in the establishment of television and cinematic discourses. Therefore, the issue of questioning their unconscious contribution in the creation of ideology becomes less credible.

In societies that are extensively exposed to continuous television and cinematic ideological discourses, the language of television becomes more powerful to construct their social and life attitudes. In daily speech, when the word ideology is used, most of us do not conjure up intimations of false consciousness or messianic visions. Plainly, something looser is intended, not so much 'prepositional' beliefs as the expression of day-to-day attitudes (Cassels, 1996, p.4). A false consciousness that is constructed out of an ideological discourse by small members of society can easily be moved to the mass as the television medium is easily accessed and it is restricted to particular audiences.

Ideology in television and cinematic discourses, furthermore, is believed to be a persuasive form of manipulation in a variety of daily life aspects. In truth, however, ideology is not an illusion or a religious superstition of misdirected individuals, but a specific form of - materially anchored and sustained - social consciousness (Meszaros, 2005, p.10). Precisely, a considerable number of television programmes and movies are merely devoted to discuss religious issues and position their audiences with specific ideological beliefs. Meszaros (2005, p.3) continues

The plain truth is that in our societies everything is 'soaked in ideology', whether we realise it or not. Moreover, in our liberal / conservative culture the socially established and dominant system of ideology can function in such a way as to present - and - misrepresent its own rules of selectivity, bias, discrimination, and even systematic distortion as 'normality', 'objectivity' and 'scientific detachment'.

Indeed, selectivity, bias, and racial discrimination are additional ideological persuasive forms that characterise modern television and cinematic discourses. Again, such forms are realised through a variety of cinematic techniques such as montage, camera movements, and 'mise-en-scène'. In films, for instance, the camera position and movement can be identified as ideological representation in cases it appears to be selective; showing specific angles of scenes and ignoring others; or to focus on specific appearances of specific characters than others. The results of such portrayal are claimed to be 'normal' as they move with the flow of the plot and drama. However, audiences appear to be mentally attached to the plot and to the drama flow more than to the way they are represented. Subsequently, post-film analysis and feedback often ignore the discussion of such manipulative depiction.

As a matter of fact, nowadays some extremist actions are widely carried on as a result of the ideological representation of target racial groups and minorities in television and cinematic discourses. Based on such discourses, furthermore, the spread of racial profiling, discrimination, and prejudice discourses is an absolute valid reality especially in Western societies. Here, ideology can designate anything from a contemplative attitude that misrecognizes its dependence on social reality to an action-oriented set of beliefs, from the indispensable medium in which individuals live out their relation to a social structure to false ideas which legitimate a dominant political power (Zizek, 1994, pp. 3-4). It is these dominant powers, thus, that determine the extent to which ideology can be manipulative to serve their purposes.

The major impact of ideology on the construction of social beliefs is a valid reality that the majority of modern researchers in discourse media studies recognise. Therefore, ideology is rarely outside the social reality it bears on and tends to be partly constitutive of that reality (Verschueren, 2012, p.11). At its most used persuasive forms, ideology attempts to create illusive reality and call the audience to adopt the same views the way it represents them. Thus, new ideological generated ideas will come to existence and continue the process of manipulation that was primary decided by the ideological texts' creators. Eagleton (1991, p.43) claims

Ideology in this negative sense is objectionable either because it gives birth to massive social illusion, or because it deploys true ideas to unpalatable effect, or because it springs from some unworthy motivation. This genetic fact is sometimes thought enough to render the beliefs in question epistemically false: since the beliefs have their root in the life-experience of a particular group or class, the partiality of that experience will bend them out of true. They will persuade us to see the world as our rulers see it, not as it is in itself.

The way ideology influences audiences advocates more the definition of ideology as a way of thinking and circulation of ideas within a target group. One conclusion to be drawn from the foregoing would seem to be that what we often mean by ideology is, in fact, no more than ideological thinking, a manner of thought and discourse rather than the dogma itself (Cassels, 1996, p.5). This is mostly valid as ideology cannot be spread without individuals' sharing of the same conceptions of the world. These newly appeared ideas, however, come to validate the reliability of the primary created ideology.

Due to the spread of ideological ideas and beliefs among a target group, the interests of ideological texts' creators and socially dominated members will be frequently matched. All ideological beliefs comprise a set of closely related ideas held by a group; we may speak of an individual's ideology but such a figure is either representative of, or claims to represent, communal interests (Cassels, 1996, p.6). Consequently, the movement as well as the spread of ideological beliefs among mass audiences is realised smoothly.

The persuasive forms that ideology motivates among the audiences can serve further objectives in addition to the illusive depiction of reality and the dominantly spread of false consciousness. These objectives are to be examined in relation to their social and cultural contexts in order to achieve an appropriate interpretation of their effects on audiences. Eagleton (1991, p.45) states

The broad definition of ideology as a body of meanings and values encoding certain interests relevant to social power is plainly in need for some fine tuning. Ideologies are often thought, more specifically, to be *unifying; action-oriented, rationalizing; legitimating; universalizing, and naturalising*. Whether these features apply to oppositional ideologies as well as to dominant ones is a question we shall have to consider.

Interestingly, the conjunction of these ideological features with social practices and effects that ideology has over the spread of illusive reality and false consciousness shall ultimately bring forward the issue of what to define as 'common sense' among the audiences. Clearly, then, the power of ideology cannot be overstated. It affects no less those who wish to deny its existence than those who openly acknowledge the interests and values intrinsic to the various ideologies. It is utterly futile to pretend otherwise (Meszaros, 2005, p.10). Steadily, ideology is to be associated directly with individuals' common senses of the world.

Ideology's power can be seen mostly in all aspects of individuals' lives. Since, most people are exposed to television and cinematic programmes and outputs; it is a common sense belief that no one can avoid its influence on his/her social and cultural discourses. To believe that one can get rid of ideology in our contemporary world - or indeed in the foreseeable future - is no more realistic than the idea of Marx's 'valiant fellow' who thought that men were drowned in water because they were possessed with the idea of gravity (Meszaros, 2005, p.10).

With the widely spread of television and cinematic discourses as mere representation of social and historical raw facts and events, the differentiation between ideological illusive realities as well as false consciousness and common sense knowledge and beliefs of the world becomes a difficult task to accomplish. Every discourse and visual sign that appears on television and cinema is represented as a direct link between reality and the world. The repeated affirmation of false beliefs and the wide spread of dominant ideologies position audiences with a small circle of critically understand such discourses. Eagleton (1991, p.58) clarifies

Successful ideologies are often thought to render their beliefs natural and self-evident to identify them with ‘common sense’ of a society so that nobody could imagine how they might ever be different. This process, which Pierre Bourdieu calls *doxa*, involves the ideology in creating as tight as fit as possible between itself and social reality, thereby closing the gap into which the leverage of critique could be inserted. Social reality is redefined by the ideology to become coextensive with itself, in a way which occludes the truth that the reality in fact generated the ideology.

Accordingly, in some academic references, it is widely assumed that with the expansion of ideological ideas and beliefs among target social groups, their conception of false consciousness and illusive realities will contribute to produce new ideologies. These new ideologies, however, are believed to be a continuous process of what has been already established. Therefore, new versions of reality will be introduced as well as consumed among society. In this respect, it is this illusive reality that produces ideology and assist directly in its spread. Ultimately, the dominant ideology is the one that is regenerated out of the primary introduced one. No ideology can be successfully consumed among audiences without a continuous flow distorted ideas and beliefs about the ‘world out there’.

As a matter of fact, contemporary successful ideologies and illusive realities are excessively manifested through cinematic discourses. Films, drama series, and even animated sitcoms are good examples where false consciousness and common sense’s vilification can be spotlighted. In films, for instance, the plot, the drama, and events are all combined to serve preconceived ideological intentions. Hence, the audience will be rationally persuasive that this is ‘normal’ flow of the story. Furthermore, audiences are often strongly convinced that film discourses are actual reflection of reality as well as a concrete representation of the world.

Last but not least, contemporary cinematic discourses can be, thus, referred to as the essential medium through which ideology is represented in most convincing manners according to texts' creators and filmmakers. When audiences are exposed to manipulative cinematic discourses, they are already positioned and managed to be contributors to their expansion among other society members. Frequently, this process is unseen to audiences, but it is actually what determines the consumption of contemporary television and cinematic discourses. Edgar-hunt (2010, p.95) confirms

When you watch a film you are engaging in the transmission of knowledge. When you make a film you are communicating something to an audience - whether you mean to or not. That is one of the issues with ideology; it is unseen. For example, think of your own behaviour when you attend the cinema: do you attend as a student of cinema or even as a film-maker, or do you go to be entertained? Ideology is at its most invidious and powerful when its audience is relaxed, receptive and unaware that they are exposed to it.

Admittedly, knowledge of the world cannot be merely conceived through television and cinematic discourses. The primary purpose of films and television outputs is to provide the audience with entertainment that is mostly structured out of fiction and drama. Both channels of discourse contribute to alter the perception of reality and of the world through their manipulative, biased, and deceptive representation of raw facts and beliefs.

2. Reality in Television Discourse

A good deal of attention has been given recently in media and communication studies to examine the process through which reality is produced, represented, and consumed in contemporary television and cinematic discourses. Researchers and theorists attempt to explore this concept as it is remarkably challenged by the depiction of illusive and false consciousness of raw facts and beliefs. Such deceptive representations are mainly manifested in cinematic discourse.

In its most basic definitions, reality is referred as the true situation and the problems that actually exist in life, in contrast to how you would like life to be (Oxford learners' dictionaries). Arguably, true situations, facts, and events are indicated by their existence and reliability in real life.

However, the concept of reality is explored totally different to this definition in contemporary television and cinematic discourses due to the complexities that texts' creators and filmmakers add to their encoding process of ideological messages within texts and signs. The decoding process among audiences, however, is challenged by a variety of complexities as well in order to reach an accurate understanding of such deceptive discourses. Audiences, in this respect, are exposed to a continuous channel of manipulation that lasts for the entire time of the movie or the drama series that are watching.

2.1 The Process of Falsification

A successful process of reality manipulation in television and cinematic discourses is managed through visual language and signs. The focus on visual messages rather than audio is a valid fact in modern media and communication mediums studies. The characteristics of the process of visual language manipulation are best known by their open access to further signification units. Here, reality is taken as a unit to be included within the channel of signification. All linguistic and non-linguistic units are combined into a single mode of discourse in order to produce a successful channel of reality vilification. Turner (2003, p.74) claims

Visual communication (the photo and the television image, in particular) appears not to be composed of discourses at all, since its signs appear to be natural images of the real world (after all, a picture of something is just that - a picture of something). It is necessary to emphasize the fact that the visual sign in the television message has to be encoded too. Indeed, visual 'languages' work like any other language. To the extent that visual languages may fool us by appearing to be natural, it is crucial to crack the codes, interpret them and release their social meanings.

The conjunction of the concept of reality with visual language, however, is believed to create a persuasive process of signification based mainly on deceptive appearance of 'reality out there'. Reality as it is in the world is to be transformed into illusive raw facts and beliefs that aim to serve already established ideological, social, and cultural intentions. When combined with manipulative use of reality, however, visual language will appear as an actual and natural portrayal of the world. To audiences, the world outside is 'that' world and reality is 'that' reality.

In contemporary television and cinematic discourses, reality is regarded as a complex channel of signs that is used by texts' creators and filmmakers in order to create illusive facts and beliefs. Again, the manipulation of reality, as well as, the alternation of raw facts and beliefs into ideological illusive perceptions, incorrect common sense, and false consciousness is excessively detected in cinematic discourse through film, drama series, and animated sitcoms.

The type of reality that these cinematic genres provide is closely related to fiction. The plot, drama, and the flow of the story have previously decided by the filmmaker. Thus, what is being watched as cinematic productions must be associated merely to fiction; not to 'everyday reality' of the world. Otherwise, a serious mental falsification of reality is assumed to be defined as truth about the world. Straightforward to the point, Fiske & Hartley (1989, pp. 65-66) assert

When you watch television and the way we perceive [everyday] reality are fundamentally similar, in that both are determined by conventions or codes. Reality is itself a complex system of signs interpreted by members of the culture in exactly the same way as are films and television programmes. Perception of this reality is always mediated through the codes with which our culture organises it, categorises its significant elements or seems into paradigms, and relates them significantly into syntagms.

Indeed, the perception of television and cinematic discourses is fundamentally associated to the perception of the 'version of reality' that these discourses represent to audiences. Cinematic texts' creators imply a variety of codes that connote to audiences similar life experiences and knowledge. As previously discussed in chapter one, semiotic codes and symbols have enormous effects on the mental perception of visual signs and language. Much of individuals' knowledge and experiences about the world is recognised through social and cultural codes.

Although the misused codes might culturally exist, they are negatively used and exploited by filmmakers in order to serve preconceived ideological intentions. To account for a historical event ideologically, for instance, using falsified social and cultural codes may lead to complete vilification of history to next generations who attempt to take television and cinematic discourses as reliable sources to learn about history.

In fact, the ‘version of reality’ that cinema represents might create a similar ‘version of culture’ among a target society members. This version of culture, in return, will ultimately determine a society’s consciousness and common sense beliefs. Fiske & Hartley (1989, p.66) add that the boundary between television and reality is hard to define because television codes relate closely to the codes for the perception of the everyday world. Furthermore, watching television shares with everyday life the characteristic of being a familiar and casual activity which most of us engage in without feelings the need for elaborate analysis (Fiske & Hartley, 1989, p.67).

The manipulation of social and cultural codes to serve preconceived ideological intentions may result an immense distortion of reality and social beliefs. Since these codes are primary structured through conventions, it is a plain procedure for texts’ creators and filmmakers to change these conventions through ‘versions of reality’ and mediation of ideological ideas and beliefs. Furthermore, this manipulation is believed to be contributing in the spread of the conception of dominance whether directly or indirectly among the audience who, in return, are positioned to successfully consume such discourses. Turner (2003, p.73) maintains

The television audience cannot be seen as single undifferentiated mass; it is composed of a mixture of social groups, all related in different way to dominant ideological forms and meanings. So there is bound to be a lack of fit between aspects of the production and reception processes - between the producer’s and the audience’s interpretation of the message - that will produce a misunderstanding or “distortions”.

The channel of production is meant to fit with the channel of consumption. Texts’ creators and filmmaker create their ideological messages based on prevailing ideas and recognition of societies and their experiences. Audiences, in return, cannot be separated from their social and cultural contexts. Such a convention about this channel of signification is strongly admitted through the examination of cinematic discourse. Frequently, TV characters tend to portray social and cultural beliefs in their conversations and debates. For audiences, those characters are merely imitating social conventions and realities. It can be stated, therefore, that television is an entire epistemological medium of representing social culture beliefs that are intended to manifest as knowledge and experience of the world.

It is a commonplace remark that TV is nothing but talking heads - which tells us that facial close-ups and speech are singularly important to it (Allen, 1992, p.43). Furthermore, television is a more conventional medium than art-film in the sense that its codes relate more closely to the normal codes of perception. It is this that gives it its position of cultural centrality, and that, again, makes the boundary between television and reality difficult to define (Fiske & Hartley, 1989, p.47). Consequently, the consumption of illusive facts and beliefs through television and cinematic discourses is assumed to be successfully achieved. Metz (1974, p.6) declares

The portion of reality is to be found in an earlier temporal position, for the image existed at one time in front of the camera lens; photography - a mechanical means of reproduction - had simply to record the image to give us that "rare" miracle: a reality from which we are sheltered. As for the unreality, it is produced by the "deliberation of time" (things have been thus, but no longer are), and also by our awareness of what is "here" - for "we must insist upon the magical aspect of the photographic image", which is never experienced as a total illusion.

Importantly, the creators of television texts and filmmakers attempt to use more advanced persuasive techniques to convince audiences about the validity and reliability of their discourses. In addition to 'mise-en-scène' and montage, the position of camera and the manipulation of angles' filming characterise the production of recent movies TV outputs. Reality is managed to be seen from these perspectives and not as it really is. Illusion and false raw facts are to be replacing reality and common sense knowledge of the world.

Successful films and TV programmes are often indicated by the amount of action and ability to solve problems or introduce new ideas and perspectives of the world. The issue tends to revolve around whether film is closer to what we treat as 'reality' in the everyday world of our experience or whether it has more in common with a symbolic system like writing (Lapsley & Westlake, 1988, p.38). When primarily produced, films are meant to be representing events, person, objects, and ideas. Still, these represented issues are motivated by ideological intentions and dominant doctrines. The result is a complete illusive 'version of reality'. Audience, on the other hand, experience these products as mere representation of the world. Thus, a potential spread of false consciousness is believed to be achieved.

Films often start by establishing a context through which later events will be linked to. The established context is aimed to be performing culturally as well as mentally through the course of the film. Sometimes, films start by summarising the whole story then initiate the story from the beginning. Awareness of audiences about what is being portrayed is aimed to be associated with the primary represented context. It is through the preconceived manipulative context, therefore, that visual signs are given meaning and ideological signification. Deleuze (1985, p.156) proclaims

Those who first made and thought about cinema began from a single idea: cinema as industrial and achieves self-movement, automatic movement, it makes movement the immediate given of the image. This kind of movement no longer depends on a moving body or an object which realizes it, nor on a spirit which reconstitutes it. It is the image which itself moves in itself. In this sense, therefore, it is neither figurative nor abstract.

It is commonly known that the field of art allows creativity and grace. However, when films are considered as art, this field will be attached merely to industrial art; a type of art that is aimed to be ideologically consumed. Moreover, it is not only represented in painting and creative pieces of portraits, rather it is based on movements. Cinematic texts' creators and filmmaker create single images that are encoded with meanings then; they tend to combine all these images into one extended channel of images that in return has its own meaning with the purpose to make their preconceived ideological intentions more persuasive.

Arguably, films perform as a solid channel of mind control and manipulation through visual signs which are frequently reinforced by other semiotic resources such as music, sounds, colours, and other visual effects. Nevertheless, the discourse of characters comes to reinforce this objective as well. Therefore, it can be advanced that this channel of signification is made rationally persuasive in order to serve the already-established ideologies and false realities.

The negative use of the concept of movement is a further ideological technique that texts' creators and filmmakers use to convey illusive realities and false consciousness. Films and television outputs cannot be created without moving images and sequences of signs and visual language. However, movement and moving images are deliberately used as a form to add reliability to the already-established preconceived ideological ideas and beliefs.

Every linguistic or non-linguistic unit has a preconceived purpose to accomplish within film discourses. The plot and the flow of actions throughout the course of films, in return, are considered as a secondary context that contributes to the continuous flow of ideological ideas and beliefs. In this respect, moving images and the motion of visual signs can be meaningless when detached from their context of use and their purposes. Metz (1974, pp.8-9) advances

Movement is insubstantial. We see it, but it cannot be touched, which is why it cannot encompass two degrees of phenomenal reality, the “real” and the copy. Very often we experience the representation of objects as *reproductions* by implicit reference to tactility, the supreme arbiter of “reality” - “the “real” being ineluctably confused with the tangible: There, on the screen, is a large tree, faithfully reproduced on film, but, if we were to reach forward to grasp it, our hands would close on an empty play of light and shadow, not on the rough bark by which we usually recognise a tree.

Indeed, the way films communicate and transform meanings triggers off audiences’ complete attention and emotional engagement to understand their language. It is not so much a matter of arguing for or against the use of specific theoretical frameworks to decode the way films speak to us, but rather to show how cinema, as a purely *fictional* domain, engages with the same basic structural dynamics that configure and define reality in its magnetic complexity (Vighi, 2012, p.5). To interpret a film in terms of its individual signs is a superfluous process. Film visual signs have to be examined in relation to all semiotic resources such as sounds, colours, and visual effects in order to achieve an effective understanding.

Additionally, cinematic texts’ creators tend to imply myths and distorted social and cultural codes to infer false common sense and consciousness among audiences. Frequently, the concept of ‘myth’ is associated to ideas and conceptions that are not real i.e. ideas that are created out of imagination. Any attempt to include myths within a specific discourse must be clearly declared so that receivers will not consider them as part of reality. However, myths are used in film discourses to convey specific messages and function as context to ideological ideas and beliefs. Here, myths take the form of visual signs and are believed conveyed as forms of social or cultural codes. Yet, they can manifest as further semiotic resources such as sounds, noise, emotional music, colours, or visual effects.

The ultimate objective behind the use of myths is to reinforce the visual channel of communication, as well as, contribute to alter the perception of reality. Myths, here, can determine the plot and the context through which the entire story and events are based on. Taken cinema as a process of storytelling that is structured of moving images and channels of signification, the use of myths can be clearly linked to that insertion of ideologies within this discourse. Attempts to include them as part of the process of signification can be merely ideological. Fiske & Hartley (1989, p.87) suggest

Cinema, like all other means of storytelling, connotes and utilises myths to communicate its messages. These myths are manifest signs of the culture's ideology, which in Marxist terms; serve the needs of the ruling elite. The subtlety of cinematic language in film, means that communication can take place at a latent level, with the audience almost unaware of the messages, and the underlying the ideologies, of the stories they're being told. These sequences of myths, or mythologies (in the Barthesian sense), because conventions of seeing and knowing, common assumptions about the nature of reality which society is content to leave un-stated and unchallenged.

Cinematic discourse, then, are excessively motivated by the use of myths as an effective form of persuasion. Myths are also used within the process of conveying illusive realities and vilification of audiences' consciousness. The image that the child apprehends in the mirror, for instance is present; the child itself is, however, absent from the mirror (Casebier, 1991, p.115). This form of myths is widely adopted in cinematic discourses to mislead audiences' attention towards more or less important entities. A character might be present in the scene but absent to the audience and vice versa. It can be stated; therefore, that films manifest as 'third person omniscient' that has knowledge over everything moving or static within the screen.

The cinematic representation on the cinematic screen is present to the spectator, for example an image of a person or an object is a mountain, but what it signifies (the person or mountain), is absent, that is, it is not in the screening room (Casebier, 1991, p.115). To understand such uses of myths, audiences must be aware of how 'third person omniscient' is likely designed to perform. Hence, concepts like 'absence' and 'presence' are to be categorised as misleading techniques in the creation of false reality via film discourses.

Remarkably, the negative use of the notion of ‘existence’ in cinematic discourse is one of the manipulative techniques that filmmakers and television texts’ creators use to convey illusive realities. As a form of thought, then, cinema always thinks the real, for it is inextricably entangled with existence; conversely, reality can only be thought as an intrinsically cinematic form of appearance (Vighi, 2012, p.8). Within this framework, the notion of reality is considered to be part of the signification system that aim to convey preconceived ideological intentions taking into regard all social and cultural institutions that determine a target society.

In modern studies of television and cinematic discourse, however, this conception is referred to as ‘Crash Cinema’. In the core essence of crash cinema, the entire conception of ‘truth’ is brought into question and revision as to see its main implications and inferences upon audiences and society. The discourses that television and cinema conveyed to audiences are primary structured based on preconceived ideological ideas and beliefs. Thus, these discourses cannot be consumed as a mere entertainment and reliable reflection of ‘reality out there’. Accounting for the most basic functions of crash cinema, Goodall et al. (2007, p.1) write

Films can be enjoyed as entertainment, they can educate and inform and they can excite and disturb. Films are powerful pieces of culture. *Crash cinema* aims to offer an arena for the analysis of these representations. Often a film is discussed in terms of how ‘true to life’ it is, how authentic is the dialogue and how accurate is the plot. That is not what *Crash cinema* is about. Here we question the whole concept of ‘truth’. Representations cannot depict the ‘truth’ and *Crash Cinema* does not claim to search for the ‘truth’. We ask *whose* ‘truth’ is being represented, how is it represented and why is it represented like that? We also ask how do representations tell us something about the culture within which they are created.

Indeed, crash cinema is determined through its objectives and effects that can be seen upon audiences. It allows audiences through more critical interpretations of cinematic discourses. It encourages the consumption of cinematic outputs as mere forms of thought that attempt to convey ideas and beliefs; therefore, can be put into question and revised. The interaction upon films and cinematic outputs as mere entertainment is, indeed, one prominent technique that texts’ creators and filmmaker use to convey their ideological ideas and beliefs. Ideology best functions when audiences are described as passive and relaxed.

2.2 The Conjunction of Reality and Delusion

Films and television outputs are identified as ideological or not based on the way they reflect ‘reality out there’. Modern television and cinematic products convey their ideologies as forms of reality. Deception and manipulation cannot be easily detected due to the complexity of the channel of signification. The conjunction of linguistic and non-linguistic units into one channel of signification directs the interpretation of audiences into an already-established position and circle of understanding. The dynamic structure of cinema, its ability to manipulate images and sounds in plastic manner, makes it the ideal medium for both representing and transforming the human mind (Goodall et al., 2007, p.1). Successful filmmakers are defined through their ability to manipulate signs through all semiotic resources to produce a rationally persuasive ideologies and false realities.

However, what films represent is emphatically not reality but other representations of reality - which explains why they are sometimes so confusing to viewers who attempt to interpret them as being “about” the real world (Booker, 2008, p.2). Thus, the variety of ‘reality versions’ that films represent is basically the only way audiences can interpret films through. When linked to ideology, yet, illusive reality can convey further social and cultural negative understandings of the ‘world out there’. It is through such viewpoints that most audiences experience contemporary films and television discourses. Gee (2008, p.29) states

Some people see reality only through a warped ideological lens, colouring reality in their own favour, while others see reality as it is. But none of us can see or deal with reality without words or other symbols. To discuss and debate - even to think about - reality we have to attach words to it. These words are, as we have seen, always connected to negotiable, changeable, and sometimes contested stories, histories, knowledge, beliefs, and values about the world.

Successful ideological manipulation of reality according to television texts’ creators and filmmakers has to go in parallel with the use and manipulation of language and linguistic meanings as well. Linguistic discourses within this channel of signification serve as contexts through which visual signs make sense to audiences. Social and cultural beliefs are already placed within the linguistic channel of communication. This combination, however, makes the consumption of ideological preconceived ideas and beliefs an easy task to be accomplished for texts’ creators.

In this respect, films and cinematic outputs are defined as valid pieces of culture due to the fact that they allow the spread of preconceived ideological ideas and beliefs that, in return, contribute to create forms of thought and new readings to a target culture. We make sense of the movies image by relating it to our common knowledge and experience of the visible world. The relationship cannot be one of simple correspondence (Perkins, 1972, p.122). The deceptive representations of reality can result an entire cultural deception as well. The ideological ideas and beliefs are meant to be spread among audiences to fit with the perceptions of dominant texts' creators and filmmakers' views of the world.

What characterises contemporary television and cinematic discourse, then, is its ability to manipulate reality and present illusive raw facts and beliefs. The process of manipulation is realised implicitly so that illusive discourse will be shown in their most normal and natural perspectives. This manipulation is successful realised, furthermore, through the deceptive full control of the channel of signification. The control of the channel of signification in television and cinematic discourses is indeed carried out through two prominent cinematic techniques which are known as 'pan' and 'cut'. Monaco (2000, pp. 172-173) explains

Take, for example, the problem of choosing between a pan from one subject to another and a cut. Most people would say that the cut is more manipulative, that it interrupts and remodels reality, and that therefore the pan is the realistic of the two alternatives, since it preserves the integrity of the space. Yet, in fact, the reverse is true if we judge panning and cutting from the point of view of the observer. When we redirect our attention from one subject to another we seldom actually pan. Psychologically, the cut is the truer approximation of our natural perception. First one subject has our attention, then the other; we are seldom interested in the intervening space, yet the cinematic pan draws out attention to just that.

What is valid about 'pan' and 'cut' techniques, indeed, is their ability to mingle 'reality out there' with false ideas and beliefs. Sometimes films are in their correct process to represent objects the very same way as they really are; at a sudden, using 'pan' or 'cut', a deceptive idea or belief is integrated. 'Pan' and 'cut' also offer to texts' creators and filmmaker the ability to manipulate time and space within the process of representation. Here, it is only the characters' discourse that determines to audiences the exact time and space actions and events are managed to be located or happen.

Representations in television and cinema neither depict ‘reality’ nor ‘truth’ because they are mere representations of them. One of the most important of the many problems in film theory is that of the *impression of reality* experiences by the spectator. Films give us the feeling that we are witnessing an almost real spectacle - to a much greater extent (Metz, 1974, p.4). The extensive manipulation of reality and the continuous realisation of false consciousness among audiences can mentally create a ‘hyper reality’ perception of the world.

The conception of ‘hyper reality’, in contemporary media and communication studies, denotes the imagined, as well as, the illusive realities of the world that audiences have mentally created after a long on-going display to mind control and manipulation via television and cinematic visual discourses. It is, indeed, relevant to the concept of ‘simulacra’ which implies that films and TV outputs are mere simulations of the world and not the world as it is. Nevertheless, to claim the depiction of the world as it is implies possible ideological ideas and beliefs mediation through visual signs and discourses. Booker (2008, p.1) introduces

Film thus exemplifies Jean Baudrillard’s vision of postmodern society as increasingly dominated by technologically generated forms of culture and experience, leading to the death of conventional reality and the growth of “hyper reality”, in which all is simulation and all experience is mediated through images - particularly “simulacra” images - that exist only in their own right, representing nothing in reality.

As it must be naturally conceived, the process of representation in television and cinematic discourses is mere fictional. Fiction, as in most literary works, is based on imagination and assumptions of reality and events. The physical presence of characters through camera is a necessary process in order to perform actions and produce discourses in order to communicate. However, as a fictional construct, film mirrors the fictional constitution of reality itself. It therefore works like a magnifying lens illustrating the mechanisms through which we can say that we exist (Vighi, 2012, p.6). Films in most of their reliable uses imply fictional representation or specific perspectives through which reality and real events are seen through the lens of television texts’ creators and filmmakers. This fiction can be described as the ‘camera’s reality’ and ‘reality of texts’ creators. It is not by any means the actual representation of the world and of ‘reality out there’.

The association of visual representation with existence infers that television and cinema are to be considered as ‘mirrors’ of reality and this is actually invalid. A radical film theory should always begin by acknowledging that filmic images deal with reality rather than with its pale imitation - not, however, because of their power to transcend the fictional domain, but precisely because the elementary fabric of reality is so far as it is open to experience, is fundamentally fictional (Vighi, 2012, p.7). As a matter of fact, however, television and cinematic outputs are ‘representations’ of an assumed existing reality; a type of reality that is based on preconceived knowledge and experience of the world that television texts’ creators and filmmakers presume its validity. In return, this ‘version of reality’ is deliberately conveyed through films and TV outputs as actual depiction of the world.

Briefly, contemporary television and cinematic discourses’ impact on audience through the representation of illusive raw facts and beliefs can be substantially associated to ‘hypnotism’ and mind control. Audience are assumed to be totally relaxed and following the flow of actions throughout the course of films and TV products. Meanwhile, a continuous flow of false realities and a mediation of preconceived ideological ideas and beliefs are believed to be in progress. Singer (2008, p.5) asserts

Watching a cinema is like dreaming in several ways. In both circumstances we are mesmerised by our immersion in what is being flashed before us. Sometimes we react negatively to a dream, struggle against some unwelcome segment in its relentless display. We may even force ourselves to awaken from it, like patrons who walk out of the theatre. But most often we submit to our passive condition, as spectators, who accept and possibly enjoy the relaxation and free entertainment that come to us, without any conscious effort, through dreaming and being asleep. It is as if we are a bemused audience that watches our own dreams as we might watch a film being projected privately for us alone.

Interestingly enough, television and cinematic deceptive discourses cannot be successful without realising them as forms of social consciousness among audiences. Identical to their creation of false realities, television texts’ creators and filmmakers create ‘false consciousness’ and represents it as an actual description of actual social beliefs. Remarkably, a successful mediation of ideological ideas and beliefs through television and cinematic discourse is presumed to be represented as widely spread social and cultural conventions.

3. Television and Social Consciousness

Similar to the process through which illusive reality is represented as an actual mirror of ‘reality out there’, television text creators and filmmakers attempt to represent ideological ideas and beliefs as rationally persuasive forms of social consciousness. As seen in recent ethnic profiling and racial discrimination, ideological messages that are conveyed through television and cinema excessively contribute to alter the way audiences interact to the world.

Initially, linguistic channels of communication are the prominent features that determine particular society’s cultural perceptions and social conventions. It is through language and discourses that individuals understand the world and interact to different social and cultural matters. Language is but a “piece of the action”, and a social action is constituted as a social practice with value and meaning only in and through the Discourse of which it is a part (Gee, 2008, p.182). Social practices, then, are defined by discourses whether they manifest as purely linguistic or combined with visual signs.

3.1 Cinema and Common Sense

Frequently, social practices are identified as ‘common sense’ knowledge and experience of the world. This claim is commonly acknowledged in contemporary media and communication studies due to the fact that television and cinematic discourses imply shared knowledge and experience between same members of a particular society. A common sense knowledge or experience, in this respect, refers to set of ideas and beliefs that conventionally agreed upon to be actual references and valid descriptions of the world.

As a matter of fact, audiences who are repeatedly exposed to ideological television and cinematic outputs tend to exploit similar discourse and use them in their daily social communication. This frequent use, however, is what determines the spread of discourse’s generated meanings; later, manifest as social consciousness and common sense knowledge of the world. The role of television texts’ creators and filmmaker rests in the creation of these false beliefs and assist their mass consumption among audiences through repeated representations.

The newly created false consciousness and common sense is managed to be in an ongoing manifestation among audiences. As presumed to be real and valid reflection of ‘reality out there’, false consciousness can excessively contribute to alter future actual perceptions of the world. It is a matter of convergence between the production and consumption processes that such falsified ideas and beliefs tend to function as real social and cultural discourses. The concept of ‘selectivity’ can serve much this process as it offers texts’ creators to represent only what serves their ideological intentions. Hence, their discourse is intentionally cut of its context; still, delivered to audiences in a contextualised manner. Marshall & Werndly (2002, p.97) claim

Discourses, then, do not only exclude things but they also actively create ‘knowledges’ about the world which come to be accepted as natural, impartial or common sense. At any one time, some discourses will be more readily accepted, more dominant, within a society than others. Discourses do not simply reflect the relations between people and groups which power consists of, they help to shape those power relations.

Remarkably, television and cinematic ideological discourse can be easily accepted by audiences due to the fact that already-established social and cultural contexts exist. Different falsified ideas and beliefs are conveyed through such discourses based on what a particular target society has been already convinced about. The faithfulness or accuracy of the representation, that is the degree to which the signified is re-presented in the signifier, is an inverse measure of how conventionalized it is. Thus a realistic portrait is lightly conventionalized: it relies for its ability to signify on our experience of the sort of reality that it re-presents (Fiske & Hartley, 1989, p.23). Therefore, the creation of additional ideological knowledge and consciousness, for texts’ creators and filmmaker, is a matter of continuous flow of films and TV outputs.

It is admitted in contemporary cinematic discourse studies that the power of visual signs on audiences cannot be easily ignored. Texts’ creators and filmmakers tend to represent their falsified ideas and facts with an assumption that they are rationally convincing. For audiences, the consumed discourses are ‘those’ very similar discourses and visual sings, as well as, meanings and perceptions that they are already familiar of. Their understanding, thus, is linked to this conception of previous knowledge and experience of the world.

The medium through which television and cinematic ideological ideas and beliefs are conveyed as ‘false consciousness’, has been one of the central concern for contemporary media and communication theorist. Because of the complexity of representation of ‘false consciousness’ as valid social and cultural conventions, the interpretation of this channel of signification is believed to be carried out as a long process to be undertaken. Interpretations on this regard as believed to be continuous until the relationship between the consumption and the production processes are successfully matched.

Researchers in this field attempt to examine the way discourses and visual sign systems are channelled through the use of the medium of television. As a powerful media platform, television is given much attention to explore the techniques and methods that were used in the process of mediating illusive raw facts and beliefs as social consciousness and common sense knowledge to audience. The role of mediums in the portrayal of discourses rests in the variety of interpretations that researchers might find after studying them. Fiske & Hartley (1989, pp. 35-36) declare

Thus the very same visual image will mean slightly different things, or convey different kinds of meaning, depending on the medium through which that image is channelled. Just as there is a set or paradigm of letters from which to choose to make up words, so there is a set or paradigm of different media. As image can be presented on television or in a cinema, in a poster or a magazine, in a family photograph album or an art gallery. Television, as a “unit” within this media paradigm, will establish its meaning in relation to other units: it emerges as more public, for instance, than the family photograph, more domestic than the poster, and more casual than the art gallery.

Indeed, the medium of television as a platform for visual signs and visual language allows the conjunction of various modes into a single channel of signification. The meaning that can be generated from the same photograph, for example, is entirely different to the meaning that is generated from television. The discourse of television is based on a multi-combination of various semiotic resources that each unit affects the whole channel of signification. Linguistic and non-linguistic sources are complementary in television discourse so to make a strong channel of signification. Sometimes, the supplementary semiotic resources that are linked to images function as physical context for the image inside the scene, furthermore, as mental context for audiences via their screens.

Images on television and cinematic discourse are characterised by their power to be conceived as ‘actual’ realisation and picturing of ‘reality out there’. When combined to further semiotic resources, however, the power of images is doubled due to the fact that additional units of signification will approve the signification of the primary appearing image. Importantly, this process is to be associated fundamentally to the ideological representation of ideas and beliefs as it attempts to convey hidden message, as well as, transform fictional works of films and TV products as social consciousness and common sense. Meszaros (2005, p.400) underlines

Clearly, the dominant ideologies of the given social order enjoy an important *positional advantage* over against all varieties of ‘counter-consciousness’. Since they assume a positive attitude towards the prevailing relations of production, as well as towards the fundamental self-reproductive mechanisms of society, they can count in their ideological confrontations on being supported by all the major economic, cultural and political institutions of the whole system. At the same time, since they identify themselves ‘from the inside’, so to speak, with the ongoing processes of socioeconomic and political / ideological reproduction, they can stipulate ‘practicality’ as the *absolute prerequisite* for assessing the seriousness or categorical inadmissibility of criticism and the legitimacy of social change.

Remarkably, television texts’ creators and filmmaker attempt to identify themselves as ‘from the inside’ members of the target society. In fact, the wider the society or community, and the wider the range of discourse genres in which a given pattern of meaning or frame of interpretation escapes questioning, the more ‘hegemonic’ it may be (Verschueren, 2012, p.13). For texts’ creators and filmmakers, being categorised as ‘inside members’ allow the representation of views of world that their societies see; as well as to depict the way society members understand and interact to ideas and beliefs that, in retune, contribute in the construction of social consciousness and common sense knowledge.

Indeed, text creators and filmmaker can go onward and construct a ‘counter consciousness’ for their audiences. This can be realised in parallel or in distinctive time to the realisation of primary social consciousness to add more validity to their ideology. Both processes are, in effect, supported and advertised by different political and economic elite that share the same ideological ideas and beliefs to texts’ creators and filmmakers. Therefore, a wide spread of false consciousness is believed to take place among that target society.

It is through the dominant ideologies of dominant social and cultural elite that texts' creators and filmmaker succeed in their process of delivering false ideological ideas and beliefs as social consciousness and common sense knowledge to audiences. As previously explained in the initial section of this chapter, the power of successful ideology lies in its strength to transform false perceptions into valid and reliable sources in order to structure consciousness and common sense knowledge and experience about the world. According to the creators of dominant ideologies, television and cinematic discourses are part of an economic industry that aims to receive profits from advertising such deceptive products. Murdock & Golding (1977, p.15) view

Questions about the relations between communication entrepreneurs and the capitalist class, about the relations between ownership and control within the communications industries, about the processes through which the dominant ideology is translated into cultural commodities; and about the dynamics of reception and the extent to which members of subordinate groups adopt the dominant ideas as their own.

The ultimate goal of creators of ideology within television and cinematic discourses is to persuade social members to accept these falsified discourses as their social consciousness and common sense knowledge of the world. For audiences, from the point of view of ideologies' creators, the 'real world' is the one that is represented on their TV screens; social consciousness and common sense knowledge of the world must be structured based on 'those' ideas and beliefs. Even when ideas and beliefs are proved illusive, texts' creators and filmmaker create a 'counter-consciousness' and managed to convey it as subsequent or additional stories that come to confirm the primary conveyed message.

Audiences who have been repeatedly exposed to ideological consciousness are regarded as passive contributors in the process of producing ideological ideas and beliefs. However, they are meant to be hyperactive in the consumption of these ideas and beliefs; yet, contribute to expand them among other members of the society. Conversely, the perception of 'audience' now is that we are not an undifferentiated 'mass' who passively receive television messages. Rather, the audience is seen as comprising various social groups in terms of age, social class, gender, sexuality and ethnicity, who are all active in reading and interpreting television texts (Marshall & Werndly, 2002, p.4). Whether direct or indirect, passive or active, audiences are contributors in the wide spread of ideological false consciousness

3.2 Repeated Affirmations as Social Consciousness

According to texts' creators and filmmakers, audiences' adoption of false ideas and beliefs is a matter of repeated affirmations and continuous flow of films and TV outputs that are loaded with social and cultural ideologies. Frequently, films and TV programmes are created as reactions to specific event or social and cultural particular changes. Therefore, audiences are already aware of most of the events and stories that films and TV outputs tend to represent. However, because social and cultural beliefs make everyday life of audiences, the circulation of false perceptions becomes an easy process to be achieved. Marshall & Werndly (2002, p.10) write

In our society, people have different and unequal relationship with a mass medium like television. Some people hold privileged positions in relation to it, such as television producers, or television critics and academics who may believe that they have a right to try and influence programming. Most of us may feel ourselves less able to influence television output, although we still enjoy or object to it in a variety of ways.

Often, ideological social consciousness is represented to be passively interacted with on the part of audiences. The main purpose of audiences is to transform these ideological ideas and beliefs into widely spread social consciousness. Here, producers of such ideological texts successfully achieve their objectives without taking part in the consumption process. In fact, such complexities of production and consumption processes cannot be realised without the variety of techniques that can be operated within the medium of television. Marshall & Werndly (2002, p.3) assert

As a modern medium, television operates in a production - text - audience cycle ... First, television is a technical medium and so we cannot interact with it or interject in the same way that we do in two-way flow communication such as face-to-face conversation. Secondly, it is *monological* or mass communication, which means that it is not directed at specific individuals but is produced for an unlimited number of people. Like other media, television is capable of multiple reproductions - one television programme can be seen by an unlimited number of people simultaneously.

Interestingly enough, the one-way flow that characterises the production of television and cinematic discourses, is what determines the amount of ideological intentions that can be taken as social consciousness. Taking this specific characteristic into account, almost all television and cinematic texts are produced by individuals alone or by a limited number of individuals based on their own perceptions of the world.

The results of ‘one-way’ flow of television and cinematic discourses can be seen in the limitation of the circle of production; yet, in the selectivity of ideas and beliefs that are managed to be portrayed. Television does not offer the ability to all individuals to include their own ideas and beliefs within its texts. The medium is regarded as the ‘mono voice’ of all society members. Television and cinematic texts are ‘one-way’ in their production process, but ‘multiple-ways’ in the consumption. Indeed, the consumption of television and cinematic discourses in ‘multiple-ways’ channel leads certainly to the spread of all ideas and beliefs that were primary produced within the ‘one-way’ production process.

Dissimilar to natural social interactions, social debates, and daily-life communications, television is a medium that does not offer the chance to create texts and question their reliability to be the mirror of ‘reality out there’. Texts and discourses to be acted upon and generate meanings that are aimed, in retune, to be spread as social consciousness and common sense knowledge of the world among audiences. Therefore, how such texts and discourses are consumed can be seen in various other levels in addition to the linguistic and semiotic ones. Monaco (2000, p.156) advances

A complete set of physiological, ethnographic, and psychological experiments might demonstrate that various individuals read images more or less well in three different ways: (1) Physiologically: the best readers would have the most efficient and extensive saccadic patterns; (2) Ethnographically: the most literate readers would draw on the greatest experience and knowledge of a wide variety of cultural visual conventions; (3) Psychologically: the readers who gained the most from the material would be the ones who were best able to assimilate the various sets of meanings they perceived and then integrate the experience.

As a matter of fact, all television and cinematic discourses are interpreted within the process of combining physiological, ethnographic, and psychological aspects. The physiological determine the ability of audiences to use their natural senses to see and hear. The ethnographic aspect, on the other hand, functions as social and cultural contexts through which audiences understand language and make references. The psychological aspect, furthermore, implies the performance of audiences upon what they have been exposed to. All these aspects of perception, however, make a meaningful channel of interpretation that audiences, consciously or unconsciously, follow in their understanding of television and cinematic discourses.

Importantly, the perception of television and cinematic ideological discourses lies in the ability of audiences to associate meanings with their references in social and cultural contexts. The initial step has to be physiologically carried out by the use of human organs to see the images or hear the voices. Another way to describe this difference between the two senses is in terms of the function of the sensory organs: ears hear whatever is available for them to hear; eyes choose what to see (Monaco, 2000, p.155). However, this way of perception confirms the effects of semiotic resources such as sounds, music, and noise in the ultimate understanding of television and cinematic discourses. Monaco (2000, p.152) continues

Film is not a language in the sense that English, French, or mathematics is. First of all, it's impossible to be ungrammatical in film. And it is not necessary to learn a vocabulary. Infants appear to understand television images, for example, months before they begin to develop any facility with spoken language. Even cats watch television. Clearly, it is not necessary to acquire an intellectual understanding of film in order to appreciate it - at least on the most basic level.

Due to the fact that films and television discourses are characterised as different language to any other form and structure of language, the perception of such discourses is quite different as well. Because of their complexity composition, film and cinematic discourses are interpreted differently. One cannot deal with visual language as a separate unit from its social and cultural contexts. Messages are created in association to their ethnographic context of use; yet, are meant to be serving specific preconceived ideas and beliefs set by their creator. Excluding television and cinematic texts from their social or cultural contexts will result an incomplete channel of signification; therefore, create another falsified interpretation that, in return, can be spread as social consciousness and common sense knowledge of the world.

Naturally, what the eyes see and the ears hear the mind believes. This is true not only in the conscious sense (choosing to redirect attention from point A to point B or to ignore the sight altogether by closing out eyes), but in the unconscious as well (Monaco, 2000, p.155). Television and cinematic discourses give this process much attention to convey their ideological preconceived ideas and beliefs. According to texts' creators and filmmakers, it is not a matter of rational relationship between all visual and semiotic units to convey a message; rather it is the ultimate interaction that determines the success of this preconceived intention.

Contemporary studies in television and cinematic discourses attempt to emphasise both, physical and mental interpretations of visual languages. The physical aspect of films, for instance, includes all the semiotic resources that can be seen, heard, or felt. It includes also the physical presence of characters and objects to carry on actions and keep the flow of event during film's course. The mental aspect, on the other hand, is the process through which films are associated to background knowledge and experiences that audiences already acquire. Monaco (2000, p.152) asserts

But film is very much *like* language. People who are highly experienced in film - highly literate visually (or should we say "cinemate"?) - see more and hear more than people who seldom go to movies. An education in the quasi-language of film opens up greater potential meaning for the observer, so it is useful to use the metaphor of language to describe the phenomenon of film.

Filmmakers emphasise the manipulation of the mental aspect of films by creating false consciousness and common sense experiences of the world. Film is greater than what meets the eye because it must be taken up by consciousness, which imposes (often verbal) descriptions onto an object of interest and onto other objects in relation to objects of interest (Branigan, 2006, p.223). Through making wrong social and cultural references, audiences are likely to be framed within a limited circle of interpretation. The channel of production managed to establish a context in order to lead audiences to make such wrong social and cultural references; therefore, to convey preconceived ideologies. Audiences, in return, and throughout the process of consumption make to deliberate such ideological ideas; thus, make them, consciously or unconsciously, as false social consciousness.

The vilification of social consciousness, then, is carried out through the mental manipulation of audiences through films and TV outputs. The conclusion that can be drawn from the fact of foveated vision is that we do indeed read an image physically as well as mentally and psychologically, just as we read a page. The difference is that we know how to read a page - in English, from left to right and top to bottom - but we are seldom conscious of precisely how we read an image (Monaco, 2000, p.155). Reading television and cinematic discourses must be associated to appropriate social and cultural references. Misleading facts and beliefs are widely spread due to the already-established inappropriate social and cultural contexts.

Through the establishment of wrong social and cultural references, however, filmmaker attempt to pave the way for the spread of mass illusive realities that, in return, will contribute in the spread of false social consciousness among audiences. Through repeated deliberations of illusive raw facts and beliefs that are extracted from television and cinematic discourses, audiences contribute in the vilification of their social and cultural perceptions of the world. For them, as convinced by texts' creators and filmmakers, the images they see and the representations they are interacting with are mere reflection of the 'world out there'.

The danger of "false consciousness" nowadays is not that it cannot grasp an absolute unchanging reality, but rather that it obstructs comprehension of a reality which is the outcome of constant reorganisation of the mental processes which make up worlds (Mannheim, 1948, p.84). The spread of false consciousness among members of a society group will ultimately lead to the spread of mass illusive realities as well. This, however, challenges the social and cultural knowledge and common sense experiences of that target society. Ultimately, the social and cultural heritage of such societies is strongly put into question as it was basically structured out of television and cinematic discourses.

Furthermore, the threat of the spread of false consciousness through television and cinematic discourses among audiences is similar to the threat of the spread of illusive raw facts and beliefs that are ideologically motivated. Throughout its history, that is, cinema is seen to provide such a powerful and convincing model of the psyche because it combines a visual code to a code of movement, because, while the cinema is being itself, it is, essentially, a dynamics of images (Goodall et al., 2007, p.26). In effect, the power of cinema is strongly associated to the power codes and the effects they might have on audiences.

Basically, the process of production of such manipulative codes starts with the transformation of images and signs into codes using the conjunction of the entire sign system with all semiotic resources such as sounds, music, visual and audio effects. Here, codes are believed to be elaborating the same way images and signs function. The meaning of codes is changed based on context and on the intention that texts' creators imply. Consequently, multiple channels of signification are presented to audiences who, in return, are believed to be unconscious about this process.

Cinematically created images and visual codes are fundamentally aimed to be performing as social and cultural codes, and to be used as references and background knowledge by audiences when being exposed to films and TV outputs. Television and cinematic discourses claim to be expressing valid social consciousness that is commonly agreed upon among audiences. Conversely, this claim is invalid due to the fact that false consciousness and illusive raw ideas and beliefs were primary structured by these very same discourses. Goodall et al, (2007, p.27) persist

From its inception, in fact, cinema is employed not simply as a means of representation of the mind. It is, rather, seen to provide a tool for the exploration of the human mind, for the explanation of the workings of both consciousness and the unconscious. Even more strongly, it comes to be taken as a model of either the psyche as a whole, or one of its aspects.

Indeed, social consciousness is meant to be transformed into valid common sense experience of the world. For in reality ‘common sense’ can actively evaluate and confirm on its own account the dominance of the basic structural determination of commodity society which also find their way into the systematic ideological conceptualisations (Meszaros, 2005, p.400). False consciousness is strongly linked to the ideological preconceived assumptions that audiences are expected to contribute in the spread of illusive false experiences of the world. The common-sense (basic / normative) nature of ideological meaning is manifested in the fact that it is rarely questioned, in a given society or community, in discourse related to the ‘reality’ in question, possibly across various discourse genres (Verschueren, 2012, p.12).

Accordingly, the concept of ‘common sense’ is regarded as a product that can be sold to audiences anytime and anywhere dominant texts’ creators and filmmaker intended to. But, even though people might mindlessly absorb the messages promulgated constantly by television, and although these may have some effects on their behaviour, people today are affected by media images mainly if they reflect or reinforce already-established trends within the culture (Danesi, 2002, p.152). Inside a society that is characterised by its mass consumerism, for instance the American society, the consumption of false consciousness and wrong common sense experiences of the world that are motivated, in return, by ideological intentions in believed to be successful.

The spread of false social consciousness and representations of illusive realities through television and cinematic discourses are mostly the main features that characterise modern TV discourses. With the advent of satellite transmission, television has also become a powerful medium for including radical social, moral, and political changes in cultures across the world (Danesi, 2002, p.151). Hybrid cultures and new emerged social and cultural beliefs can be widely explored as a result of continuous representation of illusive realities, as well as, an on-going process to represent false social consciousness as valid ‘reality out there’.

4. Ideology and Power in the American Mind

In a society that is characterised by an extensive spread of consumerism culture, such as the American society, the expansion of conceptions like ideology and hegemony is believed to be rational. As a result to continuous display to illusive realities and false consciousness via television and cinematic discourses, however, contemporary American society is best known for its adherence and admission to ideological manipulation of raw facts and beliefs that are motivated, in return, by the conception of hegemony and superiority.

Television is considered to be the prominent medium through which American commitment to the conceptions of ideology and power is best represented. Indeed, because TV has showcased racial protests, riots, and other significant social events, it has forced the hand of change several times. Without it, there probably would have been no civil rights legislation, no Vietnam War protests, and no ‘accountability’ politics after Watergate (Danesi, 2002, pp. 150-151). Clearly, the power of television inside the American society is remarkably significant. American audiences, whether conscious or unconscious, are well known for their extensive consumption of television and cinematic products. Much of modern social and cultural ideas and beliefs have been constructed with reference to television and cinematic discourses.

Importantly, the impacts of ideology and hegemony on American individuals can be best explored through cinematic discourses. Due to the fact that cinematic outputs are characterised by their vast consumption by audiences, features of parallel inferences of ideological and hegemonic ideas and beliefs are detected in this discourse.

4.1 Ideology and Hegemonic Social Values

The contemporary period of American history is marked by the wide spread of ideological and hegemonic ideas and beliefs that were primary extracted from television and cinematic discourses. American audiences, furthermore, are well known for their construction of opinions and stances based on what is depicted on television and cinema. A variety of political, economic, social, and cultural opinions and judgements are structured by American audiences based on television and cinematic discourses from their early existence until today. However, in modern era, television and cinema became prominent sources for Americans to construct their consciousness and experiences of the world. Markert (2011, p.1) claims

The postmodern era in film was flirted with in the immediate aftermath of World War II when social and financial uncertainties loomed over the immediate postwar years, but the postmodern image became a marked cinematic convention following Vietnam, due largely to the moral ambiguity of the Vietnam conflict, which became clearer in the aftermath of the war than during the war itself.

American audiences' opinions and judgements from television and cinematic discourses were primary motivated by political issues. During presidential or general elections, the American television contributes excessively in shaping and directing citizens' voices to particular nominees. This process of constructing opinions and judgments from television and cinema, however, continued especially after the tragic events of 9/11. Here, American audiences were not only politically motivated over the decisions of the White House; instead, they were similarly motivated by other cultural and religious matters. Television and cinematic discourses role, during this era, was to provide knowledge and common sense experiences about Islam and Arab Muslims as newly emerging enemies of the United States that they were presumed to be unknown for most American audiences but through television and cinema.

Accordingly, America television and cinema attempt to portray and motivate a variety of conceptions and theories for American audiences as products of ideology and hegemony. One famous conception is the 'Conspiracy theory'. Conspiracy theory is a staple of American popular culture, with a particularly strong presence in film and television. But conspiracy theory's frequent appearances on screen reveal something about American society that extends beyond the walls of the movie theatre or living room. Indeed, it has penetrated the American consciousness (Gordon, 2008, p.1).

The contemporary American consciousness is best characterised by its structure of strongly motivated hegemonic and ideological matters. For most American society members, television and cinematic discourse are seen to be reliable in their portrayal of the ‘world out there’. It is through such discourses that opinions and judgements are constructed. Because of the widely spread culture of watching television and enjoying TV outputs, much Americans are likely to be limited in their interpretations of overseas political, social, and cultural matters. Markert (2011, p.2) advances

Concern about the corrupting nature of film content shifted during the second half of the twentieth century to television. It became the focal point largely because of its ubiquity: Americans watch more than four hours of prime-time programs every night. Conventional wisdom held that watching this much television could have a corrupting influence.

Because of its ubiquity, television in America has become a considered powerful source of knowledge and structuring opinions and consciousness among the public. American politicians, however, tend to largely contribute in the transformation of political conflicts into television and cinematic outputs. Starting from Vietnam War, later, Watergate scandal and several other political and ideological matters, the American public structured their opinions and judgements based on what it depicted in their TV screens. Thus, American beliefs and values are strongly associated to television and cinematic representations of such issues.

The influence of television and cinematic discourses on American public can be seen in several social, cultural, and life aspects. Conceptions like ‘Consumerism’ and ‘Materialism’ are believed to be strongly motivated by television and cinema. The American public adopted such conceptions to be part of their culture and lifestyle. Furthermore, issues of race, gender, and class are continuously represented to Americans via TV screens with negative intentions to be portraying exactly existing matters; therefore, continue to feed false consciousness and illusive realities among audiences and the public.

Importantly, American television and cinematic discourse attempt to influence American public attitudes against other people and minorities with different ethnic, social and cultural backgrounds. Last but not least, American television and cinematic discourse excessively contributed in the spread of American culture and social values in all over the world.

Likewise, a remarkable number of cinematic outputs, however, tend to transform newly emerging matters into films, TV series, and even cartoons and animated sitcoms. The tragic events of September 11, 2001 can be considered as a rational example of the realisation of these conceptions. In the aftermath of the events, the American public was rationally convinced via television and cinema that the entire Arabs and Muslims are, directly or indirectly, involved with the aggressive attacks. As a result, entire ethnic and racial groups and minorities were considered as targets of racial profiling and ethnic discrimination. Markert (2011, p.2) continues

This postmodern vision is reflected in many of the films that depict American involvement in the Middle East after 9/11. The moral certitude that led to America's early involvement is intensely debated in movies made between 2004 and 2005, but increasingly questioned in films after this period. The metanarrative voice-over view that America is saving the world is also challenged in films after 2005. This is seen in the fragmented style of many post-9/11 war films.

American ideologies of hegemony and superiority have been characterised as crucial motivations behind much of modern political and ideological conflicts. However, the conceptions of hegemony and superiority were transformed into television and cinematic discourse in order to serve preconceived intentions and interests. Due to the power of sequential signs' signification, American texts' creators and filmmakers have presented a considerable number of films and TV outputs that tend to confirm hegemony and superiority within their texts. Gray & Kaklamanidou (2011, p.2) think

The first decade of the new millennium will certainly be remembered for many things: The 9/11 attacks, the War on Terror, the first African-American in the White House, natural disasters, the fear of a long-term global financial crisis, the birth of YouTube, and the widespread use of internet social networks which have changed the way that people communicate with each other. However, for the Hollywood film industry, it will also be remembered as the "superhero" decade.

Interestingly enough, Hollywood is the best TV platform where conceptions such ideology and hegemony are realised and can be explored. The variety of films that this industrial TV platform produce each year carry within their texts and messages an immense reinforcement of the American superiority and dominance over the world. Besides, Hollywood products are also known for their wide spread in the world; similarly, the spread of American culture and social values of hegemony and superiority are believed to be taking place as well.

Historically speaking, the expansion of the idea of hegemony and the spread of American ideological beliefs and ideas came as a result of World War II which brought the United States and the Soviets as newly emerging superpowers. However, after the decline of the Soviet Union in 1991, the New World Order emerged under the total control of the United States. American television and cinema continued to create their texts and TV outputs to reinforce the ideological perceptions and ideas of hegemony and superiority over the rest of the world.

4.2 American Superiority in Post-9/11

Even before the tragic events of 9/11, the American society was considerably characterised by the spread of the idea of hegemony. Yet, the hegemonic potential of ideology is clearly related to its spread, though spread does not have to imply hegemony (Verschueren, 2012, p.13). Based on the power of television and cinematic discourses, the American texts' creators and filmmakers succeeded to make ideas such as hegemony and superiority as dominant social raw facts and beliefs. In the aftermath of 9/11, hegemony and superiority were questioned by the public; thus, it was necessary for texts' creators and filmmakers to react over these newly emerging opinions that started to see both ideologies as illusive. Hodges & Nilep (2007, p.2) explain

In response to event like those of 9/11, language formulates the questions and frames the responses. The initial question of “why?” is a cry for meaning to be made out of the devastation. Did it happen because “they hate our freedom”, or was it “blowback” for American’s past imperial actions, and unintended consequence of the world’s sole superpower wielding its hegemony in ways that have sewn disdain overseas? Language, entwined with power, frames and positions the response.

Remarkably, much of post-9/11 procedures came to rebirth the perceptions and ideologies of American hegemony and superiority. New racial and ethnic targets are now to be considered the targets through which American dominance can be seen. This was largely realised through emotional war on terror movies and TV series where concepts of ‘revenge’ and ‘heroism’ were the dominant themes in these products. Furthermore, the hegemonic notions of ‘American freedom’ and ‘American dream’ were used to justify much of post-9/11 procedures and actions decided by the top decision makers i.e. the White House. It became clear, therefore, that a new era of the spread of American ideologies of hegemony and superiority has marked its beginning.

Nevertheless, now the scene is clear for the Americans to represent all their ideological and hegemonic perceptions, whether are related to the events of 9/11 or not. What is emerging victorious, in other words, is not so much liberal practice, as the liberal *Idea*. That is to say, for a very large part of the world, there is now no ideology with pretensions to universality that is in position to challenge “Liberal democracy” (Fukuyama, 1992, p.45). Though the concept was previously introduced and took much advertisement but, the extensive spread of ‘American Liberal democracy’ came as a result of the tragic events of 9/11.

Importantly, concepts such as ‘hegemony’ and ‘global dominance’ were naturally products of former colonial powers like British, Spanish, and French colonizers. However, the contemporary use of the term has shifted to be associated with ‘soft non-violent power’. Hegemony is best understood as the organization of consent - the process through which *subordinated* forms of *consciousness* are constructed without recourse to violence (Zizek, 1994, p.238). It is, therefore, represented in the wide spread of dominant ideas and beliefs over the world through media and communication mediums. Television and cinematic discourses, in this respect, are considered as fundamental channels of demonstrating, as well as, advertising for hegemony and ideological illusive realities. Miller & Tilley (1984, p.5) admit

Power has been conceived as *either* a property predicted on the actions of individuals, *or* as being a feature of collectivities. It has been regarded as the intentional, dispositional capacity of individuals to realise their objectives, or a structural feature of social systems. Power has been regarded as something which is either possessed or exercised and as being solely a negative, repressive phenomenon or a positive, productive element in social life.

The spread of hegemony as a form of ideology can substantially contribute in the spread of false consciousness and false perceptions and experiences of the world. As such, power should be conceived as a positive force intimately involved in the production, reproduction and transformation of the social order and what counts as social reality (knowledge in and of the world) (Miller & Tilley, 1984, p.7). In fact, hegemony is inserted in both channels of production and consumption of ideological illusive discourse that aim to shape social consciousness and establish new form of manipulative raw facts and beliefs among the public and audiences.

Due to the fact that hegemony is regarded to be either possessed or exercised, contemporary television and cinematic discourses managed to imply both conceptions into one channel of ‘exercising hegemony’ via visual language. A given group in society attempts, in so far as it has the power to do so, firstly to understand and secondly to represent its interests in its creation of the cultural world. This representation also constitutes a transformation of the world in the direction of those interests (Miller & Tilley, 1984, p.13). The exercise of hegemony is a matter of convention between the process of production and that of the consumption.

Thus, such an agreement between both processes will reinforce the conjunction between ideology and power to its highest levels. False consciousness and ideological deceptive ideas and beliefs are portrayed as mere reflection of ‘reality out there’. Furthermore, different cultural and social institutions will be on the serve to this form of ideology and hegemony conjunction. The American society, however, preserves its stability as highly affected society through the combination between ideological perceptions and hegemony. Durham & Kellner (2006, p.2) advocate

For Gramsci, societies maintained their stability through a combination of “dominant” or force, and “hegemony”, defines as consent to “intellectual and moral leadership”. In this conception, social orders are founded and reproduced with some institutions and groups violently exerting power and domination to maintain social boundaries and rules (i.e. the police, military, vigilante groups, etc), while other institutions (like religion, schooling, or the media) induce consent to the dominant order through establishing the hegemony, or ideological dominance, of a distinctive type of social order (i.e. market capitalism, fascism, communism, and so on).

However, the conjunction between ideology and hegemony can result more false consciousness and illusive realities spread among society members. Ideology and power are inextricably bound up with social practices; they are a component of human *praxis*, by which is to be understood the actions of agents on and in the world, serving as an integral element in the production, reproduction and transformation of the social (Miller & Tilley, 1984, p.14). A hegemonic society is believed to be less powerful without a continuous flow of ideological ideas and beliefs. Through the spread of false consciousness, however, hegemonic societies can perform their dominance in a successful way through television and cinematic discourses.

Each social institution, within this conjunction of ideology and hegemony, has a specific role to accomplish. The role of television and cinema, for instance, is to maintain illusive realities and deceptive representations. The approval of ideological representation of hegemony and superiority is an additional role that television and cinema are requested to fulfil. In this respect, the concept of ideology, for example, forces readers to perceive that all cultural texts have distinct biases, interests, and embedded values, reproducing the point of view of their producers and often the values of the dominant social groups (Durhan & Kellner, 2006, p.1). Therefore, the combination between ideology and hegemony can be seen at function.

Additionally, semiotics and visual communication studies attempt to confirm the validity of this conjunction immense effect on audiences' perceptions of reality and structuring of their consciousness and experiences of the world. The conjunction, according to semiotics, happens at both levels; production and consumption. Texts' creators and filmmaker create their texts with hidden ideological messages and codes with the intention to be encoded and consumed by receivers. Audiences, on the other hand, receive these texts and interact with them as actual representation of the world; thus, they function as social consciousness. Fiske (1990, pp. 164-165) states

In fact semioticians would go further than this. They would argue that the *Observer* is not merely assuming that its readers share these second-order meanings, but actively making its reader into a 'white liberal democrat'. It is inviting the reader to assume this social identity in order to be able to decode the picture according to the dominant codes, or, to put it another way, to be able to arrive at the meanings that the picture itself prefers. The reader and the text together produce the preferred meaning, and in this collaboration the reader is constituted as someone with a particular set of relationships to the dominant value system and to the rest of society. This is ideology at work.

In the process of consumption, however, audiences contribute in the spread of ideological motivated conceptions of hegemony and superiority by consuming visual codes as part of 'truly' depicted reality. The messages and codes they receive from television and cinema are believed to be performing as valid representation of the world; thus, they build their consciousness upon them. The harmony between the intended ideological, as well as, hegemonic intentions and the preferred reading is believed to be successfully achieved.

Ideology and hegemony are believed to be complementary processes in contemporary television and cinematic discourses. Frequently, the use of hegemonic values and ideologies facilitate the consumption of ideological deceptive ideas and beliefs among target society members or among audiences in general. Here, hegemony performs as a context through which ideological illusive raw facts manifest as actual representation of ‘reality out there’; therefore, to be considered, in return, as valid social consciousness. Verschueren (2012, p.12) argues

In the context of discussing ideology, its use is based on the observation that dominant classes may be able to avoid coercion by obtaining the consent of the oppressed, i.e. by successfully making certain patterns of meaning or frames of interpretation. (e.g. pertaining to the unequal structuring of society) seem natural, by turning them into common sense. Hegemony in this sense involves the internalisation of the authority one may be subjected to. Hegemony and ideology do not coincide. Consent may also be obtained by non-ideological means; e.g. feeding people well may keep them from (even considering) acts of resistance. And, though the establishment of hegemony is often an ideological process in the sense that the consent-based maintenance of the power and dominance that it involves is usually supported by meaning.

Indeed, ideology and hegemony together make one powerful and solid process of deceptive representations of illusive realities and false consciousness. One crucial danger that both processes can perform together, especially through television and cinematic discourses is to transform an illusive reality into common sense experience of the world. Here, audiences’ dependency to these deceptive representations will be continuous and hard to be limited with ‘counter-consciousness’ processes.

A well preminent example of the combination between ideology and hegemony can be explored through American ethnic and racial social practices. In the US, the televisual news media especially has the effect of encouraging white hostility towards minority groups such African Americans. Research shows that far from informing their audiences about the realities of racial discrimination, televisual newscasts are contributing to a climate of fear between the dominant “ingroup” (white) and the “outgroup” (blacks) across society (Davies, 2013, p.190). In effect, such racial and ethnic social practices are the results of the conjunction between ideology and hegemony.

As a matter of fact, the period of post-9/11 was characterised by an increase representation of illusive realities and deceptive raw facts, as well as, false common sense experiences and social consciousness in television and cinematic discourses. This representation, however, tend to be motivated by a conjunction between ideological preconceived deceptive ideas and hegemonic values. Thus, the events of 9/11 and their aftermath procedures and doctrines, determined the contemporary performance of the combination between ideology and hegemony. Norden (2007, p.195)

For most of the four days following 9/11, TV viewers around the world were mesmerised by unthinkable images. Television brought home to Americans especially the polarising effects of the post-Cold War world, including the backlash of Islamic fundamentalism and the imminent threat of future terrorist attacks. A formulaic narrative quickly emerged; ordinary police and firefighters took the lead as America's national heroes, while Osama bin Laden and the rest of al-Qaeda and the Taliban rose up as villains.

As an ideological process to respond to the tragic events of September 11, 2001, the American Entertainment Industry produced a considerable number of films, TV series, and animated sitcoms that tend to associate Arabs and Muslims with terrorism and hostility against the United States and the Western social and cultural values. Through such representation, several cinematic outputs have deliberately distorted the image of Arabs and Muslims across the world.

Conclusion

This chapter has discussed the variety of processes through which ideology is mediated in television discourse. The initial section has accounted for the conception of ideology from linguistics and philosophy perspectives. In parallel with further other presumed persuasive forms, however, the conception of ideology is use to convey ideological preconceived intentions and messages. The second section, furthermore, was devoted to discuss the notion of ‘reality’ in television and cinematic discourses. Indeed, a successful realisation of ideological ideas and beliefs leads to the distortion of ‘reality out there’ among audiences who, in return, are assumed to be consuming television and cinematic discourses as actual reflection of the world. The third section of this chapter, however, claims that television and cinematic discourse do not only distort the perception of reality, but they contribute excessively to determine illusive realities and ideological preconceived ideas and messages as social consciousness and common sense experiences of the world. The conjunction of ideology and power, from an American perspective, was the central focus of the last section of this chapter. In effect, both processes are believed to be complementary in conveying deceptive ideas and beliefs through television and cinematic discourses. Taking Arab Muslims as case studies, the American Entertainment Industry produced a considerable number of films that tend to be motivated by ideologies; yet, are regarded to be prejudiced and manipulative in their use of visual language represented in sign systems.

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Chapter Three

Chapter Three: The Contemporary Ideology of the American Entertainment Industry towards Arab Muslims

Introduction

The representation of Arab Muslim characters in contemporary cinematic discourse is characterised by an extensive use of ideological deceptive ideas and illusive facts. The American Entertainment Industry stands out to be the prominent television and cinematic platform that depicts ideological distorted images about Islam and Arab Muslims. From barbarity and exoticism, through fanaticism and brutality, to recently terrorism and hostility, the image of Arab Muslims has always represented a problematic issue for the American Entertainment Industry.

However, the contemporary representation of Arab and Muslim characters is believed to be motivated by a large manipulation of semiotic resources and channels of visual communication. Several Hollywood movies attempt to adopt this manipulative approach in order to convey a totally distorted image of Arab Muslims. Three modern case studies have been selected to explore this vilified depiction and examine the extent to which the false images are conceived as ‘reality out there’ about Arab Muslims.

The first selected case study is the well known Hollywood movie *‘Rules of Engagement’*, 2000. In an extensive use of propaganda, American ‘patriotism’ and ‘loyalty’ are clearly manifested through the execution of civilian Arab Muslim demonstrators as shown by the filmmaker. The second case study is a movie with the title *‘Body of Lies’*, 2008. Here, the filmmaker chose to indirectly criticise the Central Intelligence Agency’s policies and acts against Arabs and Muslims. However, the movie produces a considerable number of distorted images about Muslims. The final selected case study is *‘Lone Survivor’*, 2013. The reinforcement of ‘fanatic’ Arab Muslims is the central focus of this movie.

1. The Image of Arab Muslims in *'Rules of Engagement'*, 2000

'Rules of Engagement', 2000 is a well known Hollywood war movie produced shortly before the tragic events of September 11, 2001. The film was starred by famous Tommy Lee Jones (Colonel Hodges) and Samuel L. Jackson (Colonel Childers). Over the bodies of tens of civilian Arab Muslims, the American conception of 'false patriotism' is seen to be the main theme of this movie.

The representation of Arab Muslims in *'Rule of Engagement'*, 2000, however, is regarded to be motivated by large manipulation of semiotic resources and deceptive use of visual language. Arab Muslim characters in this film are seen to be a target of mass execution by American Marines who are presumed to be protecting the American embassy in Yemen.

1.1 Patriotic American Characters

The story of the movie starts by Colonel Hodges flashback on his early participation in Vietnam War when he was left wounded and many soldiers under his command were killed. Colonel Hodges and Colonel Childers appear to be close friends in the film; yet, in the aftermath of Vietnam War, Colonel Hodges was retired leaving his best friend still on duty. Colonel Childers last mission was to protect the American embassy in Yemen from demonstrated who were assumed to be hostile. During his mission, however, Colonel Childers ordered the Marines to open fire over the demonstrators, leaving tens of them dead and hundreds wounded.

In the aftermath of the incident, Colonel Childers was accused by an American court-martial of committing a massacre against civilians. Here, Colonel Hodges decides to be the lawyer of his friend, trying to defend him against all accusations. At the end, Colonel Childers was found guilty of 'breaching peace'; yet, not guilty of executing civilians. He was released off of duty. During the court-martial, however, Colonel Childers declared that he was "saving American lives" and if any of the officers were at his position, they would react the same and execute tens of civilians for demonstrating 'violently' near the American embassy.

Dissimilar to American Marines who are shown as ‘peace keepers’, ‘*Rules of Engagement*’ represents a much distorted image of Arab Muslims who were considered in the film to be ‘villains’ and are motivated with hostile sentiments against the United States and the Western values and lifestyle.

From a Multi-semiotic perspective, an obvious potential to involve ideological manipulation of sign systems is detected in the opening scenes of the film. After a deadly battle with the Vietnamese army, American dead Marines are brought into the camera lens. Tens of soldiers are depicted dead in a scene that triggers off the sympathy of audiences.



Image 01. *Rules of Engagement*. 08min57sec

Shortly before this scene, the American soldiers are shown in a very wretched position calling for the help of their partners before they were shown lying dead on the river. The scene is accompanied with an emotional music that tends to evoke the sentiments of audiences. The manipulation of the sign system is made obvious in this opening scene through the insertion of music and appeal for sympathy and heartbreak among audiences. In fact, this scene would have been considered a very emotional view that calls for rational sympathy, but compared to following scenes in the film, the ideological intention can be detected.



Image 02. *Rules of Engagement*. 29min51sec

Despite the cruelty of the scene showing children being executed by American Marines, the comparison between both scenes showing dead individuals can confirm the ideological exploitation of this visual communication. In the first scene, the American soldiers' death is portrayed in a sensitive manner calling for sympathy of audiences; yet, the scene raises senses of patriotism when American audiences watch their own soldiers' sacrifice for their country. Furthermore, the scene can be regarded as a preface to justify the execution of demonstrators in the following scenes. In that, the massacre of civilians will be seen as an act of 'self defence', and, the civilians are executed 'in action'.

In a very clear manipulation of signs' signification, however, the second image, showing a dead child, is represented as it is. No emotional music or sound effects are accompanied with the image to call for sympathy and heartbreak among audiences. Instead, the child is filmed being among the 'armed crowd' who are trying to penetrate inside the American embassy in Yemen.



Image 03. *Rules of Engagement.* 26min13sec

The semiotic justification of the execution of children and civilians is meant to be ideologically manifested in this scene. Here, the crowd is demonstrated to be well armed including women and children. In the context of the scene, however, it is showed to audiences that the American Marines did not engage in fire primary, but were responding and defending the embassy against this 'cruel' attack.

In a contradictory context, the execution of civilians comes after the American ambassador rescue out of the embassy. This indicates that the massacre was not to be 'authorised' by the officials under the rule of the American government. Rather, it is meant to be a personal estimation by an officer who is presumed to be forcing soldiers under his command to open fire on civilians. Nevertheless, this claim is to be confirmed later showing Colonel Childers being charged by a court-martial.

Shortly before the massacre, the filmmaker chooses to use an ideological interplay of the sign system's signification in order to serve an intended message; thus, to convince audiences about the deceptive depiction. After the arrival of the Marines to the embassy, and completely opposite to the image of the Arab Muslim child, the son of the ambassador is depicted in an emotional scene that tends to position audiences within a specific context of understanding of the scene as intended by the filmmaker.



Image 04. *Rules of Engagement.* 24min48sec

In this ideological scene, the image of an American child is semiotically structured with appearances of horror and panic; yet, it is accompanied with audio effects that tend to confirm this sensation among audience. According to the context of the film, the American child is in serious threat; yet, he is completely protected by the Marines, whereas the Arab Muslim child is shown directly dead. Moreover, the American child is shown terrified of the actions and wondering about his parents; while, the Arab Muslim child is shown to be ignored by her family.

In an additional scene where the filmmaker attempts to justify the death of innocents, including women and children, the civilians are shown to be in the middle of several armed men. From a rationalistic point of view, according to the visual language of the film, the death of civilians is not an intended act by the American Marines.



Image 05. *Rules of Engagement.* 19min58sec

Clearly, in this scene, armed men are shown to be surrounded by women and children. They are present in the scene without any rational purpose. Moreover, they are shown involved in the attack against the embassy; furthermore, they are depicted carrying weapons and shooting against the American Marines. Instead, taking into account the audio semiotic resource and the way it is used by the filmmaker, women are ululating and encouraging men to kill the Americans. Therefore, the filmmaker displays another rational reason for audiences why these civilians are executed.

Importantly, the best semiotic interpretation, according to the filmmaker, to justify the execution of civilians including women and children is represented in this scene. In addition to audio effects and sounds of trill in the background of the scene, the text creator in this scene attempts to convince audiences that the entire massacre is justified under the title of ‘self defence’ and the act of execution ‘in action’. If not convinced by this visual communication, the later coming court-martial of Colonel Childers, the commander of the Marines who protected the embassy, will be rational to see justice and law being successfully accomplished.

Further semiotic justifications of this massacre, according to the context of the film, is shown through the location of the American embassy. Before the landing of the Marines, the filmmaker shows the location of the embassy in a public space which appears to be attached to houses, and a large public square nearby.



Image 06. *Rules of Engagement.* 19min40sec

In this visual communicative sign, the image of Yemenese capital is displayed largely primitive. The ideological involvement of the ‘clash of civilisations’ is strongly assumed to be realised in this scene. Before their arrival, American Marines are shown celebrating the retirement of Colonel Hodges in a much civilised manner. Unconsciously, audiences’ mental perception of both images shall establish a comparison between both capitals in order to make social and cultural differences of both ‘civilisations’. For them, the Marines represent the civilised world; whereas, the Yemenese are strongly linked to backwardness. A potential sympathy with ‘civilised’ characters is assumed to exist.

However, the crowd in this scene are demonstrating peacefully near the embassy before the deployment of the Marines. In a parallel scene, conversely, however, the filmmaker shows snipers shooting the Marines’ helicopters. The two contradictory scenes attempt to semiotically mislead the attention of audiences about innocent civilians being present in the area near the embassy. Thus, an ideological interpretation is strongly invoked here.

Shortly after the rescue of the ambassador with his family, Colonel Childers ordered his men to open fire on the crowd. From a Multi-semiotic perspective, however, both contradictory scenes are indeed a single channel of communication that attempts to present a rational clarification for audiences about the run of events and the sequence of semiotic resources such as music, background sounds, and audio effects. The aim, therefore, is to reinforce the entire ideological sign system that promotes the idea of ‘patriotic American characters’.

1.2 The Justification of Violence against Arab Muslims

For audiences, however, after the display of the image of Yemenese capital, the expectation of civilians’ death is confirmed due to the fact that the embassy is surrounded by houses. ‘Innocent people always die’, confirmed Colonel Childers in upcoming scenes of his court-martial.



Image 07. *Rules of Engagement.* 01h37min52sec

The following scene shows Colonel Childers during the court-martial where the filmmaker uses a semiotic indication of hatred and proud of executing ‘innocent people’ that appears in the facial expressions of Colonel Childers. The character confirms that the civilians, who were executed, including women and children, are to be categorised as ‘innocent people’. Yet, the angry facial expressions of the character indicate the opposite. Audiences are left without a rational justification of Colonel Childers’ aggressive actions against civilians. However, this scene confirms the ideological image of US Marines’ senses of law and justice. Audiences, on the other hand, are believed to be unconvinced about the execution of children and women.

From a Multi-semiotic perspective, the entire scenes about the execution of civilians, including women and children, are rationally constructed to convey specific ideological meanings. Scenes are separate in time but sequential in their rational order of display i.e. images of execution are primarily shown to audiences with the expectation to be convincing. If not, later upcoming scenes of court-martial and process of justice will be consumed as rational consequences of non-justified actions carried out by American Marines under the command of Colonel Childers. However, the filmmaker attempts to ignore the fact of executing civilians in the first place.

Subsequently, audiences are ideologically exposed to the main reason of sympathy with the Marines who were responsible for the massacre against civilians. Before opening fire, the filmmaker shows the manifestation of the crowd and the different banners they are raising in front the embassy.



Image 08. *Rules of Engagement*. 18min55sec

Indeed, this scene is directed mainly to Arabic speaking audiences as the main text on the banner is written in Arabic. However, taking the context of the scene, even non-Arabic speaking audiences might infer the meaning of the banner. The scene is accompanied with high voices and individuals shouting the name of 'America' with trill of women as an audio background. For non-Arabic speaking audiences, hearing the name 'America' might infer the meaning of the banner; thus, a rational reason of violence is successfully offered.

According to the context of the film, it is the crowd that first opened fire on the Marines and towards the embassy. However, after the rescue of the ambassador with his family, Colonel Childers is shown staring at the crowd with appearances of shock and panic before giving the order to his men to open fire.



Image 09. *Rules of Engagement.* 28min31sec

In effect, what made Colonel Childers shocked after staring at the crowd is unknown. Despite his objection at the beginning, the second officers were forced to order the opening of fire at the crowd including women and children resulting 83 dead civilians. From a semiotic perspective, however, this scene is meant to be interpreted by audiences with reference to previous scenes showing the entire crowd either carrying weapons (image03), or aggressively shouting on Americans (image08). The ideological channel of visual communication is unique but detached in terms of representation.

The language that Colonel Childers uses in this scene might infer some ideological meanings as well. He refers to the crowd as 'hostile targets'; yet, he confirms to his second officers that 'all' the crowd must be taken as a target saying 'as they appear'. Though the term 'hostile' would be inappropriate taking into consideration that it was mixed with women and children; still, based on previous ideological scenes, the use of this term seems much rational for audiences. Here the filmmaker integrates visual signs with pure linguistic channel of communication to convey an ideological intention i.e. the justification of the massacre.

Shortly before the first scene that shows the dead bodies among the crowd, the filmmaker demonstrates to audiences a specific scene presenting Colonel Childers and his Marines soldiers suffering to drop the American flag. Remarkably, the scene was accompanied with a prestigious music that again triggers sympathy and heartbreak with the American Marines.



Image 10. *Rules of Engagement.* 26min47sec

An ideological representation of the conception of ‘patriotism’ is clearly demonstrated in this scene. Taking into account Colonel Childers discourse during the court-martial later in the film, where he insists that he was ‘on duty saving America’, audiences are indirectly called to interpret the entire massacre from the perspective of Colonel Childers. Based on previous announcement of one of the soldiers that three American Marines are already dead, the following scene shows dead bodies of exactly three soldiers. The total casualties of American soldiers are collected into a single scene with an attempt to evoke audiences’ sympathy; yet, to justify the shortly coming massacre against civilians including women and children.

From a Multi-semiotic perspective, a successful channel of sign system’s manipulation is achieved by the filmmaker in the entire scenes of the massacre near the American embassy in Yemen. Yet, more upcoming scenes in the film shall additionally confirm this process of exploiting signs’ systems to serve preconceived ideological intentions and justify the mass execution of civilians by US Marines.

In the aftermath of the massacre, the filmmaker tends to represent the officials in the American government as forced to explain the execution of 83 civilians. A formal meeting that gathered army high ranked officers, the representative of the American ‘Secretary of State’, and ‘National Security’ advisor immediately followed the cruel scenes of the massacre. The representative of ‘Secretary of State’ justifies the actions of Colonel Childers by confirming that the crowd had weapons.

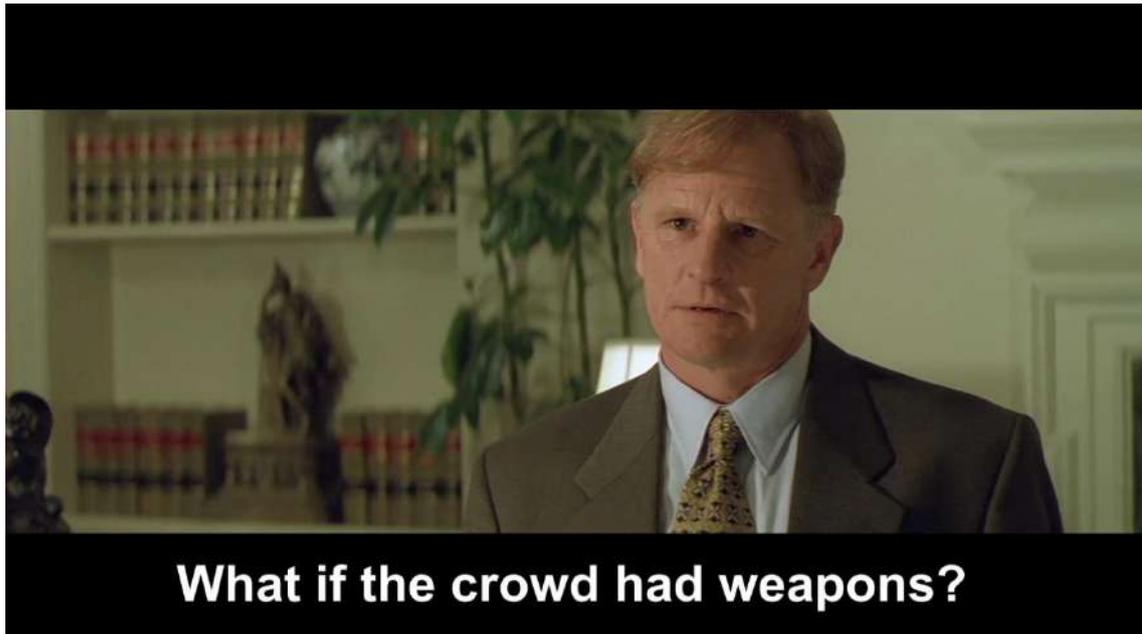


Image 11. *Rules of Engagement*. 34min03sec

As a matter of fact, this scene indirectly confirms the ideological preconceived intentions of the filmmaker to justify the execution of the crowd including women and children. The representative of the ‘Secretary of the State’ attempts to ask a question that audiences already know its answer. It is not a question related to another action so to make an indirect falsification. Audiences already know that among the crowd there were armed men who attempt to shoot on American Marines. Rationally speaking, innocent civilians will not take the side of an armed group of people.

According to the filmmaker, the entire film is regarded as a single ideological channel of signs’ systems manipulation that needs to be rationally linked. Subsequent characters that were not part of the massacre are expected to confirm this channel of exploitation of semiotic resources and their meanings. In the coming scenes, Colonel Hodges, the best friend of Colonel Childers, will take the role of a lawyer and indirectly contribute in the realisation of ideological intentions as well.

During his investigations, Colonel Hodges decides to travel to Yemen to examine reliable evidence that might exonerate Colonel Childers from the court-martial's accusations of mass execution. After exploring the embassy and meeting the local police, Colonel Hodges is directed to visit the wounded children in the massacre at the hospital.



Image 12. *Rules of Engagement*. 01h04min43sec

Obviously, the hospital, where wounded children of the massacre recover, is depicted be very primitive. In a contradictory step of representation, audiences, in this scene, are called to show sympathy with Yemene children who originally suffer of war and ignorance. However, the scene is not accompanied with emotional music and sound effects to confirm the emotional appearance of children opposed to previous similar scenes. The elusive call for sympathy is confirmed with in this scene as well.



Image 13. *Rules of Engagement*. 01h06min32sec

Remarkably, this call for sympathy is aimed to be less attractive on audiences' attention. The filmmaker decides to insert several Orientalist judgements and beliefs about Arabs and Muslims in showing their primitive cities. Largely consumed through Orientalism's opinions about Middle East's cultures and lifestyle, Arabs and Muslims live in the desert and are not civilised in their lifestyle. The West, specifically the United States, tends to bring about civilised values and beliefs to Arabs. These scenes, like the next, confirm the ideological intentions of the filmmaker through inserting cultural codes and represent them as realities about Arabs and Muslims.

Despite the positive impression of the scene, it is regarded to be an unconscious manipulation of the sign system. Shortly before, Colonel Childers is shown facing the court-martial's charges. In an attempt to show the insertion of both sides' perspectives of the massacre, the filmmaker decides to involve this scene that appears to be showing the other side's version of the massacre, but again from a well constructed ideological perspective.

According to the filmmaker, the Yemenese perspective of the massacre is less reliable due to the way they are represented as violating human rights through a non-humanistic treatment of children. Notably, a doctor inside the 'primitive hospital' confirmed to Colonel Hodges that 'most people inside the building will die' including children.



Image 14. *Rules of Engagement*. 01h07min15sec

The confirmation of the ideological intention behind the call for sympathy and heartbreak with Arab Muslim children is confirmed in this scene. After he left the hospital, Colonel Hodges was followed by ‘one leg’ young Muslim child. The character appearances show potential heartbreak with the child; still, he moved away looking for additional proof to exonerate his best friend Colonel Childers. As shown in this scene, there are two adult Arab Muslims who manage to pay no attention to the child who is suffering following Colonel Hodges. This, in return, confirms also the point of view of Arab Muslims violation of human rights. Indeed, semiotic resources such as emotional music and sound effects that call for sympathy and heartbreak with characters are used in specific scenes in order to serve filmmaker’s preconceived ideological intentions depicting Arab Muslims in a negative way.

Furthermore, immediately after he left the hospital, a very young Arab Muslim child is depicted pointing his finger, as an action of threat, towards Colonel Hodges. This scene, however, indicates that previous elusive scenes calling for sympathy with children at the hospital shall be regarded as meaningless by audiences after considering the image of this child.



Image 15. *Rules of Engagement.* 01h07min01sec

Considering Multi-semiotic process of analysis, this scene largely emphasises that the sign system in this film is completely manipulative. The opinion of audiences who showed sympathy and heartbreak with children at the hospital is believed to be changed after this scene of the young Arab Muslim child.

Interestingly enough, while searching for evidence to exonerate his best friend, Colonel Hodges comes across an old fashion cassette. It is about a presumed motivational sermon directed to Muslims. The title of this cassette is written in Arabic, later explained in English during the court-martial, with the title ‘the declaration of Islam Djihad against the United States’. From the film’s perspective, Colonel Hodges found that very same cassette in several places even in the hospital.



Image 16. *Rules of Engagement.* 01h06min47sec

According to the filmmaker, the cassette is indirectly portrayed to be the main reason behind the massacre of civilians near the embassy; furthermore, it indicates another rational reason not to show sympathy and heartbreak with the Arab Muslim casualties including women and children. For audiences, after understanding the meaning of the cassette’s title later in the court-martial, sympathy and heartbreak with Arab Muslim civilian casualties is believed to disappear. Instead, a possible use of Colonel Childers’ description ‘hostile targets’ may replace any form of sympathy with Arab Muslims in this film.

From a Multi-semiotic perspective, the entire sign system of the film is believed to be associated to the variety of scenes showing this cassette. Audiences establish rational references between the Marines’ actions and the meaning of the cassette’s title in the court-martial. Therefore, a deliberate manipulation of the sign system is believed to be successfully achieved by the filmmaker.

2. Arab Muslim Characters in '*Body of Lies*', 2008

Starred by famous Leonardo DiCaprio (CIA agent, Roger Ferris) and Russell Crowe (Ferris' boss in CIA, Ed Hoffman), *Body of Lies*, 2008 is considered as one of Hollywood's post-9/11 masterpieces. Indeed, *Body of Lies*, 2008 is one of rare Hollywood movies that attempts to criticise American post-9/11 foreign policies, as well as, CIA's styles and methods of investigation. However, the film is extensively embedded with ideological preconceived intentions about Islam and Arab Muslims.

Accounting the story and glory of a CIA agent Roger Ferris in hunting presumed terrorist leaders in Iraq, the film represented a much distorted image of Arab Muslims' social beliefs and cultural values. Meanwhile, the CIA agent Roger Ferris has unclear intentions of his American supervisors and Arab Muslims' example of intelligence agencies represented in the Jordanian General Intelligence Directorate; the events of *Body of Lies*, 2008 come to confirm much of contemporary ideological beliefs about Arab Muslims. Remarkably, the triggering of the notion of 'Islamophobia' is regarded as the main theme in this film.

2.1 The Enhancement of Islamophobia

The film starts directly with establishing a solid context for the rest of events and scenes that will appear later. This context, however, is believed to be ideologically motivated by the promotion of the concept of 'Islamophobia' in the mind of audiences, as well as, it is characterised by introducing new 'rational insights' to understand it.



Image 17. *Body of Lies*. 01min13sec

The initial scene of *Body of Lies* shows a radical group of people claiming to be truly adherents to Islam, carrying out an aggressive attack in Manchester, Great Britain. The radicals' leader in (image17) claims to be 'revenging the American wars on the Muslim world' and 'strike at random' American targets all across the world. In parallel to his recorded speech, the filmmaker is presenting a scene where a group of young 'presumed Muslims' making bombs in order to realise the radical leader's objectives. When the police arrive, they blow themselves with their own bombs preventing the police of capturing them.



Image 18. *Body of Lies*. 01min21sec

This dramatic start of the film, indeed, establishes a solid context for the rest of the events. According to audiences, 'terrorism' and 'wars against terrorists' are the main themes of the film. Thus, the filmmaker succeeds to establish the context. However, this dramatic start attempts to infer 'fear from Islam and Muslims' which is, in return, assumed to be the correct theme and context of the film. The conception of fear from Islam and Muslims is commonly referred to as 'Islamophobia'.

As a reaction to the tragic events of 9/11, the United States initiated the 'War on Terror' doctrine with the purpose of eliminating all potential threat against the United States in the future, as claimed by the US president at that time George Bush. The first action in this doctrine was the invasion of Afghanistan in 2001; later Iraq in 2003. Meanwhile, the United States started reinforcing its presence all over the world by constructing new military bases and intelligence divisions.

The radicals' leader claims to revenge American actions against Muslims on a British soil. This claim is intended to serve a remarkable purpose right from the start of the film. By carrying out aggressive attacks on Britain, while projecting the United States, an indirect call for sympathy to CIA's upcoming actions within the doctrine of 'war against terrorism' in the film. Western and American audiences shall believe themselves targets of terrorist attacks as the radicals' leader announces on this recorded speech 'we will strike at random'.

From a Multi-semiotic perspective, however, the ideological manipulation of the sign system in this film is made clear from the beginning. The filmmaker chooses to insert pure linguistic channels of communication i.e. discourses as semiotic resources, to add more efficiency to the visual channel of communication represented by signs, codes, music, sounds, and audiovisual effects. The aim is to establish an ideological reference between the film and 'Islamophobia'.

The starting scenes of the film, after the attack of Manchester, are transmitted from Iraq where Roger Ferris, a well competent CIA agent, is preparing to bring down potential aggressive attacks against Americans. Agent Ferris' central concern is to recruit assets in order to collect information which will lead to bring down radical leaders. Meanwhile, the CIA's division chief Ed Hoffman is explaining to journalists the general rules that the agency adopt in its war against terrorists.

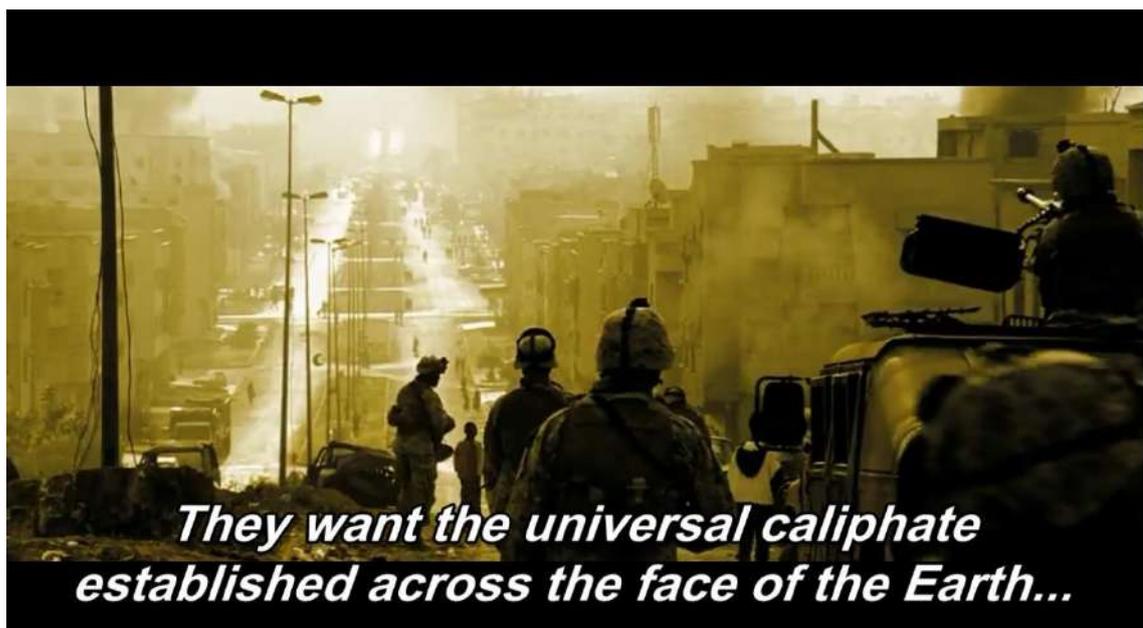


Image 19. *Body of Lies*. 06min12sec

Ed's discourse was accompanied with several scenes that attempt to explain Islam and the ideology of radicals. In fact, the scene shows American soldiers walking across a devastated street in Iraq. The position of the camera in this scene, showing the soldiers walking towards the light, might unconsciously indicate that it is by the assistance of these soldiers that peace and stability will emerge all over the world. Moreover, it indicates the opposition of these soldiers to the project that is explained by Ed using his voice in the background.



Image 20. *Body of Lies*. 06min18sec

Noticeably, Ed's discourse does not make an accurate reference through the use of the pronoun 'they'. He continues to use it in his explanation to journalists without making a reference. Indeed, based on the context of the scenes, the inference of the accurate reference is left to audiences. As actions on these scenes are shown only from the American soldiers' perspective, audiences, therefore, can infer that the pronoun 'they' refers to Muslims. This technique is used right from the opening scenes of the film so that audiences will infer it again in the upcoming scenes in a remarkably an unconscious way.

Ed's usage of specific terms such as 'Caliphate' and 'infidel' infers his deliberate intention to link them to the religion of Islam not only to Muslims. Moreover, this usage strongly infers the conception of 'Islamophobia' among audiences who, in return, are directed to establish a reference between Ed's discourse and the visual signs.

The manipulation of the entire sign system through direct verbal discourses is, thus, made clear by the filmmaker in the process of establishing new interpretations to the conception of 'Islamophobia'; at the same time mentally reinforcing its usage and spread. The filmmaker chooses to convey ideological preconceived intentions and messages via the integration of visual communication with direct verbal discourses at the same time. This, in return, is regarded as one of the most efficient techniques that filmmakers and texts' creators use to convey their ideological preconceived intentions and messages in contemporary television and cinematic discourses.

Audiences via this scene, on the other hand, infer that the 'infidel' Ed's refer to is the American soldier being depicted at the same time when Ed mentioned the term. Despite the false conception that Ed uses about Islam's dogma in 'converting or killing an infidel', the scene shows American Marines suffering intense rockets' throw on their vehicles, resulting several deaths and wounded among the soldiers. In order to confirm this inference among audiences, the filmmaker chooses to transfer the scene directly to Baghdad's street showing a group of American Marines with Iraqi soldiers in the middle of the street.



Image 21. *Body of Lies*. 06min39sec

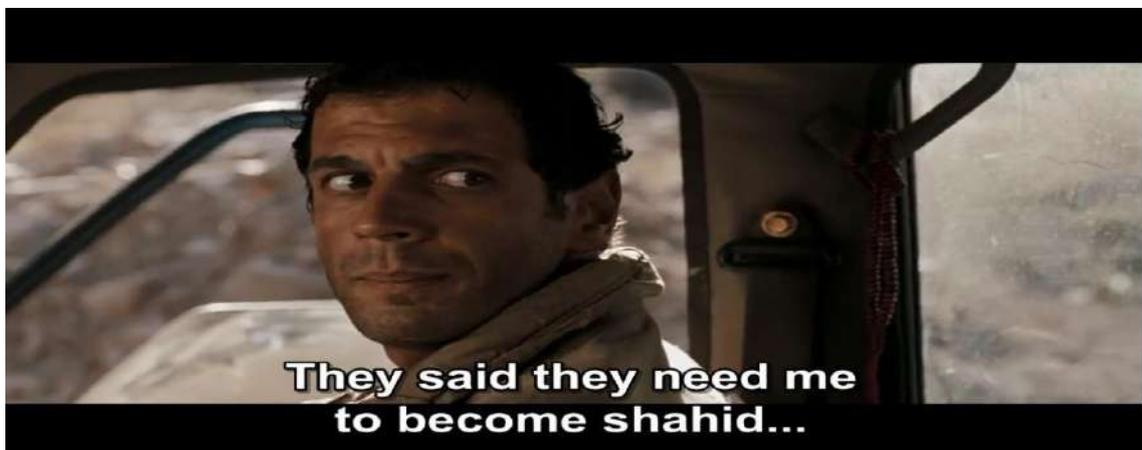
Here, the Iraqi soldiers are shown sitting on the ground, while American Marines standing next to them. The filmmaker attempts to convey the message that it is merely the American soldiers that are fighting terrorists and radical groups in Iraq. Iraqi soldiers are depicted weak and exhausted and in need for American help.

Meanwhile, the Iraqi street in this scene (image21) is shown covered by the pictures of Shiites' leaders that replaced the images of ex-Iraqi president Saddam Hussein. The scene implies that the threat against the United States and the entire West has not ended after the American invasion and the execution of Saddam Hussein, who was presumed to be planning nuclear attacks against the United States. Instead, the threat is transformed, according to the film, from 'total dictatorship' into 'holy terrorism' adopting several techniques of terror as well as horror against the entire world. One of these brutal techniques is, indeed, accounted for by one character.



Image 22. *Body of Lies*. 09min35sec

This CIA's asset discourse, however, attempts to trigger off the recall of former brutal actions that were carried out by the radicals and uploaded to the internet. With lot of appearances of fear and panic, the character seems to succeed in triggering this conception among audiences. In an additional attempt to associate these brutal actions to all Muslims and to the dogma of Islam, another asset, presumed to be a member in a radical group, is brought to the scene in order to account for the plans of his leaders against the Americans.



Through establishing a linguistic reference between the first asset's discourse and the second, audiences are likely to associate the discourse of the first asset with the specific Islamic notion of 'shahid' in the second in order to infer that the problem is with the religion itself. It is through Islam's dogma, according to the film, that Muslims wage a 'holy war' against the United States and the West. This interpretation, however, is confirmed through the immediate next scene after the meeting of Ferris with the second asset.

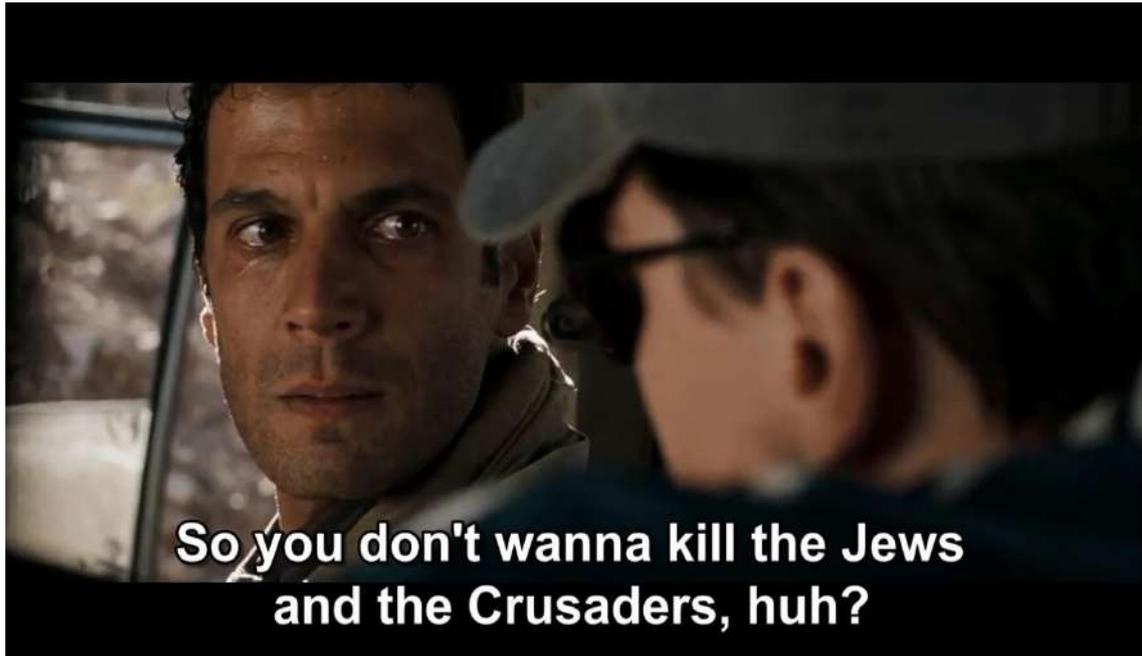


Image 24. *Body of Lies*. 12min03sec

Here, the filmmaker attempts to infer the idea that even Arabs and Muslims who cooperate with Americans, have suspicions about the doctrines of the United States and the West. Ferris' question to the asset denotes that the primary purpose of the radicals is to 'execute the Jews and the Crusaders'. Indeed, through several scenes, the filmmaker tends to bring forward historical events and political issues in order to misuse them in a variety of contexts.

The scene can be seen as serving a political intention. Ferris' discourse strongly evokes audiences sympathy with the so called 'state of israel' against all Arabs and Muslims not only radicals; implying that Arab Muslims attempt to exterminate Jews people in the land of Palestine. As well as, it confirms the claim of the so called 'state of israel' of 'self defence' against Arabs and Muslims through the execution of unarmed Palestinian civilians.

An additional scene where the filmmaker tends to bring forward historical events and misuses them can be seen in the asset's discourse to agent Ferris. Despite his help to the Americans by capturing radicals' leaders, the asset is seen as a double-dealer individual who is not worthy to be allowed for asylum in the United States. The asset reacts angrily to Ferris' discourse informing him that his CIA superiors refuse to allow him to enter the United States because of his beliefs; instead, he was threatened by agent Ferris.

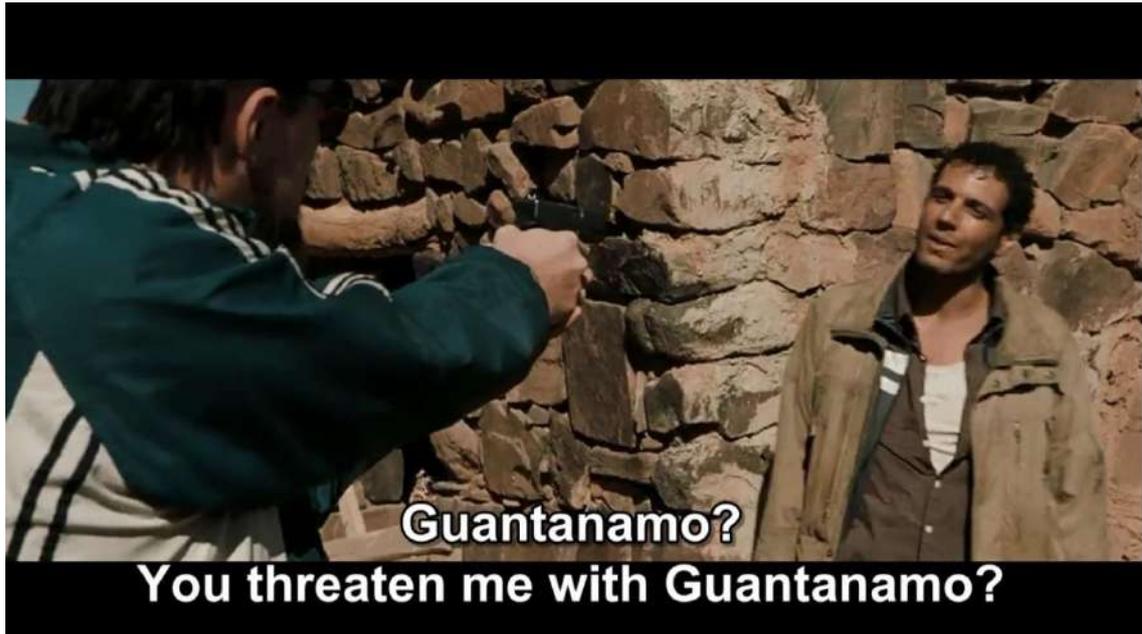


Image 25. *Body of Lies*. 15min54sec

From a Multi-semiotic perspective, however, the technique here implies providing a direct verbal discourse that triggers specific historical events and memories in order to associate them to the instant displayed visual discourse. The verbal linguistic discourse is used as a semiotic resource in this scene in an attempt to link it to historical events and memories about a preconceived event or action. The filmmaker also uses sounds effect in the background in order to successfully realise this ideological intention. Usually, filmmakers use separate scenes to manipulate the same sign system's signification. This is not the case with this scene.

Indeed, the use of the term 'Guantanamo' invokes the tragic events of September 11, 2001. Thus, American audiences are assumed to be showing sympathy with all actions carried out by soldiers and the CIA during the film. The term also triggers off the recall of the attack of Manchester at the beginning of the film. Thus, the notion of 'Islamophobia' is strongly invoked by audiences.

2.2 Binaries of 'Us' and 'Them'

The filmmaker's ideological and racial intentions are also confirmed at the time when agent Ferris called his superior in the United States Ed Hoffman, trying to convince him to offer an asylum to the asset. While he was talking to Ferris, Ed's wife appeared on the scene wondering about her husband's anxiety. The CIA division chief responded to his wife describing the reason behind his anxiety.



Image 26. *Body of Lies*. 13min59sec

In effect, this scene confirms the Orientalist view of Arabs and Muslims. According to Ed Hoffman, fighting terrorists is equal to 'save civilization'. Audiences, in this scene, are called to establish a reference between Ed's discourse and Ferris' actions on the ground back in Iraq. Clearly, Arab Muslims are associated with backwardness, while the United States and the West represent the civilised modern world that the American soldiers and the CIA are trying to protect.

The filmmaker's continuous attempts to direct audiences to establish references between direct verbal discourses and the visual communication is made clear using mainly both CIA characters Roger Ferris and Ed Hoffman. Taking into account that both Ferris and Ed characters are given much reliability by the filmmaker due to their ongoing actions in preventing terrorists from carrying out aggressive actions, the discourse they convey is presumed valid. And, due to their continuous efforts in capturing radicals' leaders, their discourses, in return, are delivered to audiences to be much reliable.

Importantly, the rest of film's scenes are characterised by their extensive reinforcement of the conception of 'Islamophobia' again. The aim is to ideologically use this term to establish more boundaries between 'Us' and 'Them'. In fact, the term is seen at function in several scenes that take place in an Arab country, Jordan. Indeed, after his new appointment as a station chief in Jordan, the CIA agent Ferris arrives to Amman to meet his new staff, furthermore to cooperate with the Jordanian General Intelligence Directorate in their fight against radicals as well.

In fact, after pictured defeated in Iraq due to his failure to protect both his assets leading them to be killed by a radical group linked to Iran, and radicals' leader escape, Ferris' new mission is to bring down many terrorist cells that are planning for attacks against the United States. Immediately after his arrival to Jordan, Ferris explains to his CIA partner the process that radicals adopt in their fight against the United States and the West.

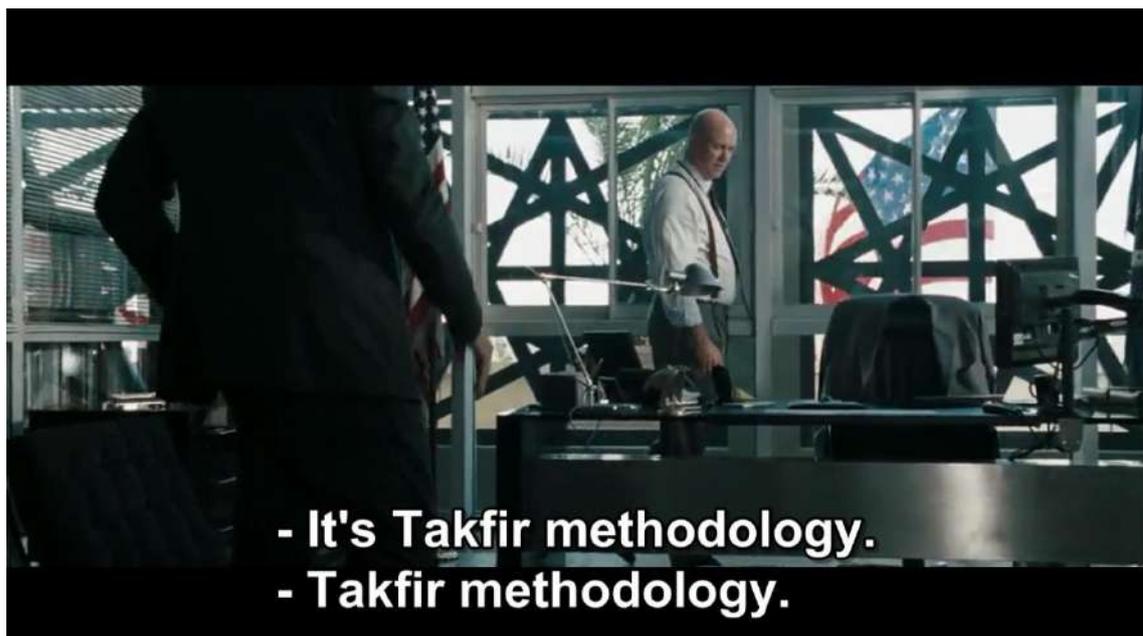


Image 27. *Body of Lies.* 28min24sec

Ferris' discourse here is also meant to be associated with previous as well as actual visual communication. He explains the word 'Takfir' as a methodology in an attempt to describe the term through continuity. Shortly before this scene, a group of radicals are shown in a meeting with their leader discussing aggressive attacks against the Americans. Thus, the establishment of the reference is presumed to be successfully achieved by audiences, considering the context that was established primary at the beginning of the film is still at function.

Immediately after his description of the term 'Takfir' as a 'methodology', which again implies, according to the film, continuity and planning, agent Ferris attempts to confirm the association of this conception to Arab Muslims, as well as, racially categorise the entire ethnicity, through more explanation to his staff about his intended actions in Jordan.



Image 28. *Body of Lies*. 29min03sec

Interestingly, Ferris' discourse attempts to distinguish between 'good Arab guys' and 'bad Arab guys'. Still, both types, according to the film, are characterised by the racial profiling and not by their good or bad deeds. The racial discrimination that agent Ferris uses is meant to be consumed by audiences through arranging an entire ethnicity into groups and categories based on their race. If not completely 'bad Arab', the rest of Arabs and Muslims are intended to be seen suspicious.

Here, from a Multi-semiotic perspective, however, the ideological mental reference between 'Takfir' and Arab Muslims is believed to be successfully achieved by audiences towards the filmmaker's intentions. The direct verbal discourse, however, is seen to be largely serving the visual communication and signs' signification that the filmmaker tends to convey through this film. Noticeably, the use of the definite article 'the' to refer to 'bad Arab guys' denotes that audiences are familiar with 'these guys'; thus, the establishment of the reference is easy to be made with previous scenes showing all Arab characters and not merely the radicals.

In his meeting with agent Ferris, the superior chief of the Jordanian General Intelligence Directorate tends to add more validity to Ferris' previous descriptions of Arabs and Muslims. Indirectly shown by the filmmaker, the Jordanian superior tends to associate aggressive attacks and ideologies with radicals and fundamentalists only exonerating 'moderate Arabs and Muslims' from any accusations of fanaticism and terrorism. The character pretends to be a target himself and seen as one of the 'enemies' to the fundamentalists.

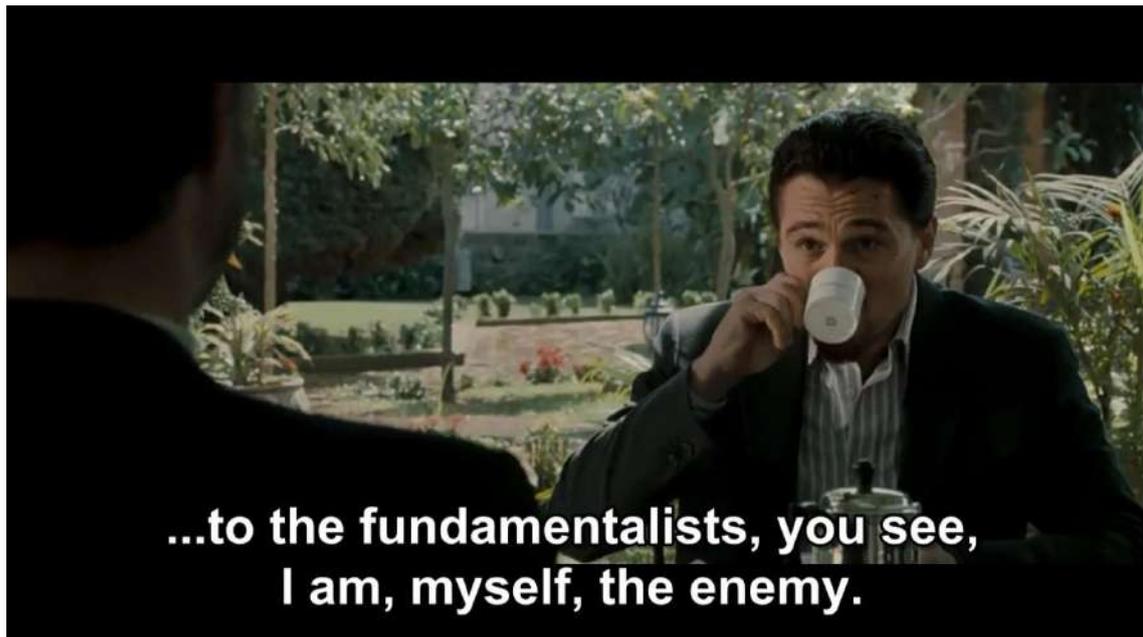


Image 29. *Body of Lies*. 32min21sec

Despite the rationality that the discourse of the Jordanian chief might express, an ideological intended message can be detected here. The character defines himself as an Arab Muslim to be 'the enemy' to radicals. The rest of Arab Muslims, according to the film, are not seen by radicals as 'enemies'; therefore, the association of the rest of Arab Muslims as sympathetic members with radicals might be inferred by audiences because of the ambiguity that the scene offers.

This ambiguity, however, from a Multi-semiotic perspective, functions as an ideological technique that filmmakers use to convey their intentions and messages. In that, the meaning of the discourse or visual communication is not directly presented by the filmmaker; instead, audiences are meant by themselves to infer it and see its implication according to the flow of events and scenes during the film. The interpretation of the scene is, thus, rational to audiences due to the fact that it was based on their own inductive reasoning.

Although, the Jordanian chief did not define who the real fundamentalists are, and the way to know them, the immediate next scene attempts to offer an answer to this question that might rise in the minds of audiences. During their surveillance to a suspected meeting house of radicals, agent Ferris and Jordanian Intelligence agents saw this image.



Image 30. *Body of Lies*. 34min37sec

The text is, indeed, written in Arabic, meaning ‘path to life is now’. However, the text is accompanied with the visual sign that clearly explains its meaning; furthermore, it answers the question of the Jordanian chief to audiences. The image of Muslims’ holy book ‘Quran’ is used as a semiotic resource in this scene to confirm the reference of the direct linguistic discourse, expressed by the Jordanian character, in the previous scene.

Semiotically speaking, the ideological channel of visual communication in these scenes is successfully related, and intended messages are inferred by audiences through the establishment of appropriate references between signs’ signification and direct verbal discourses. Through the embodiment of such techniques, the filmmaker attempts to convey his ideological intentions and messages in an indirect way, leaving audiences to their own inductive reasoning which, in return, has been set previously and is meant to lead towards a preconceived interpretation of the visual communication in relation to the direct verbal discourses expressed by a variety of characters.

While he was waiting for a nurse that is considered as a possible recruited asset for CIA, agent Ferris is depicted sitting in the waiting room drinking his coffee while a group of Arab Muslim women starring at him. One of the women asks a question in Arabic, meaning ‘Who’s the Jew’.

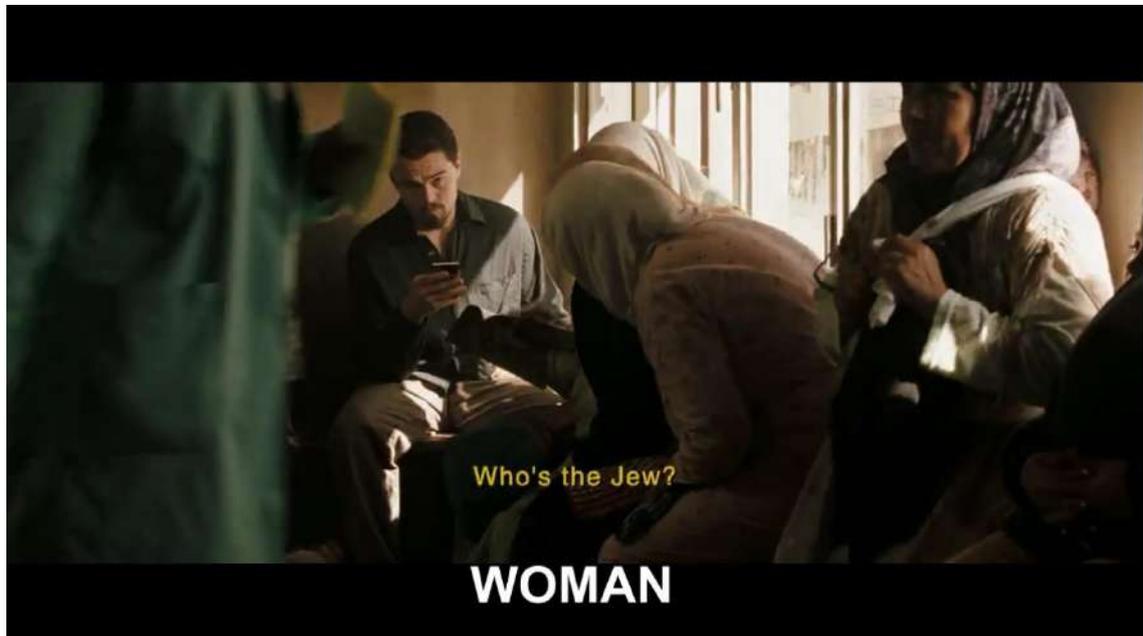


Image 31. *Body of Lies*. 58min35sec

In the scene, the filmmaker represents Arab Muslim women in a much distorted image addressing individuals based on their race. Indeed, agent Ferris does not speak on the phone or addresses anyone in this scene; still, he is recognised as not Arab based on his physical appearances. In addition to this racial question that the filmmaker chooses to convey a rare scene gathering an American with ‘moderate’ Arab Muslims, the way of starring of women toward agent Ferris also implies further racial inferences for audiences about Arab Muslims. In return, agent Ferris attempts to smile reacting to the racial discourse that is addressed to him.

The filmmaker in this scene, furthermore, attempts to convey the message that even Arab Muslim women are seen to be part of the suspected radical groups. If not sympathetic with radicals, Arab Muslim women are represented as carrying racial and discrimination ideologies against the Americans and all Western individuals with similar physical appearances. Yet, through the use of the term ‘Jew’, the filmmaker triggers off the recall of early scenes in the film when agent Ferris asked the asset member of the radical groups about his true intentions behind cooperating with the CIA. The sequential signs’ ideological manipulation can be detected also in this scene.

Several more scenes after, a suspected CIA asset is captured by a group of radicals and interrogated for helping agent Ferris with information and handful assistance through creating a bank account. During this interrogation, the asset proves that he misled agent Ferris by false information, knowing that he was planning to capture Arabs and Muslims. Meantime, one member of the radicals expresses the gratitude of the radical organisation to this individual.



Image 32. *Body of Lies*. 01h33min45sec

The extremist member refers to the radical organisation he belongs to as ‘the House of Islam’, while addressing the United States and the West as ‘the House of War’. The language that the filmmaker uses in this scene is seen to be presenting an entirely distorted image about Islam and Muslims. Based on previous scenes, audiences are expected to establish, again, rational references between this discourse and the discourses that were depicted previously where radicals claim to be performing the teachings of Islam.

As the film approaches to the end, the filmmaker decides indirectly to remind audiences about the main theme of the film i.e. reinforcing the conception of ‘Islamophobia’. This scene and the rest that follow tend to logically be associated to the early Ed Hoffman’s discourse about the ‘universal Caliphate’ that Muslims attempt to construct. Audiences are called to establish this reference, meanwhile structure perceptions about Islam and Muslims.

The last action scenes of the film tend to present agent Ferris in captivity and brutal torture by the radicals. In his discourse addressed to the leader of this radical organisation, agent Ferris is depicted to be in an intense debate with the leader before the radicals decide to execute him because of his profound arguments, according to the filmmaker, explaining the ideologies of this organisation and the beliefs they carry on against the United States and the West. The agent will be saved later by the Jordanian General Intelligence Directorate.

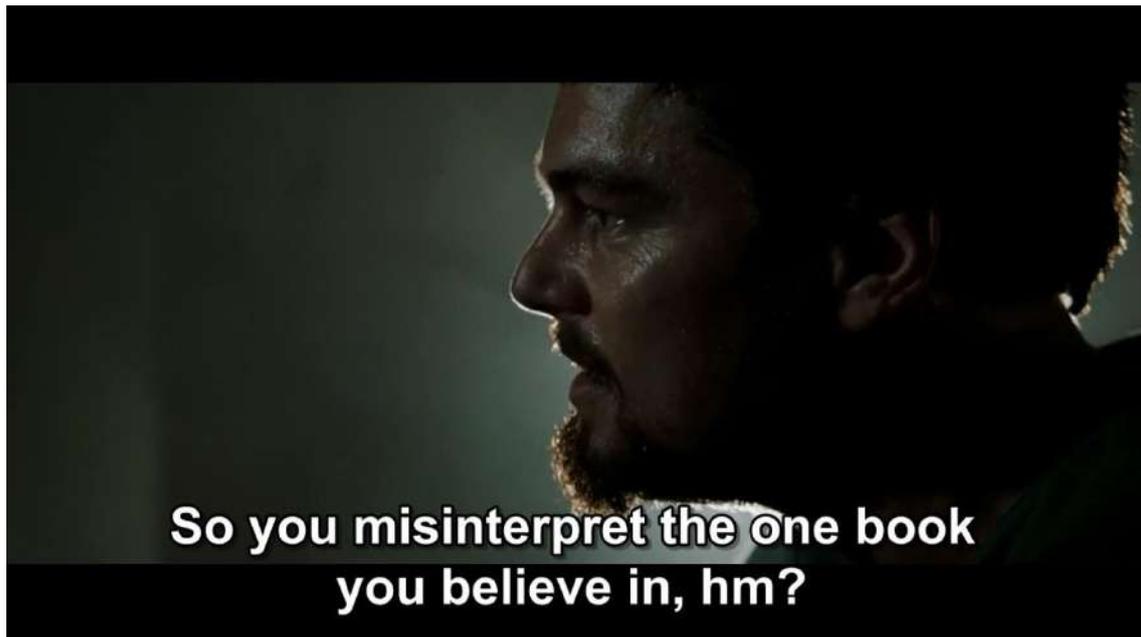


Image 33. *Body of Lies*. 01h49min51sec

In this scene, agent Ferris responds to a Quranic verse said by the leader of the radical organisation, claiming to be well educated about Islam and the interpretation of the Quran. The use of the definite article 'the' to refer to the 'book' denotes that audiences already know the reference. Based on previous scenes, 'the book' that agent Ferris is referring to was shown as the 'Quran' itself, not an interpretative book, back to the scene of first meeting of radicals in Jordan (image 30).

Nevertheless, associated to the scene where Quran was depicted as the source of radicals' violence and terrorism, the filmmaker continues with the process of presenting new interpretations of 'Islamophobia'; furthermore, the filmmaker tends to reinforce the negative mental perceptions of Islam and Muslims. However, the filmmaker asserts his ideological preconceived intentions to depict Muslims as subject of terrorism and hostility against the United States and the West.

Interestingly enough, the film ends with a direct accusation towards Saudi Arabia for being the source of most radical ideologies and fanatic terrorist organisations that tend to plan aggressive attacks against the United States and the West as well. This discourse is delivered through agent Ferris at the end of his intense debate with the leader of radicals.



Image 34. *Body of Lies*. 01h50min01sec

The CIA agent addresses a direct verbal discourse to the leader of radicals, accusing him to be a 'slave to Saudi oil sheiks' and funded by 'Wahabi oil money'. In an obvious contradiction with previous scenes where the agent confirmed the funding of Iran to these radical groups, Ferris' discourse can be classified as serving specific economic and political interests. Being a target of brutal torture, the American notion of 'patriotism' appears in this scene to convey the message that Americans will continue in their war against radical and terrorist organisations that are funded by Arab Muslims' officials.

From a Multi-semiotic perspective, however, the entire film can be considered as a continuous ideological channel of sign systems' manipulation that was separately presented; yet, leading to a single interpretation that can be successfully through establishing appropriate linguistic references. Clearly, the main message of the film is to reinforce the conception of 'Islamophobia' among audiences who, in return, were directed throughout the course of the film to infer similar messages, as well as, unconsciously rise their fear and panic toward Islam and Arab Muslims.

3. 'Fanatic Muslims' in *'Lone Survivor'*, 2013

Lone Survivor, 2013 is considered to be one of the most successful post-9/11 Hollywood warfare movies. Starred by famous Mark Wahlberg (Marcus Luttrell), Taylor Kitsch (Lieutenant Michael P. Murphy 'Murph'), Emile Hirsch (Danny Dietz), and Ben Foster (Matthew Axelson 'Axe'), the movie narrates a true story about American special forces operations in Afghanistan in post-9/11.

The famous Hollywood movies' director Peter Berg, attempts to account for a tragic true story about a Navy Seals' team composed of Special Forces' soldiers who went through dreadful actions in Afghanistan, 2005. Marcus Luttrell and his three teammates were chosen for accomplish a special mission to capture or execute notorious Taliban leader Ahmed Shah, who is identified to be the first responsible for the assassination of twenty American Marines in action. Due to transmission technical problems, Marcus and his team are left alone to fight hundreds of Taliban warriors. The film ends up with the survival of Marcus only and assassination of his three teammates; therefore, a failure of the mission 'Operation Red Wings'.

3.1 Muslim Characters as 'Holy warriors'

Lone Survivor, 2013 can be characterised as one of the most well known Hollywood movies that tends to represent Muslims as 'fanatics' and 'holy warriors'. In addition to rational representation of Taliban militants as extremists, the film tends to depict a much distorted image about Islam and Muslims through the ideological manipulation of sign systems channels of visual communication. In return, audiences are expected to structure a specific falsified perception about the reality of Islam and Muslims.

The main theme of the film can be entitled 'fanatic Muslims' due to the continuous perversion of the image of Muslims throughout the course of the film. Muslim characters are mainly represented within one framework throughout the course event of the movie. One specific scene of twelve minutes in the middle of the film asserted the total vilification of the image of Muslims in most of post-9/11 Hollywood movies and TV outputs.

Remarkably, the filmmaker decision to account for a true story of a failure American Navy Seals' mission that took place in a Muslim country can be characterised as an ideologically motivated act. This well known movie, and several others, tend to positively advertise the 'War on Terror' doctrine that was declared in the aftermath of the tragic events of September, 2001.

Similar to most ideological post-9/11 movies, the film starts by establishing a mental context for audiences to follow in order to understand the rest of events and the continuous flow of ideological sign systems' manipulation. Precisely, at the beginning of the film, the filmmaker decides to open the story with a scene showing the intense trainings that American Navy Seals exercise in order to be officially accepted as a soldier within this army corp.



Image 35. *Lone Survivor*. 02min15sec

The long opening scene ends with the background man's voice saying 'all this shaking and all this cold. Harness it. Turn it into aggression'. As accompanied with visual communication of the intense training of American soldiers, this discourse is seen to be at function to establish a mental context for audiences to understand the rest of events and the flow of ideological messages later in the film.

Similar to this entry, another early scene (image36), attempts to contribute extensively in the establishment of the mental context for audiences to understand the rest of events and to use it as a mental reference to justify any aggressive action carried out by the Navy Seals special force. In other words, the filmmaker decides to set a platform of understanding that is considered to be offering limited interpretations for audiences regarding the events and the scenes of the film. Thus, the semiotic resources in this film are successfully intended to be ideologically manipulated in order to serve preconceived intentions and meanings of the filmmaker.

With this subsequent brutal opening scene, a group of radicals are shown executing an Afghan asset accused to be cooperating with the Marines by giving information about Taliban leaders and militants. The Afghani asset is killed in front of his family members including his children. The execution scene, furthermore, is seen much cruel; meanwhile it sets the context of the film's events and actions.



Image 36. *Lone Survivor*. 14min57sec

The cruel scene of execution is accompanied with a direct verbal discourse expressed by the voice of the Navy Seals commander to his officers and soldiers in the background. The commander authorises 'deadly force' for his soldiers to achieve their purpose of capturing or executing the notorious Taliban leader Ahmed Shah. However, when accompanied with this brutal visual communication, audiences are called to show sympathy with Navy Seals soldiers in their mission. Audiences, also, are expected to be supporting revenge actions carried out by Marcus and his team against this extremist radical group and their leader.

From a Multi-semiotic perspective, however, an early manipulation of the channel of communication is detected in these opening scenes. Meanings of the visual discourses are strongly connected to the meanings of the direct verbal discourses expressed by different characters. The filmmaker's purpose is to direct audiences to activate this mental context throughout the course of film in order to justify the rest of ideological prejudiced, racial and discrimination discourses and actions of the Navy Seals soldiers.

Noticeably, the filmmaker shows the members of this special force as being composing family members. They often discuss their private matters with each other in an ironic way. In addition to be starring real American soldiers who went through these events, audiences are expected to show additional sympathy with these soldiers as they are presented with their personal matters including their family members. However, in their way to the mission, the commander of the Navy Seals special force addresses one of his soldiers anxious about his wife's wishes.



Image 37. *Lone Survivor*. 20min29sec

The commander's discourse infers an intense racial profiling and biased view towards Arabs and Muslims. Here, the filmmaker tends to associate 'bad signifiers' with Arabs and Arab culture. According to the context, the American wife would not like to possess something that is related to Arab or Muslims. A prejudiced view to Arab culture and values is strongly confirmed through this discourse.

Yet, in a much falsified ideological use of direct verbal discourses the commander of the Navy Seals soldiers makes a wrong reference to Afghans being Arabs. This discourse, however, implies two main interpretations. Either the filmmaker does not know that Afghanistan is not an Arab country and this is far from being valid; or, he aims to invoke audiences' historical events and memories that Arab Muslims are also considered hostile in their relationships to Americans and to the West. Next scenes shall confirm this perception as they are mostly characterised by action.

The racial profiling and prejudiced view towards Arabs and Muslims continues with another Navy Seals soldier 'Axe'. While carrying out surveillance on the movements of the extremist group, Matthew is depicted in discussion with Danny about Muslim women appearances. In a much distorted racial discourse, the soldier tends to make a comparison between Muslim women and animals.



Image 38. *Lone Survivor*. 40min18sec

For Matthew, Muslim women are known for their 'dark skin' and are typically 'Brown'. Through a racial expression, Matthew attempts to compare the colour of an animal 'Goat' to the colour of Muslim women. In addition to their 'dark skin', Muslim women, according to the soldier, are not cleaned and often referred to by 'dirt' and uncleanness. The skin colour of an animal 'blond' is represented here to be better than the skin colour of a Muslim woman.

Remarkably, the use of the direct verbal discourse in this scene implies further racial impressions among audiences. In that, they establish a reference between an animal 'Goat' and a human being 'Muslim woman'. Furthermore, later in the film, a Muslim woman will be shown giving help to wounded Marcus who was followed by Taliban warriors to be executed. Thus, audiences might infer the image of Muslims' women through Matthew's description and racial discourse. Consequently, the manipulation of the channel of visual communication as connected to direct verbal discourses is believed to be achieved.

During this surveillance, furthermore, the image of radical extremists as representing ‘fanatic Muslims’ is typical in almost all movies that tend to represent Arabs and Muslims. This image, however, indicates an intense brutality and cruelty among these radicals. Audiences, in return, are expected to see the image of all Muslims through such portraying.



Image 39. *Lone Survivor*. 31min12sec

Dressing traditional Afghani cloths, with long beards, and carrying a variety of weapons, the typical image of radical extremists is confirmed here. The filmmakers attempt to trigger insecure emotions among audiences through the depiction of these extremists. Taking into account that the following scenes will portray intensive actions between these radicals and the Navy Seals unit, audiences are indirectly positioned to take sides through detesting the look of the extremists.

However, based on previous scenes showing the execution of an Afghani asset, the image might trigger off former extremists’ images in the film itself (image 36) or in other Hollywood movies that depicted similar scenes and battles between radical extremists and American soldiers. Audiences are expected to infer similar images but in different contexts, where extremists carried out more aggressive actions against the United States or any other Western country. Through this inference, therefore, the filmmaker succeeds to activate another mental context; yet, with different characters and different story.

Importantly, a much distorted representation of Muslims comes after the scene where Taliban extremists were depicted. Meanwhile the technical problem with transmission, Marcus and his teammates decide to wait for instructions from their commander back in the military base. Meantime, three Afghani shepherds approach the team trying to reach the heights as well. After they captured them, an intense debate between the team starts over executing the shepherds or let them go. Marcus tries to convince his teammates that according to the Rules of Engagement, they cannot assassinate them. Marcus' argument is strongly objected by his teammate Danny.



Image 40. *Lone Survivor*. 42min13sec

For Danny, it is necessary to eliminate the threat in order not to be exposed to Taliban warriors down in the valley. Despite the fact that two of the shepherds are not adults and one of them is a child, Danny strongly insists on finishing the operation at any cost. Though in this text, Danny does not announce directly to his teammates that they should not let the Afghani shepherds go, but linked to his facial expressions, he intends to convey this meaning.

Danny's discourse will be confirmed by the filmmaker, later, by insisting on the expression 'what we have to do' that denotes 'necessity'. Considering Danny's discourse and the running of events and scenes in the film, audiences are expected to make positive impressions to Danny's discourse especially when the filmmaker introduces the reason for their assassination later in the film. The argument is presented now in the film, but will be interpreted later through the coming of more scenes.

3.2 Deceptive Images of Heroism and Justice

Similar to Danny's argument, however, his teammate Matthew takes the position of 'eliminating the threat' and insists on finishing the operation at any cost. Using different arguments and focusing more on the purpose of this operation which is to capture or assassinate Taliban notorious leader, Matthew attempts to remind his teammates about the 'wrong deeds' of this radical leader being the responsible for the death of twenty Marines; therefore, evoke audiences sympathy with his arguments and the argument of his teammate Danny.



Image 41. *Lone Survivor*. 42min26sec

With lot of emotional expressions, Matthew appears careless about the Navy Seals' Rules of Engagement through insisting the revenge of the dead Marines at any cost. Matthew continues to evoke audiences' emotions by reminding them of the possible more dead Marines if the mission fails.



Image 42. *Lone Survivor*. 42min36sec

For Matthew and Danny, the three shepherds, including the child, are regarded as an obstruction in the process of accomplishing the mission successfully. The suggestion of their assassination is not a matter of execution, but a necessity that he and his teammates are obliged to take.

From a Multi-semiotic perspective, however, and through this successive visual communication which is accompanied with direct verbal discourse, the filmmaker attempts to direct audiences to take the position of Danny and Matthew. Both Soldiers' arguments are depicted to be relevant and valid when events and more scenes will come later in the film. The filmmaker tends to depict the three shepherds as the reason for the death of three Navy Seals soldiers. The filmmaker continues with more arguments about the necessity of executing the three shepherds including the child using Matthew character.

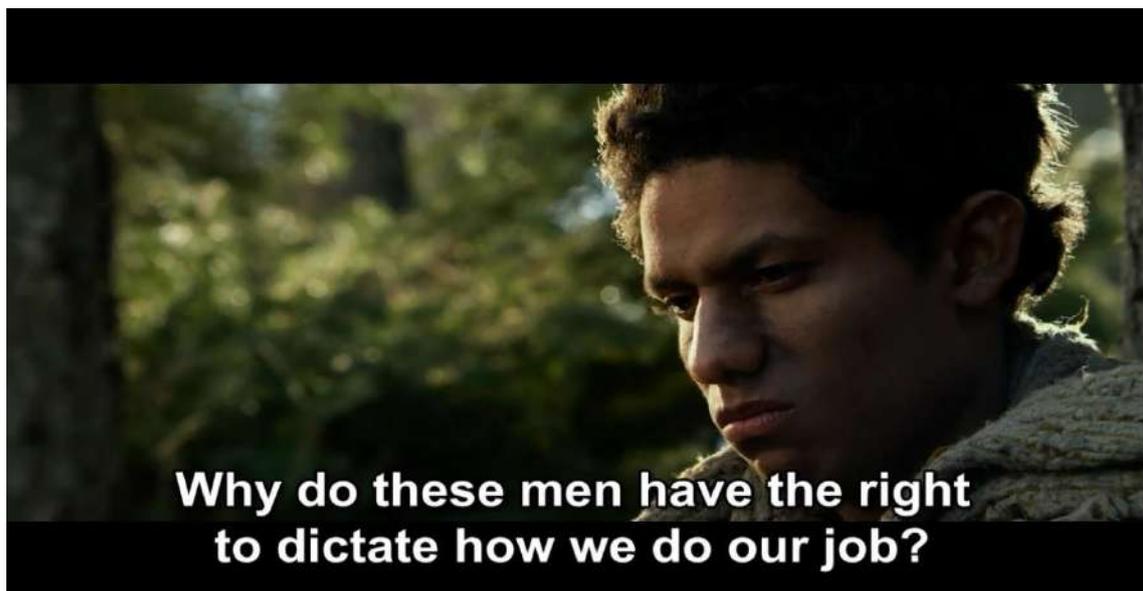


Image 43. *Lone Survivor*. 42min41sec

Character Matthew persists on ignoring the Rules of Engagement in the process of accomplishing the operation. Meanwhile, he uses the expression 'these men' to refer to one old shepherd, one adolescent, and one child, in an attempt to convince the rest of his teammates to assassinate them immediately. Matthew's disregard of Rules of Engagement implies that Taliban as well as Afghans do not have such rules and they tend to accomplish their aggressive actions without rules.

From a Multi-semiotic perspective, furthermore, the filmmaker decides to direct the camera towards this Afghani shepherd at the same time when Matthew was giving more arguments. The focus is no more on Matthew facial expressions to evoke audiences' sympathy with the death of twenty Marines. Instead, the filmmaker attempts to show the facial expressions of this Afghani adolescent, expressing 'hate' and 'anger' towards the Navy Seals soldiers.

The character Matthew continues with more racial and prejudice arguments in order to persuade his officer Lieutenant Michael and his teammate Marcus not to let go these shepherds and assassinate them immediately. Shortly after Marcus' insist that one of the shepherds is a child; Matthew produces more verbal discourses that are considered as racial profiling and discrimination.

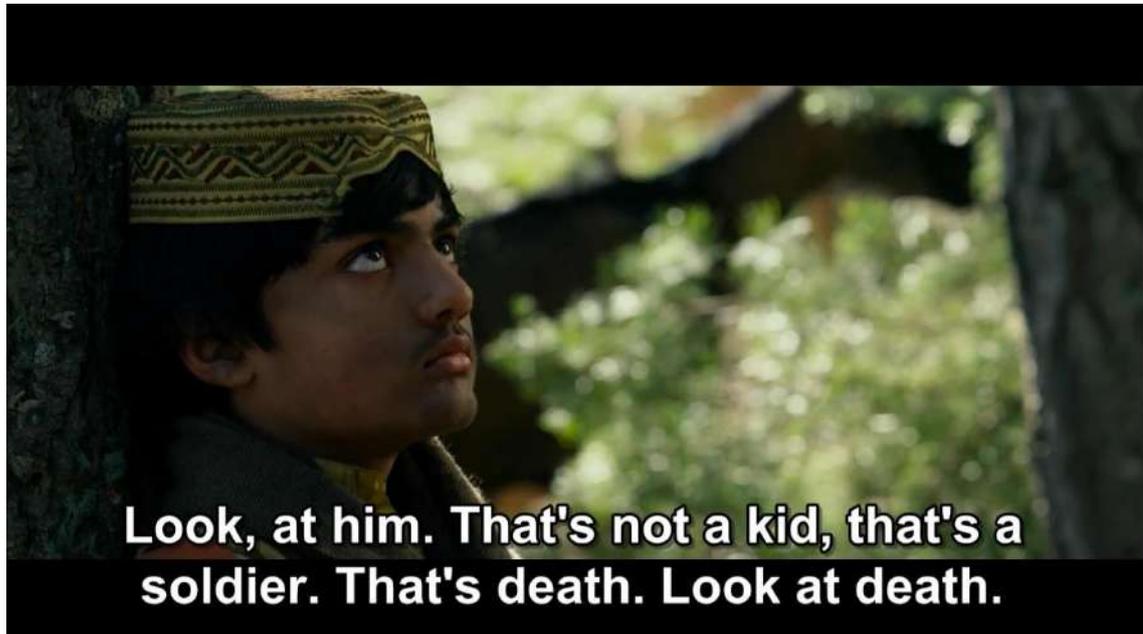


Image 44. *Lone Survivor*. 43min30sec

Dissimilar to Matthew's discourse, the camera in this scene shows the image of an Afghani child with facial expressions indirectly asking for mercifulness. Matthew here uses more expressions, such as 'death', to evoke fear and panic among his teammates, as well as, among audiences. Noticeably, he insists on this expression twice, in a clear attempt to affect his teammates' decision, as well as, to confirm the sensation of fear and panic among audiences.

Similar to (image 43), however, the position of the camera moves closely towards the face of the child in attempt to prove that he is not a soldier. This would have been seen as appropriate proof of Marcus' argument not to assassinate them; however, the direct verbal discourse of Matthew which is heard in the background, performing as a semiotic resource, directs the focus of audiences and tends to position them to support the discourse of Matthew more than the immediate visual communication. Here, the filmmaker uses an argumentative direct verbal discourse to confirm the validity of dissimilar visual communication which is not part of this channel of signification.

Last but not least, in his response to Marcus' early argument that the assassination of these shepherds will appear on 'CNN news', Matthew attempts to provide a counter-argument focusing mainly on media. The character, however, uses an inference that triggers off more fear and panic among his teammates, as well as, among audiences.

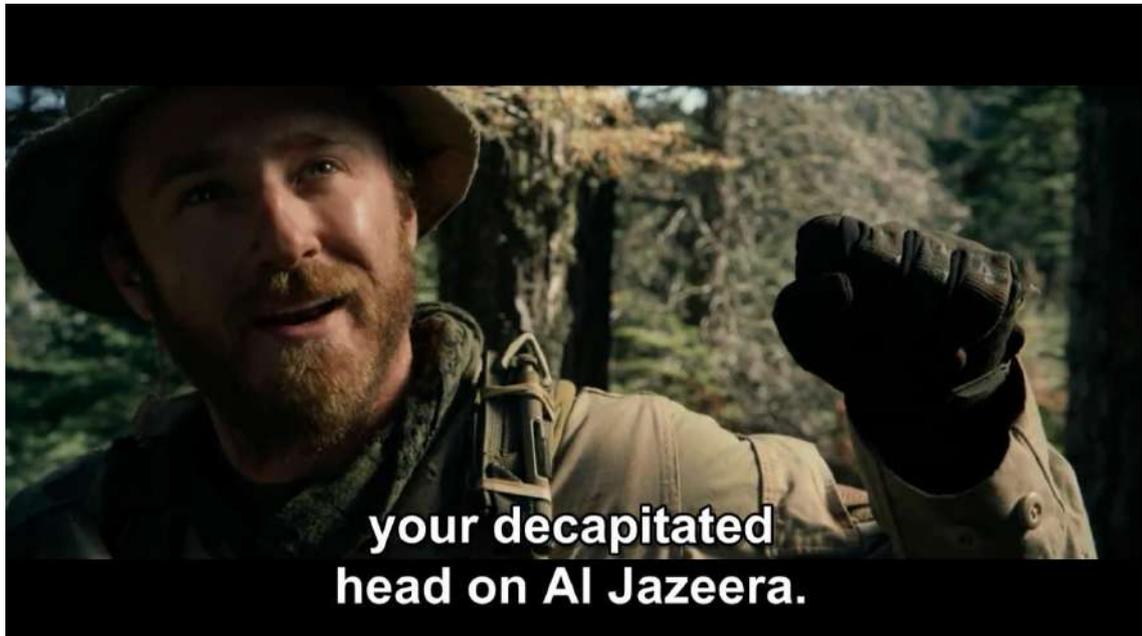


Image 45. *Lone Survivor*. 43min03sec

Matthew in this scene, attempts to trigger off the recall of historical events and memories of horror among audiences. He invokes several flashbacks to the execution of several American soldiers and assets by radical groups; later, will be uploaded to the internet. Matthew uses his physical and facial gestures to successfully portray these perceptions to audiences. Thus, his argument is expected to be regarded as more valid than the argument of Marcus.

The character's use of the name of a media channel 'Al Jazeera', attempts to convey two different meanings. First, Matthew reminds audiences, again, that this film is based on true story i.e. it is not news or broadcasted for entertainment. Second, that the discourse produced by Hollywood movies and the American Entertainment Industry outputs is more reliable than the discourse produced by 'Al Jazeera'. This, in return, can be considered as an ideological manipulation of the direct verbal channels of communication, as well as, it can be seen as a call to see reality depiction merely through the lens of Hollywood movies and American TV outputs.

Before the final decision taken by Lieutenant Michael to release the shepherds, Marcus, on the other hand, concludes his arguments insisting on obeying the Rules of Engagement with these civilian shepherds.

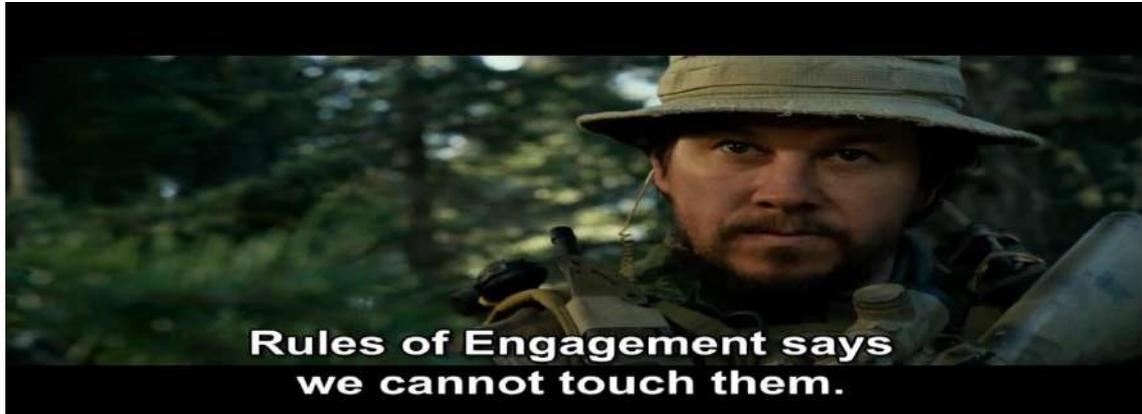


Image 46. *Lone Survivor*. 42min46sec

Marcus' continuous arguments not to assassinate the shepherds were based on his strong belief on Rules of Engagement that prevent the assassination of civilians during battles. Indeed, Marcus is depicted to be representing the humanistic side of American soldiers in these scenes, along with Lieutenant Michael. Their discourses are seen to be obeying Rules of Engagement and avoid aggressive actions with Afghani civilians. However, this perception is about to be changed by the filmmaker in order to continue with the already settled context of 'fanatic Muslims'.



Image 47. *Lone Survivor*. 48min30sec

The first aspect of perceptions' change that is adopted by the filmmaker starts after the release of the shepherds. In a total violation of the mercifulness of Lieutenant Michael and Marcus', the filmmaker shows the adolescent who was in capture running towards Taliban warriors down in the valley to inform them about the presence of American soldiers in the nearby heights.

Along with their notorious leader Ahmed Shah, Taliban warriors follow the Navy Seals soldiers to the mountain in an attempt to capture or kill them. Shortly before a long engagement with Taliban warriors, the filmmaker decides to position the camera closely to the face of Marcus in an attempt to show his reaction after being surrounded by tens of Taliban warriors.



Image 48. *Lone Survivor*. 54min13sec

In a complete contradiction to his previous discourse about respecting the Rules of Engagement, Marcus is shown here to be regretful about his decision of releasing the shepherds. With angry facial expressions; Marcus attempts to confirm to audiences the validity of Matthew and Danny's arguments of executing the shepherds including the child. Moreover, Marcus is shown in readiness to aggressively kill the Taliban warriors in order to vent his anger. Shortly after, Marcus is shown as the first of his teammates to open fire on Taliban warriors; leading to a large number of death among the radical in a well constructed scene depicting 'American heroism'.

Through the confirmation of Matthew and Danny's early argument regarding the assassination of the Afghani shepherds, the filmmakers tends to confirm that exceptions in the Rules of Engagement during action can be made, including the elimination of civilians, even children. This, in return, comes to justify the several reports that tend to accuse American soldiers' of repeated exterminations of Afghani and Iraqi civilians during the 'War on Terror' in both countries.

Furthermore, through the change of perceptions that the filmmaker adopts, the message that is delivered to audiences is the one of 'trust'. Though, the American Navy Seals' soldiers finally show clemency to the Afghani shepherds, in return the same individuals will be responsible for the death of three of them including Lieutenant Michael who was portrayed taking a neutral position.

In attempt to confirm this negative impression about Afghani Muslim shepherds, the filmmaker decides to continue with evoking audiences' emotions and sympathy with the Navy Seals soldiers during their battle with Taliban warriors.



Image 49. *Lone Survivor*. 01h05min43sec

The American soldiers are shown in this scene bleeding and suffering from several injuries as a result of an intense engagement with Taliban warriors. Through this scene, the filmmaker decides to evoke audiences' sympathy and heartbreak with the wounded soldiers, as well as, he aims to assert, again, the arguments of Matthew and Danny.

From a Multi-semiotic perspective, the filmmaker attempts to divide various separate scenes throughout the course of the film; yet, to ensure, in return, that they will direct audiences towards a single interpretation that manifests at the beginning and at the end of the film. The ideological manipulation of channels of communication, again, is confirmed by the filmmaker. Visual communication, therefore, manifests to be in the serve of direct verbal discourses and vice versa.

The final aspect that the filmmaker chooses to change the perceptions of audiences regarding the assassination of Afghani shepherds is the scene of the death of Lieutenant Michael. Remarkably, Lieutenant Michael was portrayed neutral during the debate over the execution of the three shepherds. He appeared to be waiting for orders from his commander back in the military base. Despite his neutrality, the Lieutenant is killed by Taliban warriors as a consequence of the information given by the Afghani adolescent shepherd who was released by orders of Lieutenant Michael. After his 'heroic' actions fighting Taliban warriors; with several wounds all over his body as well, Lieutenant Michael receives a bullet on his back from a Taliban warrior.



Image 50. *Lone Survivor*. 01h17min24sec

From a Multi-semiotic point of view, the scene of the death of Lieutenant Michael is motivated by the use of ideological manipulative techniques. Being killed from his back triggers, again, the conceptions of 'trust' and 'mercifulness' that were shown to the Afghani shepherds; resulting the death of an American officer with a bullet in his back. Furthermore, this scene is accompanied with an emotional music and sound effects to evoke audiences' sympathy and heartbreak with the character. Additionally, the scene is filmed in a slow motion; showing closely the facial expressions of Lieutenant Michael in contradiction to the scenes that show the dead Taliban warriors or even the Afghani asset. All together, American examples of 'heroism' and 'patriotism' are represented in this emotional scene; thus, the movie successfully realises another ideological preconceived intention.

As he escaped from Taliban warriors, Marcus is helped by an Afghani family that manages to transfer his location to the American Marines that finally arrive to rescue him as the ‘Lone Survivor’ of his team. In a dramatic end, and as an act to show American heroic and patriotic actions during the ‘War on Terror’, the filmmaker concludes the film with an image of real Navy Seals soldiers who carried out the real Operation Red Wings, 2005 in Afghanistan.



Image 51. *Lone Survivor*. 01h52min23sec

The ultimate goal of the filmmaker is to direct all scenes and events of the film towards the introductory context which has been already established in the opening scene. This context emphasises that American Navy Seals’ are in a noble mission to capture or kill the notorious Taliban leader Ahmed Shah. Furthermore, this special mission requires the authorisation to use deadly and aggressive forces to eliminate the threat that might face the soldiers in their way to accomplish this mission. Rationally speaking, all events and scenes in this film should be associated to this perception no matter what visual communication the film might speak. The film, therefore, is seen to be successful in the process of realising the ideological preconceived intentions and messages of the filmmaker who, in return, succeeded as well in structuring a mental context for audiences at the beginning of the film. This process, furthermore, was efficient in directing audiences to establish appropriate historical, social, and cultural references to interpret the film based on the ideological intentions and messages of the filmmaker.

Conclusion

This chapter has discussed the contemporary ideology of the American Entertainment Industry towards Arab Muslims in three main selected case studies. The Hollywood movies that were selected to be analysed using Multi-semiotic Analysis as an approach of Critical Discourse Analysis, proved the ideological preconceived motivations of filmmakers to distort the image of Arab Muslims. The first selected case study was the Hollywood war movie *'Rules of Engagement'*, 2000. In an obvious contradiction to the title of the movie, American Marines are represented in this movie disobeying all rules of engagement that prevent the execution of civilians. Arab Muslims are shown in this movie to be part of a large primitive Middle East region that is characterised by chaos and intense violation of human rights. *Body of Lies*, 2008, on the other hand, was the second selected case study to examine the performances of Arab Muslim characters in Hollywood movies. Indeed, this movie presents for audiences a much falsified image about Arab Muslim characters. They tend to convey a negative image about the religion of Islam; yet, to contribute in the reinforcement of the conception of 'Islamophobia' among American and Western audiences. Last but not least, the well known warfare Hollywood movie *'Lone Survivor'*, 2013, attempts to conclude this process of deliberate vilification by advertising largely the image of 'fanatic Muslims' among audiences. The Muslim character in this film is represented to be notorious and hostile against the American soldiers who, in return, are performing the role of 'peace keepers' in Afghanistan during the 'War on Terror'. Remarkably, the contemporary ideology of the American Entertainment Industry towards Arab Muslims, in these selected case studies, is claimed to be performing as a continuous ideological manipulation of the sign systems' signification through the conjunction of all semiotic resources, including direct verbal discourses, with visual channels of communication in order to successfully convey preconceived messages that are already established by filmmakers. However, this process is believed to be ongoing with various other television outputs, precisely TV drama series, broadcasted in the period of post-9/11.

Chapter Four

Chapter Four: Arab Muslims in the Crosshairs of American TV Screens

Introduction

Similar to their distorted images in Hollywood movies, Arab Muslims are considered to be a major subject of vilification in contemporary American drama series and animated sitcoms. Within these TV outputs, however, the Arab Muslim character is considered as a subject of fanaticism, extremism, and terrorism in most of post-9/11 drama series that tend to represent such issues. Three chosen case studies have been selected to be analysed in this chapter adopting Multi-semiotic analysis as an approach of Critical Discourse Analysis. The aim is to examine the continuous ideological representation of Arab Muslims in American drama series and animated sitcoms.

Texts' creators in these selected case studies tend to display a much distorted images of Arab Muslims; then advertise these falsified images as actual realities and raw facts about Arab Muslims. Remarkably, these ideological images are believed to be stimulated by several political, social, and cultural motivations that followed the tragic events of September 11, 2001. However, the ideological motivations that characterise the depiction of false realities about Arab Muslims in these case studies are considered to be centralised upon the manipulation of sign systems', as well as, upon both channels of communication, direct verbal discourses and visual communication.

The first selected case study is the well known *Sleeper Cell*, 2005-2006, broadcasted by the famous Showtime. The drama series is regarded to be as a direct reaction to the events of 9/11. Moreover, it is characterised by the implication of several political interests that can be associated to the events of September 11, 2001. '*Homeland*, 2011-2020', is the second selected case study and another Showtime production drama series that tends to portray the images of Arabs and Muslims in a mere ideological manner. '*Family Guy*', 2013, on the other hand, is a long American sitcom which is directed mainly to children. For the purpose of analysing the image of Arab Muslims, the episode with the title '*Turban Cowboy*' is selected to be examined in this chapter.

1. Distorted Images of Arabs and Muslims in *'Sleeper Cell', 2005-2006*

As part of several reactions to the tragic events of September 11, 2001, the famous American Showtime network broadcasted in 2005 one of its well known drama series in the United States. *Sleeper Cell', 2005-2006* is one of many American drama series that tends to represent a much distorted image about Arab Muslims in contemporary television and cinematic outputs.

Nominated for an Emmy Awards, *'Sleeper Cell', 2005-2006* is composed of two seasons with ten episodes in each. Several American, Iranian and Middle East actors have performed different roles across both seasons. As the name of the drama series indicates, the TV series tends to represent Arab Muslims in hostility and state of war inside the United States'. As a reaction to their 'repeated plans', according to the drama series, a number of investigations and abroad actions are launched by the CIA in an attempt to prevent future attacks against the United States.

1.1 The Doctrine of 'War on Terror'

Narrating the story of an FBI undercover agent Darwyn Al-Sayeed, who embraces Islam as his religion; yet, working to prevent and infiltrate radical sleeper cells planning for attacks in Los Angeles, the drama series is considered to be carried out prominent ideological preconceived intentions and messages against Islam and Arab Muslims.

Early from the opening scenes of the drama series, the main theme and the intentions of texts' creators can be detected. The first part of the opening scene of the drama series ends with the title of the TV series and an additional subtitle 'American Terror'. The expression of 'American Terror' is believed to be showing the intention of the text creators as it is linked to what comes after it



Image 52. The end of the first part of the Opening Scene of *'Sleeper Cell'*

The end of the first part of the opening scene of the drama series is strongly attached to the following scenes of part two of the opening scenes. From a Multi-semiotic point of view, both scenes compose a single channel of communication but are displayed separately by a pause. The music of the drama series is set to be at run in the second part of the opening scenes.



Image 53. The beginning of the second part of the Opening Scene of '*Sleeper Cell*'

Shown happy and proud to raise the American flag, a group of four young American children are displayed in a flash image along with several other children playing with their toys. This scene includes sound effects in the background that tend to evoke audiences senses of American heroism and patriotism. The children are shown focused with the national act they are doing; yet, they are shown with appearances of solemnity through their facial expressions.

When connected to the end of the first part of the opening scenes, this special scene is believed to detect the meaning of the entire opening scenes. The ending of the first part with the subtitle 'American Terror', then the start of the second with the image of young children indicates an unconscious connection between the two images on the part of audiences who, in return, are expected to be affected by the sound effects in the background of the second part to reach this impression set by the text creator. It is true that the two images are different but, in this sequential context, they are meant to be directing audiences towards a single interpretation of the rest of events throughout the course of the drama series.

Another valid impression about the main intention of the drama series can be made through several images that appeared in different episodes in both seasons. This impression is based on the wrong use of Arabic language by presumed Arab characters including the extremists. The following scene shows the leader of the main radical sleeper cell that this drama series focuses on, Faris al-Farik, reading a letter that he receives from a radical member of his cell.

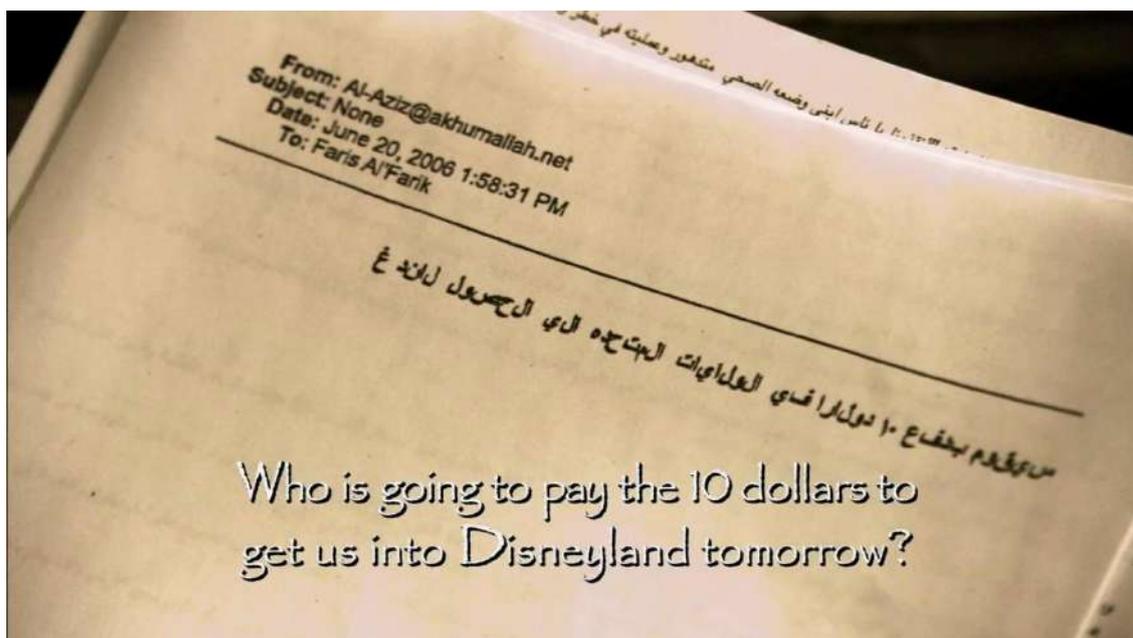


Image 54. 'Sleeper Cell', S02E06. 04min26sec

The language that the letter is written in does not seem to be Arabic; still, it is intended to be Arabic by the creator of the text, who, in return, associates this letter to two presumed Arab characters in the drama series. Obviously, the letters are reversed and the syntax of the entire text is cut. Nevertheless, the meaning of the text and the meaning of the original subtitles, from the original text of the drama series, are completely different. This letter is taken by the leader of the radical cell as an important message sent by a member of the cell to carry on their aggressive actions in the United States.

Remarkably, from a Multi-semiotic perspective, this scene extensively indicates that the creator of this text of the entire drama series, indeed, does not know Arabic Language; still, he intends to represent Arabs and Muslims in a distorted manner to American and Western audiences. The association of this visual text with the direct written linguistic discourse, however, denotes an entirely distorted meaning which, in return, major events and actions in the drama series are connected to.

One of the most important themes that this drama series has focused on is the conception of ‘torture’ as part of the doctrine of ‘War on Terror’. An entire fifty minutes episode was devoted to discuss this issue in an attempt from the creator of the text to exonerate the United States from the shocking reports and repeated accusations of torture against Arab Muslims during the ‘War on Terror’. Remarkably, the creator of the text appears to be displaying a counter-report and evidence against the shocking images of torture that took place in the prison of ‘Abu Ghraib’, Iraq, in 2005. The following scenes show the ideological preconceived procedures of the text creator to accomplish this process with success and direct audiences’ attention to other countries and individuals presumed to be responsible for mass torture against civilians in their prisons.

This process starts by an official meeting between CIA and DOD agents to discuss the legislative procedures of transferring Faris, the leader of the most dangerous radical sleeper cell in the United States, to Saudi Arabia as the Saudi government requests. In the middle of their debate, a CIA agent attempts to explain the legislative procedures that both institutions perform during their interrogations with captured radical militants.

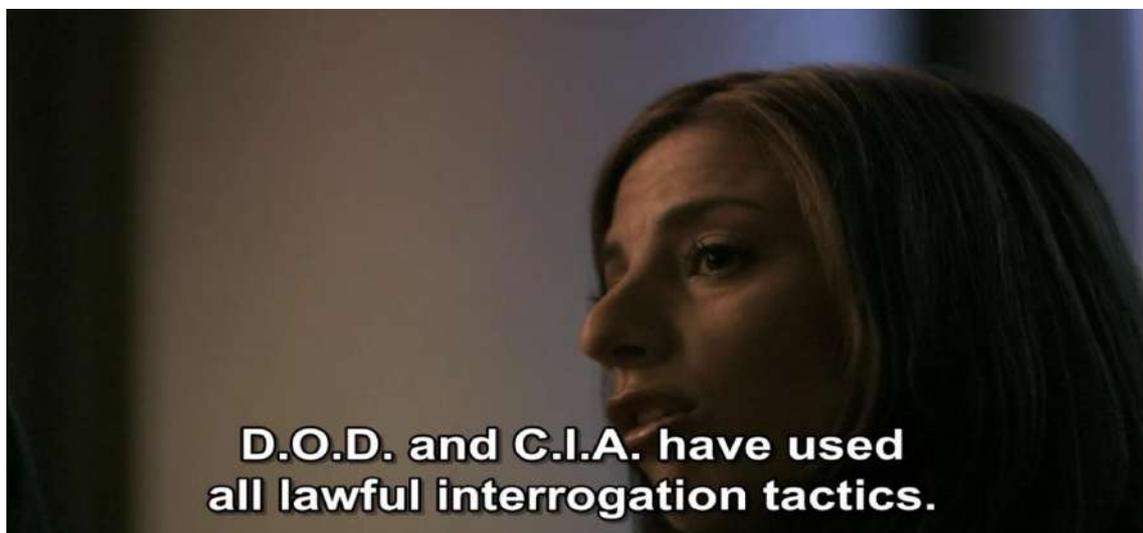


Image 55. 'Sleeper Cell', S02E01. 08min28sec

In contradiction to previous visual scenes showing harsh torture and non-humanistic ways of interrogation, the CIA agent claims in this scene that both departments ‘use lawful interrogation tactics’ during inquiries with radical sleeper cells members. She is setting the context of a series of ruthless torture of extremists in the scenes that follow.

Meantime, a DOD agent attempts to establish an additional mental context for audiences to associate his discourse with the variety of cruel scenes of torture that will follow. Represented as a chief, the DOD agent explains first the major tactics that his department follows in dealing with radical sleeper cells and extremists.

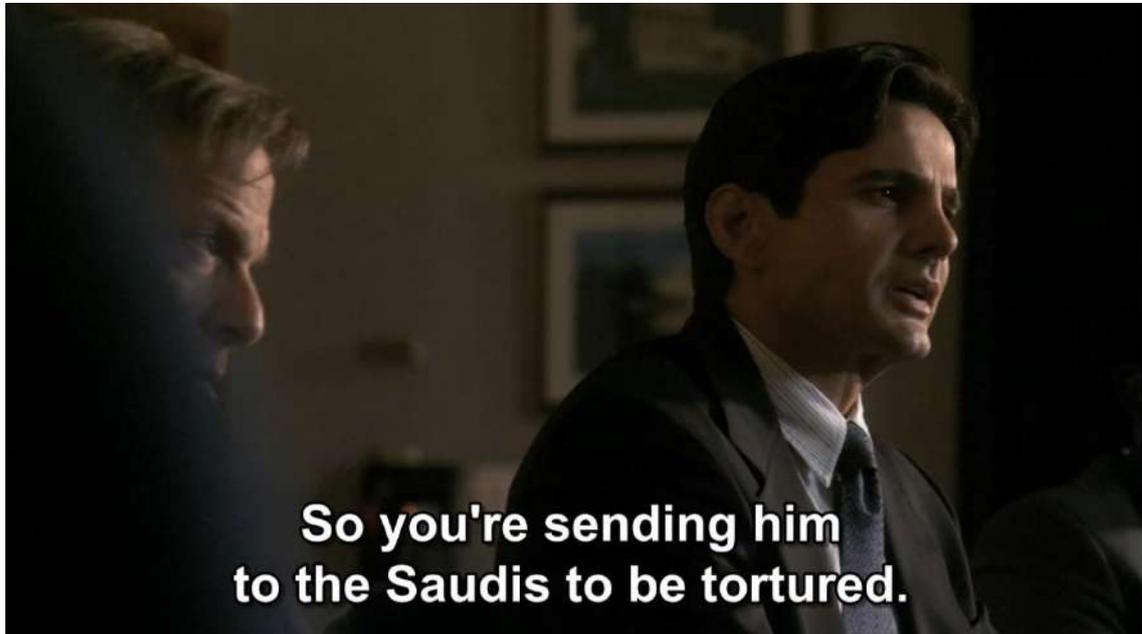


Image 56. 'Sleeper Cell', S02E01. 08min41sec

Clearly, in his answer to the CIA's, the DOD agent offers audiences a direct accusation to Saudi Arabia for being the country that tortures radical sleeper cells' militants and extremists. In addition to an attempt to represent the United States as a country that preserves human rights even for extremists, the agent's discourse can be classified as motivated by political interests. In that, the kingdom was accused for being the homeland of major al-Qaeda members, including Ben Laden, that were directly responsible for the tragic events of September 11, 2001.

From a Multi-semiotic perspective, both agents' discourses are considered to be establishing a mental context that audiences are called to connect following cruel scenes to. Using direct verbal discourses first, then, display long brutal scenes of torture carried out by Saudi agents, the text creator attempts to convey two main meanings. First, the exoneration of the United States from being subject of torture is made clear through these direct discourses and others that follow. Second, the extremists are also regarded dangerous in their homeland countries and will be treated more cruelly than the Americans when captured.

Immediately through the first scene that displays the submission of the radical sleeper cell's leader Faris, the creator of the text successfully conveyed this ideological intended message. The extremists' leader is accompanied by a group of CIA agents, while other Saudi agents are waiting for the delivery at the end of the passage. This scene is composed with an Arab music in the background in an attempt to convey the meaning of start of a new phase of the story.



Image 57. '*Sleeper Cell*', S02E01. 09min16sec

Represented with much anger through their facial expressions, the Saudi agents successfully receive the sleeper cell's leader Faris from the CIA agents. The way that this scene has been composed directly implies the beginning of a new phase; thus, confirm the connection of torture to the Saudis. The prison is represented moving from point A to point B with a sounds effect in the background that evokes danger and threat among audiences who, in return, are expected to unconsciously establish the reference between the previous conveyed direct verbal discourses of CIA and DOD agents with this visual communication.

From the point of view of Multi-semiotic Analysis, the creator of the text uses the sign systems' signification and channel of visual communication that is associated with other semiotic resources such as music and sound effects in order to successfully convey the message. Again, the main channel of signification is separate in its sequential flow; still, directing the interpretation of audiences towards previously decided meanings and significations.

Being a target of cruel torture by a Saudi agent, the sleeper cell's leader Faris is informed by the agent about some historical 'Islamic' facts and events. Telling Faris about Al-Hajjaj ibn Youcef, the well known governor who served the Umayyad Caliphate centuries ago, the Saudi agent, furthermore, conveys negative and falsified images and historical facts about Islam and Muslims in an indirect way.

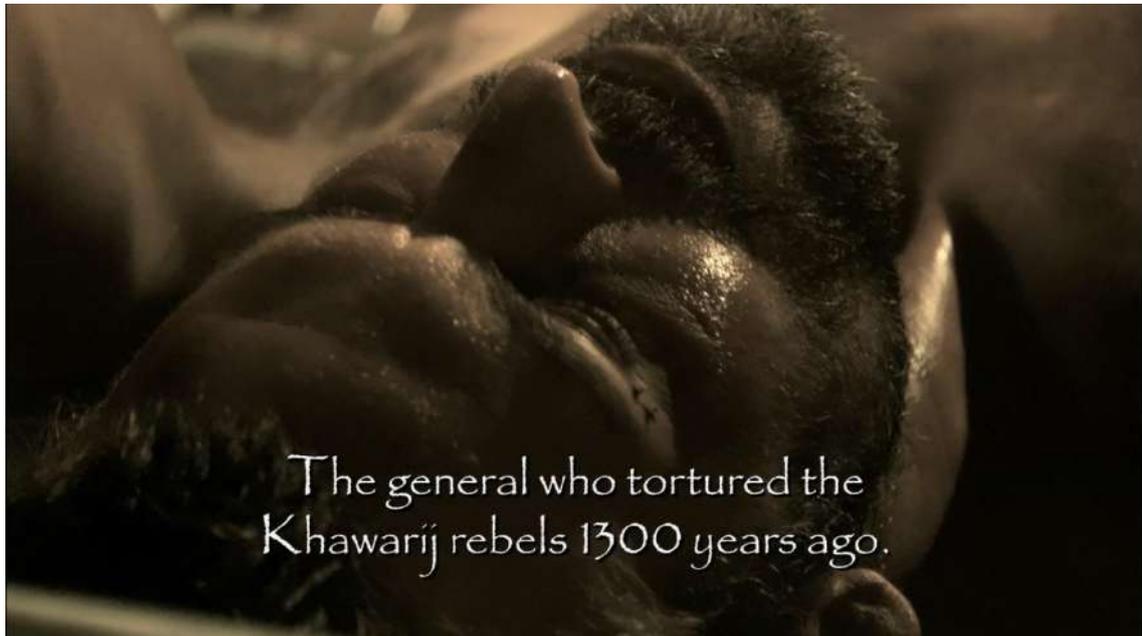


Image 58. *'Sleeper Cell', S02E01. 25min09sec*

The Saudi agent attempts to justify his torture to Faris through inferring historical facts claiming torture to be part of Islamic religion, culture, and heritage. For the Saudi agent, according to the drama series, torturing Faris is a normal action that Saudi Arabia authorises while interrogating radical leaders and extremists. The use of exact historical dates implies that the creator of the text attempts to invoke audiences' background knowledge about the exact historical period when Islam was spread in several continents.

Again, the text creator uses the direct verbal discourse in association with cruel visual communication to convey ideological preconceived messages to audiences. Later, through various other brutal scenes, the Saudi agent is shown torturing Faris without any sense of mercy in an attempt to receive information about the militant members and the people responsible for financing the extremists' sleeper cells. The exoneration of the United States from the repeated accusations of torture is then believed to be successfully achieved by the text creator.

The process of exonerating the United States from the repeated accusations of torturing ‘prisons of war’ is strongly believed to be achieved by the cruel scene that follows. In addition to exoneration, however, the Saudi agent attempts to establish a negative impression about the religion of Islam, as well as, he intends to convey an indirect accusation to Muslims for being responsible for an ongoing torture throughout their history. For him, according to the drama series, Al-Hajjaj ‘saved Islam from extremists’ similar to Faris.



Image 59. 'Sleeper Cell', S02E01. 25min25sec

The radical sleeper cell's leader Faris is represented in this scene to be in much pain and suffer more than any previous scenes of interrogations carried out by the CIA agents in the United States before his transfer to Saudi Arabia. Noticeably, the meaning of the verbal discourse of the Saudi character does not correctly match with the translation into Arabic that is originally created by the text creator. In Arabic, the Saudi agent uses the expression ‘extremists like you’ to refer directly to Faris, but the original translation kept the expression open to interpretations for audiences. ‘An extremist’, therefore, might be similar to radicals like Faris or any other Muslim.

The process of exoneration of the United States and CIA agents from torture is also achieved through the presence of an American character in the scene. It is true that the character will be depicted later taking part of this cruel torture but, again, under the supervision of the Saudis. Thus, attempts to provide evidence of innocent CIA agents from torture is also achieved. Yet, confirm the ‘good’ doctrine of ‘War on Terror’.

1.2 Misleading References and Inferences

Being a subject a torture, audiences are expected to establish appropriate intended references to connect the visual channel of communication with the direct verbal discourses that are represented straight in these scenes. The devotion of an entire episode in season two by the title ‘torture’ is another proof that the intentions of the text creator to exonerate American soldiers and CIA agents from torture are clearly conveyed through this complex composition of discourse.

The manipulation of the direct verbal channel of communication itself is believed to be successfully achieved by the creator of the text. In that, the association of the term ‘Islam’ with ‘extremism’ denotes for audiences that both terms are to be repeatedly connected i.e. both terms are used interchangeably. In future representations, conversations, or debates about Islam, however, the term ‘extremism’ is believed to be unconsciously triggered due to this ideological manipulation.

The manipulation of the conception of ‘torture’ is strongly associated to the distorted image of the religion of Islam and Muslims. Early when they preparing for a chemical attack against the United States, the sleeper cell’s leader Faris and two extremist members of the cell were discussing the radical operation, the co-leader of this radical cell explained the reasons behind the choice of the time to execute the attack. His discourse, however, is regarded to be an introduction to new ideological references and inferences that the creator of the text aims to convey.

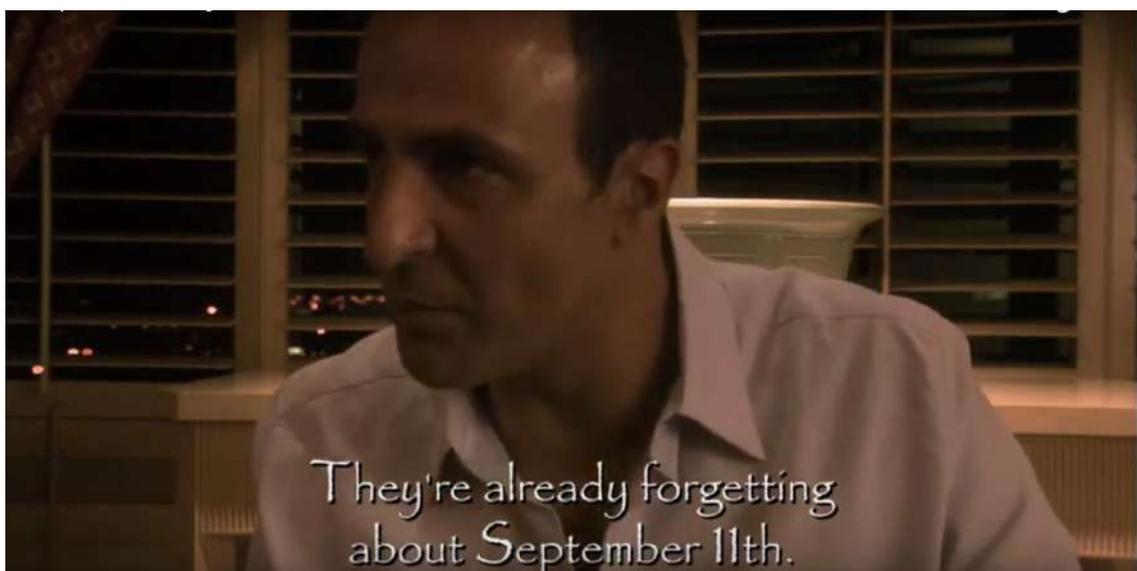


Image 60. ‘*Sleeper Cell*’, S01E07. 32min48sec

The use of the date ‘September 11th’ in this scene attempts to trigger off the recall of the tragic events among audiences who, in return, are expected to build consciousness over these representations of radical actions in an indirect way. The radical’s discourse attempt to refer to Americans by ‘they’; thus the Orientalist binary between Arab Muslims and the West is believed to be stimulated through the use of such discourse.

Furthermore, the extremists’ discourses are depicted to be stimulated by religious motivations. Thus, previous scenes are indirectly called in the minds of audiences. The radical members of the sleeper cell are shown to be planning a chemical attack in Los Angeles; meantime, the co-leader to this cell identifies their action to be motivated by the religion of Islam.



Image 61. ‘*Sleeper Cell*’, S01E07. 33min54sec

Here, the co-leader of the extremists’ sleeper cell describes the action of the organisation as a mission ‘designed already by God’. According to the text creator, such radicals are stimulated by religious motivations. However, through similar depictions, audiences are expected to unconsciously doubt Muslims’ loyalty and commitment to their religion through their way of dealing with the rest of the world.

The creator of the text, however, insists through this discourse to represent a strong negative impression about the commitment of Muslim American citizens to their country. By a continuous reinforcement of ‘Islamophobia’ through several scenes in this drama series, audiences are expected to be considering the discourses of the work as a major reference to understand Islam and Muslims.

In a continuous deliberate process of manipulation, the creator of the text persists with accusations to Saudi Arabia for being the homeland of most extremists that the drama series depicts. Moreover, the text creator tends to represent direct and indirect accusations to Saudi princes and royal family members for a claimed responsibility of funding radical organisations and individuals inside and outside the United States. In return, these accusations are believed to be considered by audiences as raw facts and reality about Saudi Arabia.

Additional to several other scenes that displayed such accusations, while preparing for their chemical attack in Los Angeles, the radical sleeper cell members are shown debating over the appropriate date to carry on this attack. One of the members suggests the Saudi Arabian National Day.



Image 62. 'Sleeper Cell', S01E07. 32min21sec

In addition to this indirect accusation to Saudi Arabia for being responsible of terrorism and extremism in the world, this scene attempts to trigger off the recall of the tragic events of September 11, 2001 among audiences. Through their facial expressions that indicate enthusiasm and hostility, the extremists are depicted addressing Saudi Arabia and Saudi officials as their own leaders. Here, the text creator chooses to associate the direct verbal discourse of characters with the visual signs' signification in order to successfully accomplish the ideological intention of connecting Saudi Arabia with terrorism and extremism. If this ideological discourse is accomplished to audiences, the established mental context that is already set by the text creator proves successful function as well.

Another ideological scene that is used by the text creator to connect terrorism and extremism to Saudi Arabia, as well as claimed evidence of funding, can be seen through the meeting between Faris and an unknown character according to the drama series. After his escape from Saudi authorities, Faris is portrayed later being in a luxurious residence of a Saudi individual represented to be an obscene wealth sheikh according to the drama series.

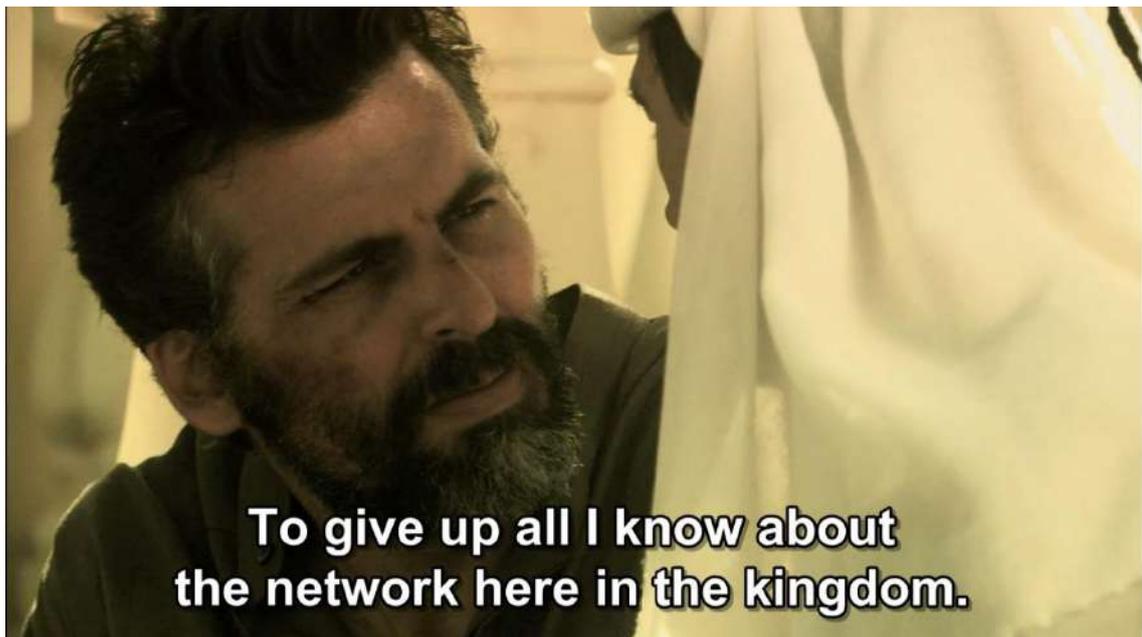


Image 63. 'Sleeper Cell', S02E04. 11min53sec

In this scene, Faris addresses the Saudi wealthy man as his own supreme leader who is responsible for the funding of the entire radical sleeper cells in the United States. When connected to previous scenes, however, this impression can be easily reached by audiences as Faris refers to a 'network' that exists in Saudi Arabia. Furthermore, the Saudi character is shown as supportive and generous in dealing with Faris who, in return, showed bravery during the interrogation, according to the drama series, by not revealing the entire network in Saudi Arabia; moreover, by affording cruel torture for the sake of his 'holy mission'.

This scene, and similar to several others throughout the course of the drama series in both seasons, attempts to represent direct and indirect accusations to Saudi Arabia using direct verbal discourses by characters; furthermore, reinforced and confirmed by visual communication. The main purpose of the text creator is to achieve the preconceived ideological intentions with success through connecting terrorism and extremism to Saudi Arabia.

In an additional reinforcement of this perception against Saudi Arabia, text creator decides to display the lifestyle of the Saudi presumed prince. While meeting with Faris, the house of the Saudi character is portrayed living in a luxurious house protected by well armed guardians. Noticeably, the text creator chooses to portray this scene as it appears on public with knowledge of Saudi authorities.



Image 64. *'Sleeper Cell', S02E06. 04min02sec*

This scene attempts to convey two main meanings that are emphasised by the text creator. First, the image of a luxurious life of the Saudi presumed prince confirms for audience the claimed accusation of Saudis' funding of radical and extremist sleeper cells and organisations. The image of armed guards asserts, moreover, the discourse of Faris about the 'network' in Saudi Arabia; thus, the claimed accusation against Saudi Arabia for being the homeland of most radical and extremist sleeper cells and organisations is confirmed for audiences.

The second important meaning that this scene tends to convey is related to the image of children in the image. The text creator is believed to be mentally preparing audiences to interact with the death of Arab Muslim children as a rational consequence during battles between the extremists and the Americans as the radicals are always surrounded with children. Therefore, their death in previous scenes is justified through this scene, as well as, their future possible death is believed to be mentally associated to this scene as they are displayed to be in the middle of the extremists.

The image of children in the middle of extremists is also reinforced by further coming scenes. They are presented to be always in the scene with members or leaders of radical organisations. In his search for a ‘Muslim scholar’, the sleeper cell leader Faris is shown walking in a primitive public street in Saudi Arabia all along with a large number of children playing around.



Image 65. 'Sleeper Cell', S02E06. 07min18sec

Similar to previous scene, the text creator chooses to reinforce the manipulation of mental perceptions, furthermore, establish a rational reference for audiences to interact with the possible death of children during battles between the extremists and the American soldiers. Dissimilar to American children, who are often shown at schools and protected by their parents, Arab Muslim children are displayed to be ignorant and abandoned by their parents. Shown to be dressed in a miserable way, the image of Arab Muslim children is seen to be used by the text creator to serve an ideological preconceived message.

In addition to the manipulation of the scene about children, the text creator attempts to portray a much primitive image about Saudi Arabia and the lifestyle of Arab Muslims. According to the drama series, Arab Muslims live in the desert and are still using camels for their transportation. They are represented to be much less civilised individuals who do not value civilisation and show respect to human rights as to care for their children and prevent extremists using their houses and streets to carry on their radical plans against the United States and the West.

The main ideological manipulation of the channel of communication using visual signs along with direct verbal discourse is believed to be represented in episode six of the second season. At the end of his meeting with a member of the radical ‘network’ in Saudi Arabia, Faris moves toward an Arab scholar to learn more teaching about the ‘process of Jihad’.

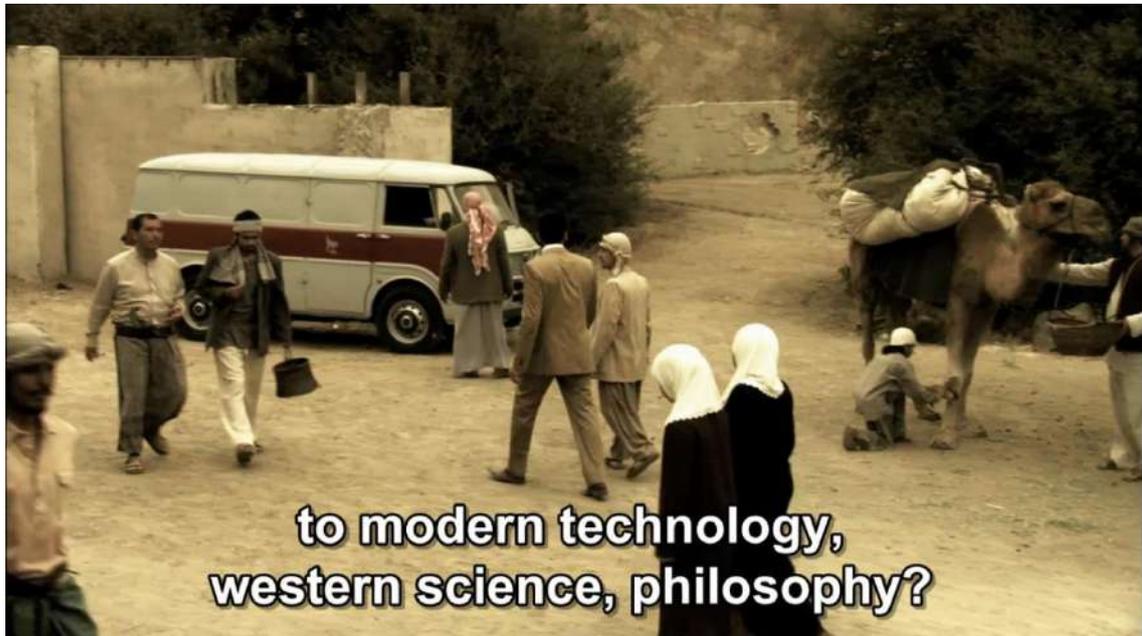


Image 66. 'Sleeper Cell', S02E06. 07min36sec

In this scene, Faris is displayed talking to the radical member about the new methods that extremists should adopt in their ‘jihad’ plans against the United States. He uses terms of ‘modern technology’, ‘western science’ and ‘western philosophy’ along with an image in the background, which the text creator intends, in order to serve an evident manipulation of the channel of communication. The camel in the background refers to the actual status of Arab Muslims; whereas, the van refers to ‘western modernity’ that Faris is arguing about. The movement of Faris from point A (camel) to point B (van) confirms this interpretation.

Interestingly enough, the text creator’s large manipulation of the channel of communication through this scene and various others becomes evident. Direct verbal discourses are put in the serve of visual signs’ signification and vice versa. The mental context that is set by the text creator for audiences in order to establish rational references and interpret scenes is believed to be at function. Therefore, all ideological preconceived intentions and messages are seen to be successfully conveyed through this mixed channel of communication.

2. The Depiction of Arab Muslims in *'Homeland', 2011-2020*

Similar to *'Sleeper Cell'*, *'Homeland', 2011-2020* is another drama series that was broadcasted by Showtime Media Network in the period of post-9/11. Indeed, the drama series is based on the 'israeli' series *'Prisoners of War'*. Starred by famous Claire Danes (CIA agent Carrie Mathison) and Damian Lewis (Sergeant Nicholas Brody), the drama series was produced by Fox 21 Television Studios, the company is largely known for the production of several ideological Hollywood movies, TV drama series, and animated sitcoms that tend to represent Arabs and Muslims in much distorted images throughout the course of post-9/11.

Several wins of awards, including the Golden Globe and Emmy awards, the drama series displayed an outstanding TV output in the period of post-9/11. In fact, most of awards' winnings were originally given to the first two seasons of the drama series as they represented new themes and new forms of fiction for audiences who, in return, witnessed a novel TV output that tend to discuss both, domestic and abroad, causes and effects of the tragic events of 9/11.

2.1 *The Orientalist View*

The image of Arab Muslims in *'Homeland' 2011-2020*, is considered to be stimulated by several ideological preconceived intentions and messages that the text creator of this drama series attempts to represent for audiences. Orientalism, fanaticism, extremism, and the reinforcement of 'Islamophobia' are regarded to be the main themes that characterised the representation of Islam and Arab Muslims in this drama series.

The first five seasons of *'Homeland', 2011-2020*, narrate the story of an American soldier who is held in captivity by al-Qaeda radical organisation but managed to be rescued by American Marines in one remarkable operation in Afghanistan. A CIA agent, on the other hand, became convinced that this soldier has been 'turned' by al-Qaeda leaders and aims to pose a threat for the United States after his return. Despite his recognition as 'war hero', Sergeant Nicolas Brody is suspected to be planning domestic terrorist attacks against the American Vice President Walden, who is presumed to be responsible for the execution of many children during battles in Afghanistan.

Later in the drama series, the suspects are believed to be real as the ex-US Marine soldier is portrayed to be receiving instructions from al-Qaeda leader Abu Nazir. As a matter of fact, right from the cover of the TV output, the main themes of the drama series can be detected for audiences. Indeed, it shows the image of the CIA agent Carrie, the main character in the drama series, surrounded by several Muslim women wearing 'Burqa'.



Image 67. The cover of '*Homeland*'

Indeed, the use of 'Burqa' traditional dress in this context denotes one of the prominent themes of this drama series which is the reinforcement of 'Islamophobia'. Audiences are expected to be mentally stimulated towards fear and panic from Islam and Muslims through this image. As the main character of the drama series Carrie is shown in this position, audiences are believed to construct false consciousness about the accompanied Muslim characters in the cover.

The position of Carrie in the image, also, attempts to convey an outstanding meaning for audiences to interpret the events and the upcoming scenes of the drama series. The main character Carrie is shown to be wearing a 'red scarf' in a dissimilar display to Muslims women wearing black 'Burqa'. Importantly, the red colour denotes blood and threat, whereas black denotes darkness and backwardness. Furthermore, Carrie represents the United States and the West in the middle that are surrounded and threatened by Islam and Muslims from all directions. Therefore, this cover is seen to be taken as a mental context among audiences to establish references based on Orientalism.

From a Multi-semiotic perspective, the manipulation of signs' signification is evident through the manipulative use of colours and the position of the main character as well. The visual channel of communication, furthermore, is accompanied by several semiotic resources that tend to direct audiences perceptions of upcoming events and scenes within the drama series towards an already established interpretation set by the text creator. Thus, the mental context which will be used by audiences to make appropriate references is believed to be at function right from the cover.

In addition to the established mental context, the text creator tends to establish a complementary historical context for audiences in order to make appropriate references in the understanding of the flow of events and scene throughout the course of the drama series. This historical context, however, is represented in the tragic events of 9/11 and the imprisonment of Guantanamo where historical supreme leaders of al-Qaeda were kept in captivity inside this American facility.



Image 68. *'Homeland'*, S01E05. 06min37sec

However, this historical context is connected to the conception of 'torture'. In Sergeant Brody's continuous flashback to the time of captivity, the text creator attempts to display cruel images of torture that the American soldier is subject to. In a clear attempt to exonerate American soldiers and CIA agents from repeated accusations of violating the American Rules of Engagement and torture to extremist members in Guantanamo, the text creators attempts to connect the radicals themselves to cruel torture and violation of human rights.

Remarkably, the terms 'Islam' or 'Islamist' are repeatedly associated to fanatic and radical ideas and plans against the United States and the West. Both terms are used to describe extremists' aggressive action or plans of attacks against civilians and military targets. This, in return, can be considered as a further context that is used by the text creator in the process of conveying ideological intentions and messages throughout the course of the drama series.



Image 69. 'Homeland', S01E05. 13min05sec

At any time when any of both terms is mentioned by a character, an appeal of the associative terms and meanings is expected to be triggered as well. In this scene, a radical member of al-Qaeda is being interrogated by the CIA agents. The extremist tend to address the agents using Arabic language not English. Noticeably, it is Sergeant Brody who translates the discourse of the extremist to the CIA agents.

Through their interchangeably use, however, both terms, Islamist and terrorist, are believed also to be serving specific political interests. For American audiences, the difference between a 'moderate' Muslim and a 'radical' Muslim is remarkably short. Most Muslims, based on the repeated vilifications across TV outputs, are to be classified to their racial profiles, not to their faith and senses of citizenship. The best example if set through this drama series where an American Marine soldier is, indeed, working for a radical organisation and aims to plan aggressive attacks against the US.

The turning point, according to the drama series, happen when the CIA agent Carrie expressed her intuition to Sergeant Brody that he is the correct referential person of the previous expression said to her by one radical member ‘a prisoner of war has been turned’. Immediately Sergeant Brody denies these accusations and claims that he is a Muslim.

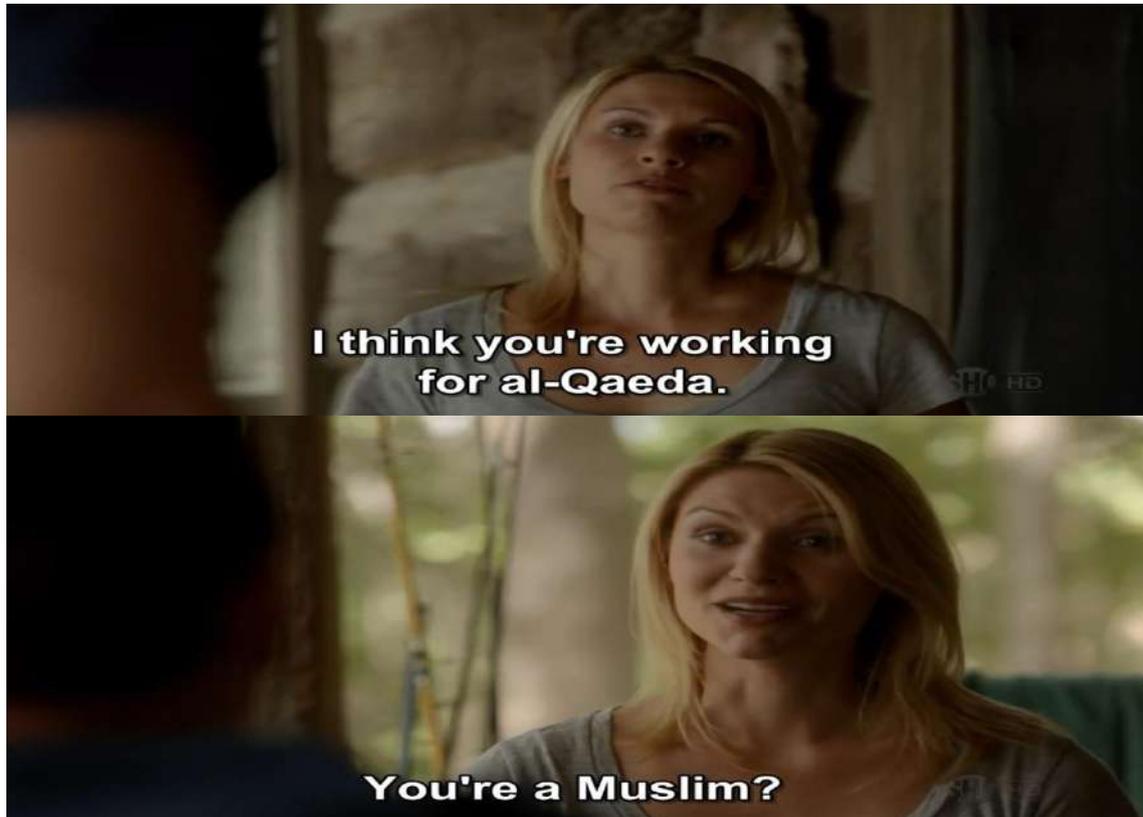


Image 70. 'Homeland', S01E07. 33min17sec

As Sergeant Brody finally reveals to Carrie that he is a Muslim, her first impression clearly denotes an impression of shock that is portrayed through the character's facial expressions. Sergeant Brody's expresses the main reasons behind his conversion; where most of them are religious. According to the character, 'the sensation of peace is found in Islam'. However, this scene is stimulated by an ideological intention by the text creator to convey that Muslims tend to be deceptive advertising their religion to be peaceful. According to text creator, this deception is proven wrong as Muslims aim to plan and execute aggressive radical attacks against the United States. This, however, will be expressed through character Sergeant Brody when he is shown preparing for an aggressive attack against the US Vice President Walden on American soil.

Remarkably, it is through the intuition of the CIA agent Carrie that the text creator attempts to convey the reality of Sergeant Brody. This, in return, implies that the American version of the aggressive actions against the extremists is finally reliable. This version might seem wrong at its happening time, but later will be proven correct and appropriate.

The American version of reality is, furthermore, advertised by American children characters used by the text creator to express ideological preconceived intentions and messages about Arab Muslims. Suddenly at night, the niece of the CIA agent Carrie expresses worries to her aunt to be a target of the ‘bad guys’.



Image 71. 'Homeland', S01E05. 41min23sec

Indeed, the text creator's use of a young American child in this scene to convey ideological message aims to evoke audiences' support and sympathy with the American version of reality against Arab Muslims. In return, this propaganda is considered to be at function because children's discourses are seen natural and reliable among audiences. Thus, the ideological intention is successfully conveyed by the text creator.

Through the ongoing function of the manipulative mental context that the text creator has already set, and that is used by audiences to make appropriate references to understand the events and scene of the drama series based on Orientalism, Muslims are not to be trusted even if they are American citizens. After a short time tracking a suspected radical member, the FBI agents reach a mosque where tens of Muslims are shown praying. Without any lawful procedures, the agents assassinate a Muslim American citizen. Later, other FBI and CIA agents arrive at the mosque to continue their investigations.



Image 72. 'Homeland', S01E08. 09min26sec

According to the FBI special agent, the Muslim American citizen should be referred to as a 'terrorist' in order to justify his assassination. Moreover, the facial expressions of this agent truly realise his justification saying 'what happened here won't matter much'. Audiences are expected to take the position of the FBI agent by reference to previous scenes showing Muslims as non trusted 'bad guys'.

The realisation of the American version of reality is proven here. Audiences are called to believe the FBI version, again, due to previous and future experiences that Sergeant Brody will express. In this scene, the text creator uses previous channels of signification and associates them to current direct verbal discourses in order to successfully realise the ideological messages of 'trust' and 'morality'. When exposed to such manipulative channels of communication, the ideological preconceived intention is believed to be realised successfully.

In an additional attempt to reinforce the binary system of 'Us' and 'Them', the text creator uses discourses of both, American and Arab Muslims, in order to realise this ideological intention successfully as well. An American journalist is invited to the CIA's facility in Langley in order to testify against former reports about possible domestic radical sleeper cells. This character attempts to describe his knowledge about the cultural and religious backgrounds of the radical members.



Image 73. 'Homeland', S01E10. 18min31sec

Indeed, this character attempts to reinforce the mental context that is established by the text creator. Despite its use to express knowledge and information, the character's discourse tends to indirectly maintain the 'cultural difference' that the Americans do not partake with Arab Muslims. Within the same process, Carrie is shown in the same episode threatening a Saudi official because he is presumed to be in contact with radical members.



Image 74. 'Homeland', S01E10. 27min19sec

From a Multi-semiotic point of view, however, both scenes are considered to be reinforcing the binary system of 'Us' and 'Them' which is, in return, based on an Orientalist view to Arabs and Muslims. The mental contexts as well as the conjunction of both channels of communication are believed to be the main references for audiences to build consciousness upon these scenes.

2.2 Extremists' Totalitarian Wars

The turning point of the drama series happens when Sergeant Brody decides finally to undertake his mission that was previous planned by al-Qaeda supreme leader Abu Nazir. Sergeant Brody decides to record a video to declare his intentions and objectives of the operation, as well as, to claim his adherence to Islam and to a case of justice that he strongly endorses. His action is believed to be referred to as part of an 'Islamic totalitarian war' against the United States and the West.

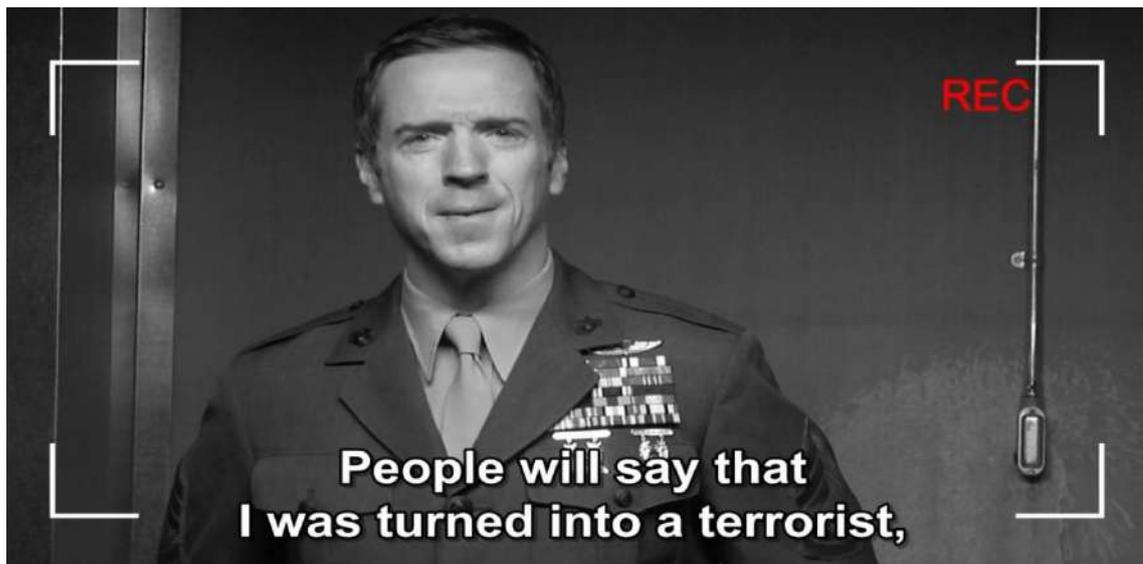


Image 75. 'Homeland', S01E12. 15min06sec

Wearing his American Marines official uniform, the reality of Sergeant Brody as strongly 'turned' is finally revealed to audiences. The American ex-Marine soldier, according to the text creator, is shown to be strongly violating all American values and beliefs of 'War on Terror' by being adherent to extremists' ideologies and aggressive actions against the United States. Despite his announcement in the recorded video that his actions are to be seen as 'revenge to the death of several Afghani children' executed by American military air forces in their attempt to assassinate al-Qaeda leaders in Afghanistan, the American ex soldier actions are strongly depicted to audiences as stimulated by religious beliefs and part of an 'Islamic holy war'.

In Multi-semiotic Analysis, the direct verbal discourse of Sergeant Brody is regarded to be a further reinforcement of the interchangeable use of both terms 'Islam' and 'terrorism', and an advertisement to audiences that both terms are connected. When one of them is uttered, the other is directly triggered. Therefore, a manipulative ideological use of current scenes is based on previous visual channels of signification.

Further evident interchangeable uses of the terms ‘Islam’ or ‘Islamist’ with ‘Fanaticism’ or ‘Terrorism’ can be seen later in season four, when a meeting between American officials with CIA agents is taking place at the US department of National Security. In this scene, the officials are shown notified about the policies and ideologies of extremist organisations that attempt to plan aggressive attacks against the United States as part of their doctrine of ‘totalitarian holy war’.



Image 76. ‘Homeland’, S04E08. 11min19sec

Based on audiences’ previous knowledge about the meaning of the extremists’ banner ‘The Islamic Jihad’, the image is displayed again but in an official meeting gathering the American government representatives. Remarkably, the show is accompanied by a famous Thomas Jefferson’s quote saying ‘Enlighten the people generally, and tyranny and oppressions of body and mind will vanish like evil spirits at the dawn of day’. As connected to the context and to previous associations of both terms, the meaning of the scene to audiences is seen to be corresponding with the ideological preconceived intention by the text creator.

Here, an evident visual association and interchangeably ideological use of both terms ‘Islam’ and ‘extremism’ is clearly shown in this scene. The text creator uses the visual channel of communication in order to assert the ideological intentions from this discourse. Visual signs’ signification is regarded to be in the serve of this manipulative employment of both terms.

Interestingly, a reverse ideological use of visual signs' signification can be detected in this drama series. In that, Sergeant Brody's ideas and beliefs are shown, throughout the course of the drama series, to be inserted by al-Qaeda supreme leader Abu Nazir. However, in one the scenes, this extremists' leader is displayed in conversation with Sergeant Brody about the assassination of the US Vice President Walden.

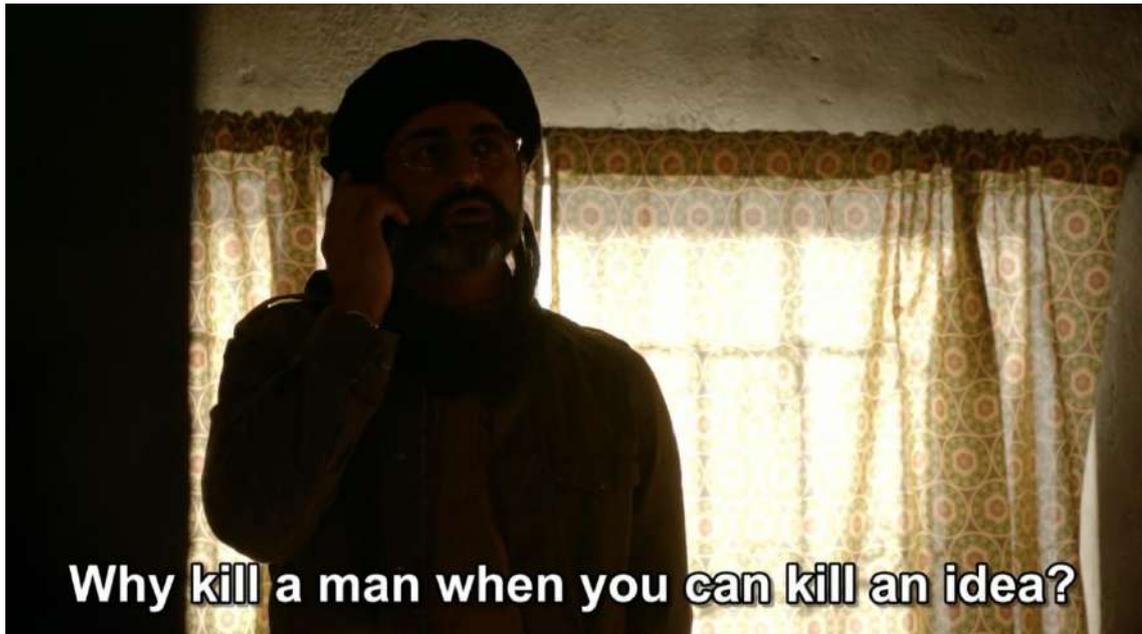


Image 77. 'Homeland', S01E12. 12min53sec

Represented in the image of typical extremists, al-Qaeda supreme leader uses an expression that is originally applied by the text creator in displaying events and actions throughout the course of the drama series. Indeed, the text creator intends to use ideas and trigger conceptions and beliefs among audiences in this ideological drama series about Arab Muslims. Al-Qaeda leader offers a piece of advice to Sergeant Brody not to aggressively revenge the death of Afghani children, but to address the public and media networks about the wrong deeds of the US Vice President Walden after ordering military air forces to attack the Afghani village and kill tens of civilians including children.

From a Multi-semiotic Analysis perspective, the reverse ideological use of both channels of communication is another technique that creators of television and cinematic texts adopt in their process to convince audiences about the validity and reliability of their ideological discourses. The entire signification is believed to be reversed in order to successfully arrive to accomplish this purpose.

As already set by the text creator, the American ex-Marine soldier will be finally shown ‘returned’ to be serving American interests; still, before that ultimate conclusion, the character’s process of change is believed to be motivated by several ideological intentions by the creator of the text. Shortly after he is nominated as a US Senator, Sergeant Brody’s discourse of aggressive actions against the United States is shown to be completely changed.



Image 78. 'Homeland', S02E01. 10min58sec

Nicholas Brody makes it clear to Abu Nazir that his revenge to the death of children does not imply that ‘he is a terrorist’. Brody’s discourse tends to establish another difference between ‘killing civilians’ and ‘killing non-civilians’. However, the identification of who is to be considered as civilian is the task of the text creator. This discourse, also, implies that Afghani children as referred to as ‘victims of war’, while American officials and US citizens are referred to as ‘civilians’. As all unarmed individuals must be labelled ‘civilians’, the text creator decides to ideologically use the description of ‘civilian’ with any character that is aimed to serve the manipulation of the channels of communication.

In order to keep the interchangeable use of the terms ‘Islam’ or ‘Islamist’ and the terms ‘Fanaticism’ and ‘Extremism’, the creator of the text reintroduces this ideological use at the beginning of the second season in order to retain audiences on the previous process and continue with the ideological flow of messages. Indeed, the first appearance of this manipulative use is shown through a discourse of an American adolescent at University.



Image 79. 'Homeland', S02E01. 42min55sec

The American student in this scene uses the name ‘Arabs’ to make a reference to Muslims. Based on his previous discourse, the student also referred to Iranians as Arabs. The focus, however, is on the association of indirect discourses that imply the connection of Islam and Muslims to fanaticism and extremism against the United States and the West. Another implication, furthermore, is shown in the discourse of Sergeant Brody’s wife when she finds out that he converted to Islam and practising his religious beliefs inside their home.

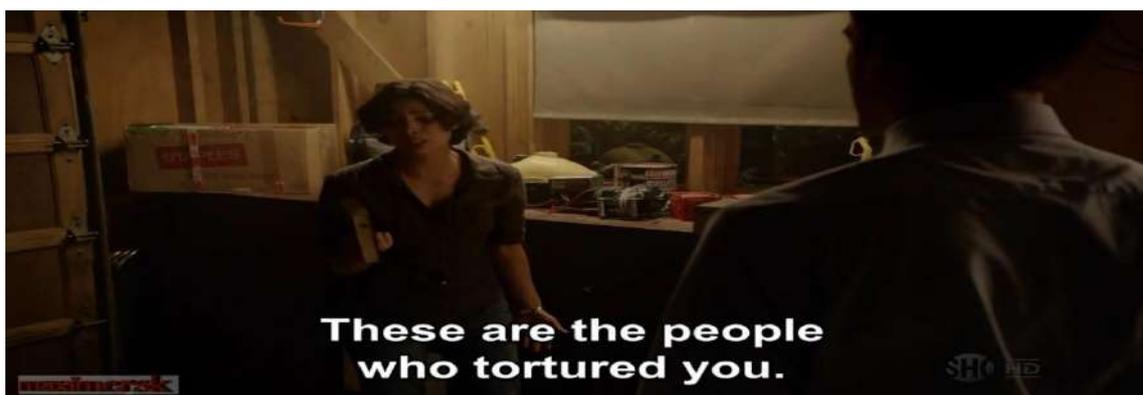


Image 80. 'Homeland', S02E01. 46min03sec

Here, Sergeant Brody’s wife blames him for adherence to Islam because it is the religion that led to his torture during captivity. Through the ideological flow of events and actions, the interchangeable ideological use of terms is proven to be at function in this scene.

Interestingly, the ideological conjunction of direct verbal discourses with visual signs' signification is evident in this scene. Pointing directly towards the Quran, The discourse of Sergeant Brody's wife attempts to confirm this conjunction. The text creator aims to emphasise the ideological assimilation between Islam and Muslims on the one hand, and fanaticism and terrorism on the other.

In a progressive use of interchangeable terms and meanings, the text creator decides to emphasise this perception for audiences through the insertion of more ethnic and cultural assimilations. During an investigation carried out by a group of CIA agents, another main character in this drama series, Saul Berenson, produces an intense racial discourse against Arabs and Muslims.



Image 81. 'Homeland', S02E04. 09min48sec

Talking about prioritising suspected Arab and Muslim American citizens, the CIA agent referred to Arabs and Muslims as ‘dark-skinned’ individuals. For him, most extremists are to be linked to Middle East or Africa in an evident accusation to Arab and Muslim countries. The character attempts to refer to Afghanistan or Pakistan Muslims because the mention of these two countries is already stated in the context.

In the level of the interchangeable use of terms and meanings by the text creator, audiences are expected to establish appropriate references by connecting all characters in the drama series, as well as, all real individuals in life with such descriptions, to fanaticism and extremism. The ideological assimilation based on ethnicity and culture is seen to be appropriately conveyed to audiences.

Through his continuous racial discourses, the CIA agent Berenson persists with the assimilation of Arabs and Muslims with wars, battles, and conflicts. While explaining to Carrie the main objectives of a CIA special team working in Syria, Berenson uses much cruel description of the operation that connects Muslims to possible assassinations by American soldiers.



Image 82. 'Homeland', S02E09. 40min36sec

Remarkably, the American patriotism and heroism over Arabs and Muslims is clearly portrayed in this scene. According to the drama series, American CIA agents and Marines soldiers are always victorious against Arabs and Muslims. Therefore, the sensation of superiority among audiences is believed to be successfully achieved through the use of such ideological beliefs.

Last but not least, the text creator of this drama series attempts to represent for audiences the main reason of all conflicts and wars between the United States and Arab Muslims. During the depiction of his expertise to American officials in CIA facility, Langley, the special agent Peter Quinn, tends to inform the officials about the reasons behind the ‘hostility’ of Muslims against the United States.

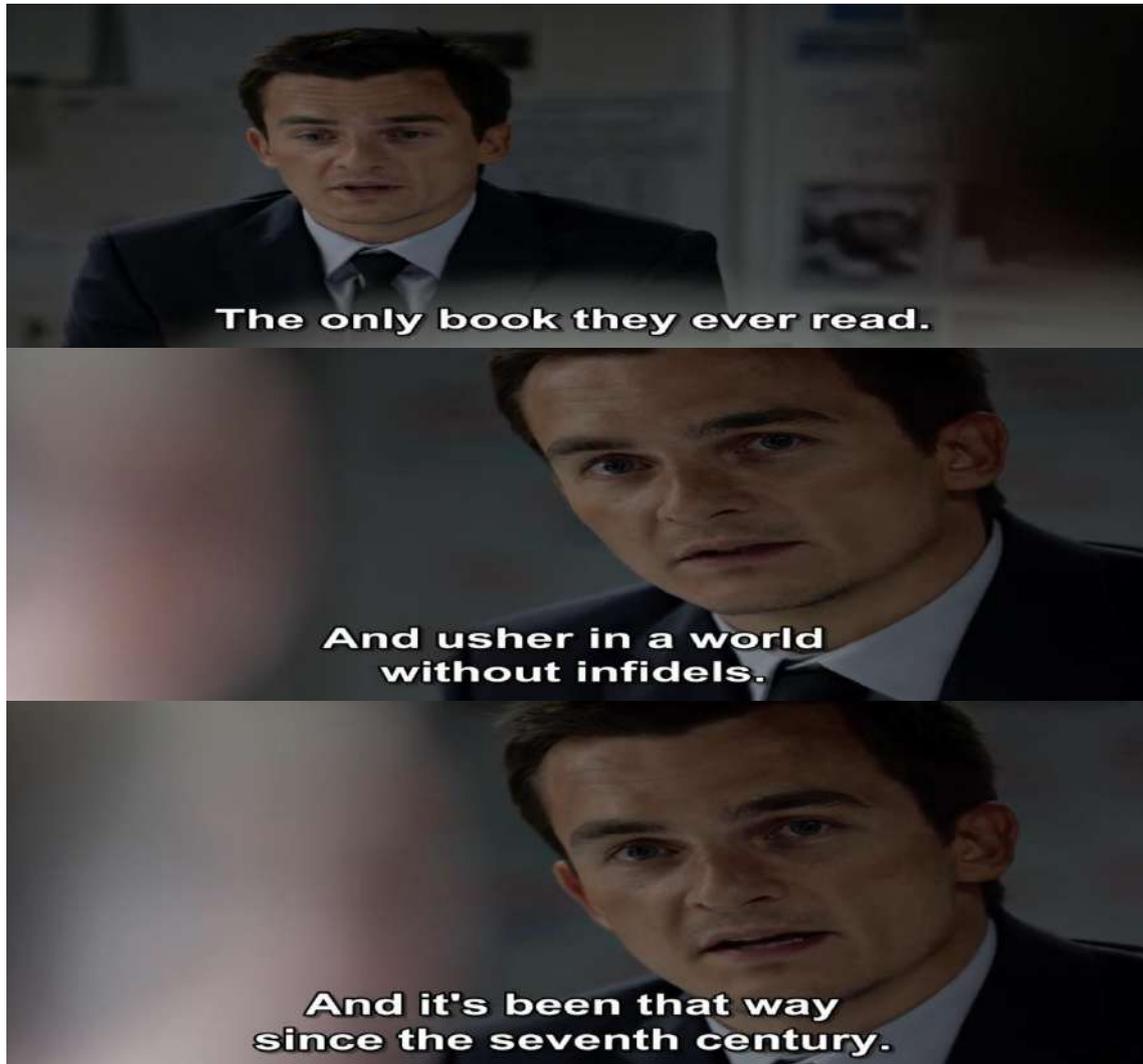


Image 83. ‘Homeland’, S05E01. 41min27sec

In an evident attempt from the text creator to reinforce the perception of ‘Islamophobia’ among audiences, this scene is believed to be successfully realising the entire ideological preconceived intentions and messages set by the text creator to distort the image of Arab Muslims in this drama series. The mental context, furthermore, is regarded to be achieving its climax through establishing an ultimate presumed source of references where audiences are expected to use in order to understand all previous and upcoming events and scenes in the drama series.

3. Illusive Facts about Muslim Characters in *'Family Guy - Turban Cowboy'*, 2013

Along with the famous *'Simpsons'*, the American animated sitcom *'Family Guy'* is one of the longest TV outputs that are broadcasted in the history of American television. The animated sitcom is originally created and developed for the Fox Broadcasting Company starting from 1999. Characterised as a meta-fictional cutaway television output, *'Family Guy'* is best known for its comic and fictional representation of American popular culture.

In a comedic representation, *'Family Guy'* is about the Griffin family consisting of parents Peter and Lois with three children Meg, Chris, and Stewie; in addition to their pet dog Brain that is depicted as an anthropomorphism character which is able to talk, feel, and participate in the actions and events of the TV output. Indeed, the animated sitcom has repeatedly won several television and cinematic awards including Emmy and Annie awards. On the other hand, a much distorted image of Arab Muslims was transmitted in the episode entitled *'Turban Cowboy'*.

3.1 The Satirical Channel of Distortion

Remarkably, in 2013 and as an episode of season eleven, the text creator of *'Family Guy'* displayed episode fifteen with the title *'Turban Cowboy'*. As the name of the episode indicates, the main theme of the episode is about Arab and Muslim Americans. Similar to several television outputs that were broadcasted in the period of post-9/11, this episode is considered to be depicting a much falsified image about Arab and Muslim American citizens. Moreover, it is seen to be contributing in the spread of *'Islamophobia'*, racial profiling, and discrimination against Arabs and Muslims.

The episode starts with a serious injury of Peter because of skydiving. After his family visit, Peter is portrayed in a hospital room with Mahmud, the main Arab Muslim character in this episode. Later, Peter introduces Mahmud to his friends Joe and Craig; as well as, to his pet dog Brain. Later proven correct, Mahmud is suspected to be a member in a radical sleeper cell that is planning for aggressive attacks inside the United States. Meantime, the character Mahmud convinces Peter to convert to Islam in order to lure him inside the extremists' sleeper cell. The aggressive attack of blowing a bridge fails due to the assistance of Peter's friend Joe.

The opening scene of the episode that gathers Peter with Arab Muslims starts in the hospital. Peter, indeed, is surprised about the presence of Mahmud together with him in the room. The Arab Muslim character Mahmud happens to be covered by the curtains in order not to see the family of Peter, according to the text creator. In fact, the text creator introduces directly the falsified images and perceptions about Arab Muslims in this opening scene.



Image 84. 'Family Guy - Turban Cowboy'. 07min53sec

Based on an evident Orientalist view, Peter makes the first remark about the appearance of Mahmud based on a traditional style of clothing. Without any hostile actions from Mahmud, Peter expresses his fear and panic from the physical appearance of an Arab Muslim character. Mahmud, in return, attempts to associate his clothing style to religion claiming the hat to be part of 'Muslims' religious cloths'.

From a Multi-semiotic Analysis perspective, however, this introductory scene depicts the first interaction between Peter and an Arab Muslim character has several meanings and aims to serve some ideological intentions right from the beginning. First, the text creator decides the general perspectives from which Arab Muslims are meant to be represented. In that, Orientalism, Fanaticism, and Islamophobia are the main standing points that audiences are requested to see Arab Muslims through. All next scenes where Arab Muslims are represented in the animated sitcom, will lead towards one of these perspectives.

Furthermore, the text creator aims to establish a mental context for audiences in order to be ideologically used to make appropriate references which, in return, help to make suitable intended inferences to interpret the image of Arab Muslims. In that, the first interaction between different characters tends to be settling the main themes that their relationship will be centred. Knowing that the main standing points are already set by the text creator, all events and scenes in this episode will be, consciously or unconsciously; directly or indirectly, associated to those themes i.e. Orientalism, Fanaticism, and Islamophobia.

An evident intention to ideologically manipulate the entire channel of communication can be detected in this opening scene as well. Mahmud's physical appearances and facial expressions as related to Peter's discourse indicate that the physical appearance of any similar character in this episode should express fear and panic. Here, however, the text creator attempts to manipulate the channel of visual signs' signification and use it to serve the ideological intentions and messages of the direct verbal discourses and vice versa. For audiences, therefore, the meaning of the scene is interrelated and scenes tend to be complementary to each other.

Last but not least, the interchangeable ideological use of terms and conceptions' meanings and implications can be detected here as well. The text creator intends to indirectly convey to audiences that whenever the term 'Islam' or 'Muslim' is uttered by any character, terms like 'Extremist' or 'Sleeper cell' will follow. This ideological use of terms and conception in an interchangeable way attempts to add more validity and reliability to the distorted images that audiences are presented with in this episode. The ultimate purpose of the text creator, therefore, is to convince audiences about the falsified image of Arab Muslims in a satiric method.

Immediately after his recover, Peter is shown introducing Mahmud to his other friends Joe, Craig, and the pet dog Brain. While he is talking in the mobile phone, Peter's friends are shown as expressing their own opinions and first impressions about Mahmud. For Joe and Craig, the Arab Muslim Mahmud is a suspicious character which tends to deceive Peter to a dangerous radical plan. Their judgment, indeed, is based on the physical appearances of Mahmud and the way he expresses his thoughts and ideas to them. Whereas, the pet dog character is shown expressing an opposite point of view about Mahmud.



Image 85. 'Family Guy - Turban Cowboy'. 09min52sec

The reality about Joe and Craig's opinions is chosen by the text creator to be expressed by the pet dog character. Shortly after, the discourse of the pet dog is taken by Craig as a non reliable point of view because he is ultimately an animal which is not supposed to build consciousness. Furthermore, the use of historical dates by the text creator in parallel with the racial profiling, attempts to position audiences' attention with the tragic events and trigger off their sympathy with the victims of the 9/11; moreover, to see such depiction as a rational consequence of all 'wrong deeds' of Arab Muslims. Thus, the historical context is also activated for audiences.

In his attempt to exonerate his new friend Mahmud from accusations and support the point of view of Brain, Peter insists that Mahmud shows no radical or hostile actions or beliefs against the United States. However, in this attempt, Peter tends to designate 'Islam' as a 'culture'. Noticeably, the point of view that Peter shares is supported only by the pet dog character Brian which previously was addressed by Craig as a mere animal without valid and reliable opinions.



Image 86. 'Family Guy - Turban Cowboy'. 10min08sec

Peter's association of 'Islam' to 'culture' is believed to trigger some perceptions and other contexts that the text creator ideologically intends. For him, if Mahmud is finally claimed 'terrorist', then his actions are to be classified as 'quirks' of the religion. Though Mahmud, up to this point of the episode, shows no aggressive attentions or plans of radical operations in the United States, he is presumed to be seen like a 'terrorist' and later proven to be correct. This type of representation, however, can be classified in the ideological method of the text creator to use interchangeable meanings and terms to associate Muslims with terrorism even without evidence.

Furthermore, this association tends to depict for audiences that the conflict between the Americans and Muslims is continuous due to the fact that Muslims, according to the episode, undertake the conflict as part of a spread culture. Further scenes and actions realised by American characters within the episode are expected to be connected by audiences as proactive moves to prevent radical and hostile actions against the United States.

Based on Orientalist thoughts and perceptions of Arab Muslims, the text creator decides to start the episode's main theme of Orientalism by an introduction to the lifestyle and presumed cultural heritage of Arab Muslims. After his meeting with Peter's friends, Mahmud decides to invite Peter to the cafeteria where all Arabs and Muslims of the city are gathered.



Image 87. *'Family Guy - Turban Cowboy'*. 10min40sec

Even without any identification, audiences can infer the nature of the place as they are already positioned within the Orientalist context of understanding Arabs and Muslims. However, the text creator chooses to add the name 'The Chaste Camel' to reinforce the Orientalist perception about Arabs and Muslims among audiences. Remarkably, this reinforcement is believed to be more effective as the scene is accompanied with another semiotic resource; an Arab music. This perception, in return, is confirmed when the camera moves inside the place.



Image 88. *'Family Guy - Turban Cowboy'*. 10min44sec

In an evident Orientalist perception of Arabs and Muslims, the main hall of the cafeteria is designed by the text creator to infer Orientalist thoughts and ideas about Arabs and Muslims among audiences who, in return, are expected to connect this scene to Arabs and Muslims coming actions in the episode. The Arab Muslim character, thus, is expected to be seen based on an ideological use of Orientalism's thoughts and ideas which are commonly known among audiences.

Within this context, however, the text creator chooses to include an assimilation of conceptions in order to serve previously set ideological intentions. At the time when Mahmud is explaining to Peter the basic beliefs and teachings of Islam, Peter makes a commentary on the way Muslims eat chicken.



Image 89. 'Family Guy - Turban Cowboy'. 11min04sec

In this scene, the text creators deliberately connect 'Islam' to the notion of 'fear' that Peter uttered. For audience, however, the assimilation is believed to be natural due to the fact that it is structured within an ongoing channel of conjunction between selected terms and meanings to be rationally connected based, again, on preconceived ideological intentions by the text creator. Within the same scene, accordingly, and as a final step to convince Peter to convert to Islam, Mahmud shows to Peter a presumed tyrannical obedience of Muslim women to their husbands.



Image 90. 'Family Guy - Turban Cowboy'. 11min48sec

3.2 The Challenge of Coexistence

In addition to a completely distorted portrayal of Arab Muslim women in this ideological scene, Mahmud’s discourse tends to reinforce the mental perception of Islamophobia among audiences by identifying Islam as a culture again. For Mahmud, it is a necessity to deceive Peter by all means to convert to Islam in order to use him as American ‘white’ citizen in future aggressive attacks. The plan of Mahmud, according to the episode, seems to be successful because Peter is finally convinced to convert to Islam.



Image 91. 'Family Guy - Turban Cowboy'. 12min12sec

Peter’s wife Lois is shown shocked of his decision; still, she makes ironic comments on his way of dressing only. About his conversion, Peter’s wife seems to be comfortable as he clearly expresses that ‘he happens to be Muslim’. For her, Peter is trying to be a Muslim but not completely adherent to Islam. Furthermore, another interchangeable use of terms and meanings can be detected here. For Peter, after converting to Islam, ‘he will spend much of his time watching football on black-and-white TV’. This ideological manipulation, in return, tends to invoke the sense of superiority between American ‘civilised’ world which Peter used to have, and Arab Muslims ‘backwardness’ where Peter watches television on an old black-and-white screen.

After his religious conversion, Peter is taken by Mahmud to visit a presumed Muslim scholar in order to be taught about Islamic teachings. Mahmud introduces Peter to the scholar explaining the most basic ‘Islamic’ teachings that the religious master can teach to Peter.



Image 92. ‘Family Guy - Turban Cowboy’. 12min37sec

Mahmud describes the action of ‘trill’ as part of Muslims’ faith. This description, however, attempts to evoke audiences’ Orientalist views and ideas about Arabs and Muslims. As agreed upon on most American and Western representations of Arabs and Muslims, the Arab Muslim character always use ‘trill’ during battles and hostile actions against the ‘foreigner’ characters. Shortly before the revealing of Mahmud’s aggressive plans, audiences are called to infer this interpretation by making appropriate references to the already settled mental context; moreover, they are expected to predict Mahmud’s coming actions based on previous direct and visual discourses which are extracted from the main themes of the episode as already decided by the text creator. From the point of view of Multi-semiotic Analysis, the text creator in this scene tends to persist with the ideological manipulation of the channels of communication; as well as, to keep the interchangeable use of terms and meanings ongoing through the use of characters’ discourses.

The text creator decides to show audiences some aspects of Peter's life after his conversion to Islam. His friends tend to observe his changed behaviours and way of thinking. For Peter, according to the text creator, he is only practising the religion based on his knowledge and the knowledge that Mahmud and the presumed scholar taught him about. Importantly, Peter is shown at a status of instability to his family members especially his wife.



Image 93. *'Family Guy - Turban Cowboy'*. 13min09sec

Dressed in Afghan traditional clothes, Peter appears in this scene showing his wife Lois things that he bought from the 'bazaar', as he referred to. The text creator tends here to convey an additional meaning of comparison between Peter's old American lifestyle and the presumed Arab Muslims' lifestyle. Hence, a further appeal to audiences' comparison between 'civilised' American and 'backward' Arab Muslims' culture and traditions is believed to be successfully brought through this scene. For Mahmud, on the other hand, Peter is 'committed to Islam'.



Image 94. *'Family Guy - Turban Cowboy'*. 13min59sec

Interestingly, Mahmud's discourse tends to confirm the ideological message that the text creator previously intended to convey about the interpretation of Islam as a progressive manifestation of culture. Therefore, the expectation of Mahmud's future actions is strongly confirmed by audiences.

Through a typical portrayal of extremists, Mahmud and the radical sleeper cell members are finally revealed to audiences. As previously intended by the text creator, Mahmud was preparing to make Peter a suicidal member within this radical sleeper cell. Mahmud attempts to introduce Peter to the leader of the extremists who is shown to be surprised by the presence of ‘white’ American citizen within his radical sleeper cell which is planning for aggressive attacks against the United States.



Image 95. ‘Family Guy - Turban Cowboy’. 14min35sec

According to Mahmud, due to the fact that Peter showed Orientalist presumed implications of Islam, he is a new member to be trusted as ‘he believes in their case’. In other words, Mahmud’s discourse attempts to convince audiences that through the practice of cultural perceptions about Islam and Arab Muslims, based on Orientalism’s thoughts and ideas, an individual is likely to be referred to as an adherent believer of Islam and a possible radical member.

Remarkably, all previous contexts and interchangeable ideological uses of both characters’ discourses, Mahmud and Peter, are brought to this scene. Audiences are now expected to associate all characters which were connected to Mahmud, even his wife, with extremism and fanaticism against the United States.

After finishing the meeting with Mahmud and the radical sleeper cell members, Peter is shown, again, with his American friends Joe and Craig. Based on Peter's discourse, Joe and Craig tend to associate Mahmud, and his unknown friends to them, directly as 'terrorists'.



Image 96. *'Family Guy - Turban Cowboy'*. 15min22sec

Due to the fact that the text creator has already established a mental context based on the trigger of historical events, Peter's discourse about the connection of Mahmud to the nineteenth radicals who committed the tragic events of 9/11, identifies his and his unknown friends to Joe directly as 'terrorists'. For Joe, Mahmud's connection to the radicals who committed the events of 9/11 makes his presumption as valid according to the flow of events.

For audiences, however, their predicted interpretation is shown directly on Joe's discourse. The establishment of appropriate connections and inferences is likely to be working through the mental context which is already set by the text creator. Thus, all linked interpretations are based on the text creator's preconceived ideological intentions which are represented in characters' visual and direct verbal discourses.

Shortly after, the text creator reinforces this perception through a reverse ideological use of interchangeable terms and meanings. This can be detected through the continuous discourses of Joe and Craig. While Craig makes a direct accusation to Mahmud and his friends; indirectly he refers to all Muslims, Joe's discourse can be seen as a reverse ideological interchangeable use of terms and meanings.



Image 97. 'Family Guy - Turban Cowboy'. 15min28sec

Importantly, Craig's discourse of generalisation is believed to be ideologically intended by the text creator. Based on the flow of events and scenes, any character that is related to Mahmud is a possible 'terrorist'. Hence, the identification of Mahmud and all his friends; while indirectly implying all Muslims, as 'bad news' is strongly valid when the mental context is activated.

On the other hand, Joe's discourse attempts to indirectly associate Muslims with terrorism and fanaticism taking into consideration the ideological interchangeable use of terms and meanings. The exact discourse is directly conveyed on character's own words, but the real inference of its meaning is based on the flow of events and the activated mental context which is already set by the text creator.

Shortly before they proceed with the aggressive action, Mahmud is shown explaining the final steps that should facilitate the operation for the radical sleeper cell. The text creator starts with displaying the ultimate conclusions for audiences using a much racial profiling method. Mahmud designates Peter to drive the van because there is a police checkpoint before entering the bridge.



Image 98. 'Family Guy - Turban Cowboy'. 18min57sec

Indeed, Mahmud's discourse attempts to convey for audiences that even him and all his radical friends are not considered American because of their 'skin colour'. This, in return, is believed to be one ideological message that the text creator attempts to convince audiences with; again, it is based on the established mental context and appropriate references that audiences can make in this episode.

Using a satiric discourse of identification, the text creator uses the most remarkable racial profiling of Arabs and Muslims in this episode. The 'dark skin' citizens, indirectly the inference is towards Arab Muslims which are identified as 'not okay' according to the American police as the text creator intends to convey.

From the point of view of Multi-semiotic Analysis, however, the racial profiling visual channel of communication is believed to be at the serve of all previous direct verbal discourses. The text creator makes all signification channels complementary to each other. Characters' discourses might seem rational and in their natural uses; however, when associated to their complementary channels of signification, ideological intentions are largely detected.

Using a religious register, on the other hand, Mahmud attempts to reveal the ultimate motivations that lead him and his radical sleeper cell members to perform such aggressive attacks inside the United States. Depicted stubborn and emphasises to proceed with his actions ignoring Peter's advice, Mahmud is shown for audiences with angry and hostile facial expressions.



Image 99. 'Family Guy - Turban Cowboy'. 19min55sec

According to the episode, Mahmud is religiously motivated to carry on aggressive attacks that are most likely to cause civilian casualties. Through the use of the term 'sins', audiences are likely to associate Mahmud's actions with religious beliefs and motivations against the United States. However, the mission finally comes to failure due to the heroic intervention of Joe along with the police which leads to the capture of Mahmud and all his radical sleeper cell's members. The discourse of Islamophobia, therefore, is believed to be successfully conveyed to audiences after the representation of these scenes.

As a result to the failure of the mission, Peter, his family, and all of his friends are ultimately gathered in an emotional scene that evokes audiences' sympathy and heartbreak with the American heroism and patriotism. Meantime, the ultimate impression about Arab Muslims is offered to audiences as well.



Image 100. 'Family Guy - Turban Cowboy'. 20min35sec

The text creator tends to conclude the episode with an assimilation of American ultimate senses of heroism and patriotism with ideological manipulative senses of continuous racial profiling and suspicion against Arabs and Muslims. From a successful establishment of mental context at the beginning; to prosperity of positioning and directing audiences towards specific historical and cultural references; to finally convincing audiences about the validity and reliability of this distorted representation of Arab Muslims, the ideological manipulation of the channel of communication is believed to be achieved with success by the text creator at the end of this episode. Both, visual and satirical verbal discourses are regarded to be successfully at the serve of text creator's preconceived ideological intentions from the episode.

Conclusion

This chapter has discussed the image of Arab Muslims in the crosshairs of American TV screens broadcasted mainly in the period of post-9/11. Dissimilar to the previous case studies where the examination of this issue focused mainly on Hollywood movies, this chapter's central concern has been with other television outputs represented in two famous TV drama series and one animated sitcom. Indeed, three case studies have been selected for the examination of the image of Arab Muslims namely, *'Sleeper Cell'*, 2005-2006; *'Homeland'*, 2011-2020; and one episode with the title *'Turban Cowboy'*, 2013 from famous *'Family Guy'*, 1999-present. Unlike Hollywood movies, however, the representation of Arab Muslims in these three selected case studies is believed to be progressive in terms of ideological manipulation of both channels of communication, the visual and the direct verbal platform of signification. In this respect, texts' creators are regarded to be implying a mental context for audiences to establish appropriate ideological intended references in order to ultimately match up with the ideological preconceived intentions that are already set by texts' creators in early scenes of the TV output. It is through this process, therefore, that audiences make their ultimate perceptions about Islam and Arab Muslims. Interestingly enough, all previous selected case studies are believed to be promoting further ideologies, meanings, and incarnations in addition to their visual signification. The next chapter of this dissertation will attempt to reveal the unsaid about the ideological representation of Arab Muslims in contemporary television and cinematic discourses.

Chapter Five

Chapter Five: Revealing the Unsaid about the Contemporary Ideological Representation of Arab Muslims

Introduction

The contemporary ideological representation of Arab Muslims in modern television and cinematic discourse is characterised by its complexity in the process of constructing meanings and signification through several channels of communication. However, the analysis of such discourses is believed to bring about several further meanings that can be inferred using linguistic approaches.

In addition to Multi-semiotic Analysis of television and cinematic discourses where the linguistic approach is used to interpret the variety of meanings that are ideologically structured in visual and linguistic channels of communication, several other implications can be detected in these processes which, in return, can affect the process of interpretation. This chapter, however, attempts to examine further implications that can be inferred during and/or after the linguistic analysis of television and cinematic discourses.

The first section of this chapter discusses the deceptive reality of Arab Muslims in contemporary discourses of the American Entertainment Industry from a Multi-semiotic perspective. Here, further meanings about the ideological representation of Arab Muslims will be discussed based on the adopted linguistic approach. Additional implications of the analysed texts will be suggested here as well.

The second section of this chapter will be devoted to discuss the ongoing racial profiling and stereotypical views towards Islam and Arab Muslims. The focus will be precisely on the label of 'Otherness' that is always associated to Muslims in the variety of American TV outputs. The way Arab American Muslims are regarded as a suspected minority in the United States is another concern of this section. However, the discussion of further illusive facts about Arab Muslim characters in the selected case studies will be the central focus of the final section of this chapter.

1. The Deceptive Reality of Arab Muslims in Contemporary Discourses of the American Entertainment Industry. A Multi-semiotic perspective

Throughout the analysis of the majority of case studies that have been selected before, it becomes evident that the image of Arab Muslims in contemporary discourses of the American Entertainment Industry is characterised by a continuous distortion that is adopted by texts' creators in order to successfully realise their ideological intentions and messages.

Such ideological usage of television and cinematic discourses, however, is believed to be promoting largely consumed false realities about Arab Muslims on the part of audiences who, in return, are considered to be main participants in the spread of these ideological discourses as a form of social consciousness. Television and cinematic discourses are considered in modern age to be one prominent source of knowledge that audiences use to construct their experiences of the world.

1.1 The New Combination of Semiotic Resources

In the approach of Multi-semiotic Analysis, television and cinematic discourses are believed to be constructed based on a continuous channel of communication. The main channel is the visual signification of signs' systems. Here, the line of signification is accompanied with several semiotic resources such as direct linguistic discourses, music, sounds, colours, and audiovisual effects. The subordinate channel is the direct linguistic platform of communication. Here, on the other hand, direct language is accompanied with visual signs that are composed, in return, of all smallest semiotic resources that aim to position or direct audiences towards the ideological intended meanings of text creators.

Importantly, texts' creators tend to establish mental contexts for audiences at the early scenes of their television outputs. The mental context can be established through the introduction of the main theme of the TV product, or through a subordinate social or historical context. The aim of such context is to position audiences within a limited ideological circle of interpretation. Furthermore, this mental context is ideologically used by texts' creators to direct audiences towards an appropriate platform to make references and understand the signification of the channel of communication.

Audiences, in return, are expected to make suitable ideological inferences that texts' creators intended in order to match up with the ideological preconceived intentions and messages of texts' creators. Through this channel, texts' creators continue to encode their discourses with ideology that serves the preconceived intention which is already settled using mental contexts. Eventually, the task of delivering ideological ideas and beliefs as reality and as social consciousness is believed to be successfully achieved.

Importantly, the variety of events and actions that are narrated in these selected case studies are essentially arranged to direct the audience towards and already settled limited circle of meaning. The fundamental ideological idea is commonly introduced at the early opening scenes of the work. Following events and actions are aimed to reinforce this ideological idea in the minds of audiences. Hence, the main interest of texts' creators behind the introduction of such ideas at the beginning is to manifest them as the source of audiences' inferences in order to understand the upcoming events and actions within a limited circle. This, in return, asserts the well function of the mental context within television and cinematic discourses.

Mental context, on the other hand, when related to characters' performances across the diversity of cinematic events and actions, considerably contribute in the reinforcement of ideology. Characters' direct discourses and physical appearances are regarded to be key elements in the success of this mental framework of understanding. Official military uniforms, for instance, symbolise law, order, and justice. When cinematic characters are depicted dressing such uniforms, the audience is expected to imitate these performances with events on their real lives. Furthermore, similar characters are believed to be triggering a large sense of sympathy among audiences when their roles are ended inside the work for example.

In fact, the manipulation of characters is one prominent technique that texts' creators used in most of the selected case studies in order to successfully realise the ideological mental context. Such manipulative use, thus, is strongly believed to create new hybrid signs that will be taken as reality and social consciousness of Islam and Arab Muslims among audiences. Future references are expected to match with this hybrid ideological signification in order to understand the reality of the world.

In their process of portraying ideological ideas, texts' creators give much attention to the way audiences receive such ideas and interact with them. The aim is to shift audiences' perception from active into passive participants of meaning construction. At the early stages of implementing ideological meanings within texts, audiences are given the role of passive participants as they cannot interact positively with the portrayed discourse on television. Such ideological use has been spotlighted in much of the analysed case studies where pictures of ordinary 'fanatic Arab Muslims' are the main theme of much of the selected scenes.

Characters that play different roles in the selected case studies are meant to be setting 'typical' examples of real world's radical and extremist individuals and figures i.e. Arab Muslims. On the other hand, other characters, for example representing American figures, are meant to be portraying 'ideal' examples of 'reality out there' by confirming the concept of 'heroic American soldiers' and 'patriotic soldiers'. Both types of characters represent a variety of social actors that determine social beliefs and social consciousness among audiences.

Frequently, characters' verbal discourses manifest in terms of 'Speech Acts' to perform actions. Unlike the linguistic Speech Acts, Semiotic Visual Acts are primarily concerned with social and cultural references that participants are formerly aware of. American characters' discourses, for instance, are represented to be performing noble social acts of maintaining peace and justice. Arab Muslims characters, on the other hand, perform the actions of aggression and hostility. The interest of texts' creators behind the use of such Semiotic Speech Acts is to associate characters with presumed social power positions and relations and portray them in a convincing manner to audiences.

Through the adoption of a complex system of signs, Semiotic Visual Acts aim at ensuring the success of ideological preconceived intentions that are already decided by texts' creators. In this context, both images and signs can be considered more than mere representations of the world. Instead, they are regarded as a main form of interaction between the distinct sign system's participants. Each participant aims at accomplish a specific task within this channel of communication. Thus, all characters that perform specific roles in movies, drama series, and animated sitcoms, for example, contribute to a large extent in the establishment of ideology among audiences.

The semiotic complex channel of communication that is examined adopting the approach of Multi-semiotic Analysis is regarded to be the essential source of knowledge and consciousness about the world in television and cinematic discourses. Much of the knowledge about Islam and Arab Muslims, as the present dissertation is concerned, is extracted from such type of discourses. Indeed, this chain of communication is essentially based on the interplay between signs and their creators on the one hand, and between signs and their users and receivers on the other. Communication, here, is not a mere process of interacting between ideas and beliefs; rather, it has to do with an ongoing process of interaction and a repeated affirmation of target ideologies and preconceived social and cultural misleading information.

At the early stage, texts' creators manipulate the variety of natural semiotic signs to serve certain ideologies and beliefs. This process is successfully achieved through the conjunction of other semiotic resources such as music and sounds to serve the ideology that is already implemented in the normal semiotic signs. At this point, the natural semiotic signs are already diverged from their initial natural meanings. As seen in most selected case studies, for instance, a male Arab Muslim character may directly indicate threat and hostility, because there is an emotional sound background at the same moment when he/she appears on the scene, without even represented as a male carrying weapons or making aggressive verbal discourses.

At the second stage, however, these hybrid ideological signs are represented for audiences as mere portrayal of a presumed reality of Arab Muslims or even as a presumed scenario that can be seen in the real world. At this stage, however, the shaping of audiences' social consciousness and cultural identity is believed to take place. Hybrid ideological signs are considered to be spread among audiences as absolute reality of Arab Muslims. 'Fantasy' takes the form of 'reality' and 'hybrid' is represented as 'natural'.

Ultimately, the interplay between natural semiotic signs and texts creators' ideological preconceived intention is believed to be successfully achieved. As the newly represented signs evoke desired impacts on audiences' perception of the world, the channel of communication becomes no longer limited to target audiences but exceeds to be regarded as social consciousness and cultural identity of a large group of audiences who might or might not come across the target television or cinematic discourse.

The ultimate concern of examining the image of Arab Muslims using Multi-semiotic Analysis, however, is to examine the variety of possibilities images and signs can do, furthermore, to examine the way individuals interact and use these images and signs as a form of social consciousness. Semiotic images and signs can change the entire perception of a society regarding a target issue. When advertised via television and cinematic discourses, however, their influence is believed to be much spread among other members of the society with different social classes and ethnicities. Individuals' social and cultural differences can be gathered to agree upon a target image of a target group.

On the part of audiences, however, the variety of characters that are depicted in the selected case studies are most likely to be performing social actions and playing roles of social actors in doing so. Yet, these roles are taken as an essential form of social consciousness. A character that performs the role of a well-known historical heroic figure, for instance, is most likely to be respected and valued regardless his/her doings inside the cinematic output.

Hence, any analysis of television and cinematic discourses must respect the academic norms of semiotic intertextuality on its both axis the horizontal and vertical. Interestingly, the use of both axes has been detected in the selected case studies. Texts' creators have used the horizontal axis to connect their ideology to the audience i.e. the manipulation of semiotic resources is meant to be consumed by audiences in a very specific way. The vertical axis, on the other hand, has been used to connect the variety of semiotic resources to serve the horizontal axis. Both axes allow texts' creators to best manipulate the semiotic resources that are used to produce a solid ideological channel of communication.

Certainly, most audiences might be unaware of the process of how ideology is constructed in television and cinematic discourses. Therefore, they are most likely to be active participants in the spread of ideological ideas among other neutral social members. The central intention of texts' creators through the repeated production of such ideological beliefs and ideas is to allow more social participants into the spread of target ideologies. Being aware of such manipulation, on the other hand, can prevent much of misleading conceptions and ideas about any target group.

Interestingly, within the process of semiotic signs' combination, texts' creators of the selected case studies adopted one of the key manipulative techniques known as 'centre / margin'. This technique is based on the idea of 'inclusion / exclusion' that can be found in Van Leeuwen's theory of representing social actors. In Multi-semiotic Analysis, however, the technique of 'centre / margin' best functions with the selection of relevant images and signs to be the primary concern of the sign system, and neutralize others from the scene. Here, texts' creators give much attention to the features of semiotic resources in order to deliver an appropriate idea or belief. The sound background that audiences can hear when an Arab Muslim character appears on the scene, for instance, is centralised through high volume; whereas, when an American character appears on the same scene, that similar sound background is marginalised as to serve a previously intended ideological message.

The most remarkable function of 'centre / margin' technique in the selected case studies was spotlighted through the ideological use of paralanguage as well. Here, texts' creators use characters' gestures and facial expressions, for instance, to centralise or marginalise certain ideas and beliefs for audiences. Facial expressions of American characters, for example, are centralised in scenes in order to trigger audiences' sympathy and evoke their emotions. Arab Muslims' facial expressions, on the other hand, are marginalised; therefore, audiences' sympathy often considers target characters than others. In addition to the ideological use of 'centre / margin' technique, the concept of paralanguage itself is evidently used to position audiences' within a limited circle of interpretation.

The manipulative use of semiotic means makes the process of audiences' interpretation a difficult task to achieve. Three main misleading uses of semiotic means have been detected in the selected case studies namely size of the frame, camera angle (vertical and horizontal), and social distance. Each of these semiotic means serves a specific objective within the process of interpretation. When an Arab Muslim character appears on the scene, for instance, the camera angle is often used vertically in order to keep the facial expressions away from the camera. The opposite is the case with American characters for example. The main focus of texts' creators behind the ideological use of these semiotic means is to make verbal texts and semiotic images and signs reinforce one another.

Unlike verbal discourses which are meant to be direct, semiotic images and signs are meant to be polysemous in their signification. Audiences' interpretation of such type of discourse is intended to be in conjunction with the already ideological manipulation of semiotic means such as camera angle and social distance. Since signs and images are regarded as a dynamic chain of communication, the process of inserting additional meanings and signification can be an easy task to accomplish. Physical signifiers such as colours for instance are read by audiences according to their cultural reference. Viewers are already aware of what each colour culturally signifies. The colour red, for example, symbolises blood and aggression in some cultures. When associating such certain colours with specific characters in cinematic discourses, the initial impression of those characters in future outputs is associated with previous appearances. Hence, television and cinematic signs and images are culturally and socially significant.

In Multi-semiotic Analysis, the variety of words, sounds, images, and signs that are used in television and cinematic discourses are considered to be complementary aspects of the same system of signification. Their metafunctions should be considered when drawing on researches about their denotative or connotative signification. Arguably, the integration and the combination of semiotic resources create meanings of texts. Thus, semiotic images and signs are connected to verbal direct discourses and simultaneously dependent on them. Sometimes, the meaning of a semiotic sign like the dress of Arab Muslim characters, cannot be understood without the verbal discourse that same characters produces during the scene and vice versa is correct.

Broadly speaking, Multi-semiotic Analysis is based on the principle that verbal discourses cannot generate meanings as isolated from the prerequisite semiotic resources of individuals i.e. their cultural and social inferences and references. These newly generated references, for instance, are believed to be viewed among audiences as a form of social consciousness, furthermore, as a reality of the world. Accordingly, in television and cinematic discourses, grammatical rules are regarded as the ultimate interest of texts' creators. Instead, the variety of syntactic rules are combined with a number of semiotic resources into a single communicative act in order to produce an ideological discourse that is meant, in return, to be understood as social consciousness and reality of the world.

1.2 Virtual Reality of Arab Muslims in Cinematic Discourse

Within the process of incorporating Multi-semiotic Analysis and social semiotics, new socio-cultural hybrid meanings can be located. This new form of world's perception, however, is believed to be unnatural and serves ideological intentions. Furthermore, it is believed to be representing a virtual reality that is meant to portray an extremely vilified image of Islam and Arab Muslims as the present dissertation is concerned. Remarkably, the repeated production of such ideological discourses in television and cinema has altered the way people see Islam and Arab Muslims and became an essential aspect in peoples' social consciousness.

Based on production's different contexts such as the context of situation and context of culture, verbal and visual forms of communication contribute excessively in the spread of new socio-cultural hybrid meanings on television and cinema and that, in return, audiences receive them as an actual representation of the 'world out there'. It is extremely essential to recall that television and cinematic discourses are mere monocular representations of the world instead of reproducers of what reality actually is. Their discourses are not to be considered as a realistic portrayal of the world and of the variety of conceptions that people might adhere as social consciousness. Instead, they should be examined as part of a figurative language that serves preconceived intentions made by texts' creators to deliver particular messages and ideas.

In analysing the variety of scenes from the selected case studies, one can effortlessly notice the incorporation and integration of two distinct; yet complementary notions of reality and fantasy. In various scenes depicting a negative image of Islam and Arab Muslims, texts' creators attempt to recreate reality into the fictional world of television and cinema. This process, for instance, can be seen on the depiction of real people on fictional characters like American intelligence agents, and leaders of radical groups. The image of such characters is considered by audiences as a mere representation of the 'real' struggle between the United States and Arab Muslims. Fictional ideas and beliefs are transformed into cinematic images and signs and portrayed as valid and absolute facts about Islam and Arab Muslims. Thus, a wide spread of fantasy ideas and beliefs about Islam and Arab Muslims is believed to take place due to this kind of incorporation.

The issue of messages' reliability about Arab Muslims in television and cinematic discourses is frequently brought into question whenever studies on this subject are concerned. It is commonly known that cinematic discourses, for instance, cannot be interpreted based on human senses i.e. hearing and seeing for example. What audiences see and hear on cinema is part of fiction and fantasy and not reality. Therefore, the reliability of such discourses lies on the reasonable norms of the figurative language that is used. To decide 'what is true' and 'what is real' in television and cinematic discourses is not an easy task to accomplish due to the fact that texts' creators construct their discourse based on rational combination of a variety of semiotic resources that, in return, aim at directing audiences' interpretation toward a single limited circle of understanding.

Interestingly, a variety of meanings of truth and falsehood, fact and fiction, certainty and doubt, credibility and unreliability about Arab Muslims have been detected in the selected case studies. In fact, these meanings are sometimes used separately or in an interchangeable use to deliver particular ideological messages about Islam and Arab Muslims. One true aspect about an Arab Muslim character, their customs and way of dressing for example, is used interchangeably with other unreal aspects about their way of living and their view of the Western World. Fictional scenarios of aggressive plans that are set by Arab Muslims against the West are used as absolute reality of 'Islamic ideology' of total war against the West. Yet, the issue of doubt about Islam and Arab Muslims is the mostly used hidden ideological message when it comes to depict 'moderate Arab Muslim characters'. In the overall, the Arab Muslim character is meant to be seen as either 'hostile' or 'suspicious'.

Indeed, the use of such meanings to vilify the image of Arab Muslims is believed to shape audiences' perception about the reality of Islam and Arab Muslims. These meanings are used, in return, as common sense knowledge of the world and of Islam and Arab Muslims. The success of these messages depends basically on the application of multimodality and ideological interplay of semiotic resources by texts' creators. However, the process of understanding such uses needs to consider the variety of semiotic resources that are adopted by texts' creators and their function, furthermore, to consider the extent to which these semiotic resources define the issue of reality, truth, and common sense of the world on the part of audiences.

Basically, the concept of truth in television and cinematic discourses is defined by the use of the variety of signs, images, and their combination by texts' creators. The ideological integration of a group of signs and images create 'truth' according to texts' creators. This 'truth', however, is not proven correct by scientific or socio-cultural facts; instead, it is the result of a rational ideological use of semiotic resources. On the other hand, it is delivered to audiences as mere representation of the world and of a target group or minority as the present dissertation is concerned. Its spread as common sense knowledge and social consciousness is believed to be a logical result after it is consumed on television and cinematic discourses.

In the process of ideological construction and shaping of realities and facts, texts' creators make no statements claiming the assumption of reality within their texts. Statements like 'we consider X to be true' or 'according to us, the following is regarded true and actual' are absent in all analysed selected case studies. Instead, texts' creators address audiences with concepts and ideas to be consumed as the 'truth' and 'reality' of the world. Semiotic signs and images are constructed in an ideological form to mean something specific and direct audiences' perception towards similar interpretation. Because of this, the image of Arab Muslim characters appears in an extensive vilified way. Moreover, the variety of ideological ideas and beliefs are consumed by audiences as 'real' and 'true' representations of Islam and Arab Muslims. An attempt to break down this ideological chain requires an academic and actual representation of the reality of Islam and Arab Muslims.

Remarkably, television and cinematic discourses that are dealt with in the selected case studies, portray people, things, and places as though they are real, unreal, actual, and not actual, exist, and do not exist. Indeed, these representations are based on preconceived ideologies and agenda that serve preconceived ideas and beliefs. Furthermore, such representations are to be classified with fiction and fantasy due to the fact that they are not based on actual reality and facts. Instead, they can imitate real events and real people; still, they are not to be called 'real' and 'true' when they appear on cinema. Playing the role of 'fanatic' Arab Muslim character or aggressive American agent, for instance, does not make the actor a 'real fanatic' or 'hostile' person. His/her role is meant to be represented that way in order to deliver a particular message or serve the ideological intention of the text creator.

As a matter of fact, the notion of reality in television and cinematic discourses is actually defined by ‘what is real’ for a specific social group. Hence, ‘what is real’ for one society can be unreal to another. Societies do not share the same socio-cultural background and the same social beliefs and attitudes. Within the same society, however, social groups cannot entirely agree upon ‘absolute reality’ as common sense knowledge regarding what is represented in television and cinema. Yet, when one society or a particular group of a society is already systematised to accept ‘one reality’ and reject others, the ideological intentions of television and cinematic discourses are believed to be successfully achieved. No ideological ideas and beliefs are delivered to audiences via television and cinema without having a solid ideological source of knowledge to understand the portrayed acts. Frequently, audiences make suitable inferences and references to the same ideological source of knowledge to understand a specific message or idea that is conveyed via television and cinema.

In Post-modern semiotics, however, the repeated affirmation of ideological realities in television and cinematic discourses is often referred to as ‘hyper-reality’. As related to selected case studies, the concept of ‘hyper-reality’ can be understood when the variety of ideas and messages that are conveyed to audiences about Islam and Arab Muslims find their roots within the same ideological source of knowledge i.e. Orientalism. Here, even if the context of the film or drama series does not invoke Orientalist view of Islam and Arab Muslims, audiences are unconsciously directed to associate the semiotic signs and images with Orientalism due to the fact that it is already settled among the society as the source of understanding.

Additionally, the term ‘hyper-reality’ denotes also the concept of ‘simulacra’. When analysing the selected case studies, an extreme rejection of Arab Muslims’ conventional reality has been detected. Texts’ creators and filmmakers tend to portray Arab Muslim characters from their own perspective, rejecting the actual reality about them i.e. a simulation reality of Arab Muslims has been conveyed to audiences in a form of actual reality. Also, texts’ creators and filmmakers use the notion of simulacra to invoke imagined illusive reality of Islam and Arab Muslims. After the consumption of such illusive reality, audiences create more imagined illusive reality of Islam and Arab Muslims as a result of a long on-going ideological manipulation and simulation of conventional reality.

The concept of reality about Arab Muslims in the selected case studies is based on depicting the issue according to two main processes; production and consumption. First, texts' creators and filmmakers begin to construct their messages and semiotic ideas taking into account the already established socio-cultural meanings of Islam and Arab Muslims on the part of audiences. Here, the central focus is to convey ideological ideas and beliefs, and direct audiences' interpretation toward a limited circle of understanding. Second, texts' creators and filmmakers represent these ideas and messages in a form of rational act of communication that is expected to be widely consumed as a mere representation of the 'world out there'; and as the absolute reality of Islam and Arab Muslims.

In the process of consumption, however, audiences receive such ideological ideas and beliefs and interact with them as 'real and true representation' of Islam and Arab Muslims. Taking into account the source of audiences' perception of such issues i.e. Orientalism, which is reinforced by 'hyper-reality', the interpretation of the image of Arab Muslims is limited to texts creators' own view and biased perception of Islam and Arab Muslims. This view is regarded as a form of preconceived ideological perception of the world, as well as, a deliberate vilification of reality and conventional beliefs of Islam and Arab Muslims. Indeed, texts' creators aim for their ideological messages to be consumed by a large number of society members in order to manifest as part of their common sense knowledge and social consciousness.

The ideological interplay of the channel of production and channel of consumption is likely expected to result in the construction of new hybrid socio-cultural meanings and beliefs among audiences who, in return, invoke their previous socio-cultural contexts to see reality on television and cinematic discourses. All meanings and messages that are received from TV products are expected to be attached to former ideas and beliefs for the sake of interpretation. Furthermore, texts' creators aim to create more hybrid socio-cultural meanings from their works. These meanings can affect audiences' perception of the world and of Islam and Arab Muslims i.e. their perception is to be classified as 'hybrid perception' as well. Thus, the spread of more biased and ideological ideas and beliefs about Islam and Arab Muslims is considered to be a natural result of the ideological interplay of both channels of communication. Further socio-cultural hybrid meanings are meant to be brought into audiences' social consciousness and perception of the world.

As a matter of fact, texts' creators and filmmakers use both linguistic and non-linguistic units that define the channel of communication contribute to alter the reality of the world. The variety of semiotic resources such as sounds, colours, music, and visual effects are all integrated by texts' creators within the process of production in order to produce a virtual reality about Islam and Arab Muslims. Yet, this ideological use of linguistic and non-linguistic units ultimately creates a hybrid version of reality about Islam and Arab Muslims. Hence, the variety of concepts that are associated with 'myth' and imagination are likely to be the eventual perception of the world. Modern semiotics gives much attention to the study of the interplay of television and cinematic myth meanings and their role in the spread of ideological ideas and beliefs among audiences. The 'totalitarian holy war' that Arab Muslims intend to carry on against the United States and the West is classified as a myth and not as a reality of Arab Muslims as the selected case studies show.

Interestingly, the binary system of 'real/unreal', 'true/lie', and 'exist/absent' in television and cinematic discourse is almost rejected by texts' creators and filmmakers due to their preconceived ideological intentions. The majority of signs and images that associate Arab Muslims with aggression, fanaticism, and hostility are represented as natural images of the world and of 'reality out there'. The act of communication itself appears to be very persuasive and rational due to the fact that receivers of such conceptions are already framed within a limited ideological circle of interpretation. The image of a young Arab Muslim terrorist, for instance, as the selected case studies show, is not a natural image of the world; instead, it is classified among the vilification of the image of Arab Muslim children.

After the analysis of the selected case studies using a Multi-semiotic Analysis approach, a much distorted image of Islam and Arab Muslims can be observed within the composition of semiotic texts. All selected case studies depict illusive and false raw facts and beliefs about Arab Muslims. These ideological ideas, however, are transformed by audiences into common sense knowledge and social consciousness of the world and of Islam and Arab Muslims. The accusations of 'holy and totalitarian warriors', 'aggression and hostility' that selected case studies show about Islam and Arab Muslims are not mere representations and 'reality out there'. The religion of Islam is not the ideology that radical groups are adhering to.

The creation of ideological false and hybrid reality about Islam and Arab Muslims in television and cinematic discourses is essentially the reason of creating more hybrid socio-cultural codes for audiences. Additional social or cultural codes are basically classified as common sense knowledge and social values' codes. Here, audiences' knowledge and experience of the world is recognised through the variety of social and cultural codes. If the ideological socio-cultural codes about Islam and Arab Muslims are repeatedly confirmed by texts' creators and filmmakers, the audience is always expected to make appropriate inferences and references to these ideological deceptive codes. The entire socio-cultural system of references about Islam and Arab Muslims is challenged due to the ideological preconceived intentions that texts' creators and filmmakers repeatedly confirm via their discourses in television and cinema representing Arab Muslims as 'villains'.

The varieties of case studies that have been examined in this dissertation represent the image of Arab Muslims in a form of 'third person omniscient'. Here, audiences are summoned to see the image of characters from specific angles that are, in return, reinforced by semiotic resources in order to serve preconceived ideological intentions. The manipulative use of notions of 'presence' and 'absence' is one of the main techniques that texts' creators and filmmakers use to reinforce 'third person omniscient' way of representation. Characters are absent because they are shown absent; they are shown present because they are meant to be present.

Conclusively, television and cinematic discourses should not be seen as 'mirrors of reality'. They are representing images that are 'for them' real and true, or they are motivated by different ideological ideas to look 'real and true'. Television and cinematic discourses represent 'version of reality' and 'partial reality'. The image of Arab Muslim characters that is represented in the selected case studies depicts actually a version of reality that is meant to be consumed as 'actual reality'. Moreover, the image of American characters carrying hostile actions against Arab Muslims is another 'version of reality' that texts' creators and filmmakers aim for their works. The concept of ideology itself is defined by the ability of its user to either include or exclude parts of reality and use the remaining parts to serve certain agenda or convey particular ideas and messages. Therefore, the process of reductionism and ideological selection of 'versions of reality' is one of the main characteristics that texts' creators and filmmakers use in the selected case studies.

2. The Ongoing Racial Profiling and Stereotypical Views towards Islam and Arab Muslims

Long time before the aggressive attacks against the United States is September 11, 2001; the Arab Muslim character represented a problematic issue in television and cinematic discourses. The former image was constructed mainly on the Orientalist view that classifies Arabs and Muslims with backwardness and exoticism. Likewise, this image was later reinforced with specific conceptions that were promoted by economic and political matters such as the image of ‘billionaire shepherds’ and ‘Oil sheikhs’. In the aftermath of the tragic events of 9/11, Arab Muslims were always defined as ‘villains’ that are religiously motivated to carry on hostile and terrorist actions against the United States and the West. In fact, most of these negative images about Islam and Arab Muslims were broadcasted by the American Entertainment Industry in a form of Hollywood movies, drama series, and animated sitcoms.

In the decades that follow 9/11, concepts such as ‘holy warriors’, ‘fanatic Muslims’, ‘islamophobia’, and ‘otherness’ were reinforced in the minds of American Entertainment Industry’s audiences. Such racial profiling and stereotypical views towards Islam and Arab Muslims are prominent issues that characterise most of American Entertainment Industry’s modern outputs. Furthermore, they are considered as a veritable challenge of coexistence between the American people and Arab American Muslims due to the fact that they are still regarded as a suspected minority to perform hostile actions inside the US soil.

2.1 The Label of ‘Otherness’

Due to the repeated affirmations of racial profiling and stereotypical views of Islam and Arab Muslims in television and cinematic discourses, the notion of ‘otherness’ has become recently one of the negative labels that define Arab Muslims. In nearly almost of post-9/11 television and cinematic outputs, the Arab Muslim character is represented as the ‘other’ who is religiously motivated against the West and the United States. As a result, the binary system of ‘Us/Them’ is extensively promoted in TV outputs, furthermore, prejudiced assumptions about Arab Muslims and Arab American Muslims are inferred whenever their image appears on television or cinema.

In the wake of 9/11 aggressive attacks, the United States government launched series of policies and legislation acts within its general ‘War on Terror’ and ‘Counter-terrorism’ policies. Television and cinema stood out to be among the prominent media outlets that advertised these policies and started a long process of vilification and racial profiling against Arab Muslims and Arab American Muslims. The American Entertainment Industry is regarded as one essential media outlet that contributed excessively in the spread of negative and biased perceptions about Islam and Arab Muslims in the period of post-9/11. A number of Hollywood movies, television drama series, and animated sitcoms were broadcasted in television and cinema, and that associate Arab Muslims with fanaticism, exoticism, and recently terrorism. A number of such TV outputs were selected as case studies for analysis in this dissertation where several results have been drawn regarding this ideological representation. However, the central focus of this section is to highlight the label of ‘otherness’ that is largely associated to Arab Muslim characters.

The period of post-9/11 aggressive attacks is characterised by a transformation that occurred in the American Entertainment Industry’s outputs. Indeed, this shift can be seen in two significant aspects. The first major transformation can be seen in the content of most of post-9/11 Hollywood movies, drama series, and animated sitcoms. The American Entertainment Industry’s outputs shifted from racial, stereotypical, and ethnic focus on pre-9/11 to religiously motivated Anti-Islamic and Anti-Arab focus; despite the remaining of Orientalist’s views regarding Arabs and Muslims. Another significant shift happened in the medium itself. The American Entertainment Industry’s outputs transformed from fictional and entertainment discourses to non-fictional, political, and socio-cultural discourses. This massive change, however, altered the image of Arab Muslims in the minds of audiences who, in return, attempt to discover Islam and Arab Muslims’ culture and religion through television and cinematic discourses.

The religion of Islam in post-9/11 American Entertainment Industry’s outputs is not represented as a religion but as a world-wide political movement which is promoted with ideological domination of the world through ‘totalitarian religious war’. Hence, in post-9/11 discourses, it is no longer important for audiences the image of the ‘Other Arab’; instead, the focus is on the ‘Other Muslim’. Most of the selected case studies attempted to convey such racial and ethnic discourses to audiences as a form of social consciousness and ‘reality of the world’.

The Arab Muslim character in post-9/11 American Entertainment Industry's outputs represents high profile individuals that symbolise fear and threat to others due to the repeated affirmations through discourses of movies, drama series, and animated sitcoms. The profile of Arab Muslims is essentially associated with different political, economic, and socio-cultural reasons. Because the aggressive attacks of September 11, 2001 were carried out by radical members claiming adherence to Islam, the racial and ethnic profile became one confirmed 'reality' about Arab Muslims. The discourse that was used by American media and American Entertainment Industry to account for these events, their causes and effects, directly associate the entire racial and ethnic group of Arab Muslims with terrorism.

As a result of this ongoing racial profiling and stereotypical views toward Islam and Arab Muslims, it becomes natural to see an Arab Muslim character depicted as a 'villain' in television and cinematic discourses. With fewer exceptions, every post-9/11 television and cinematic output represented Arab Muslims in a deliberate distorted image that is meant to serve certain preconceived ideological intentions. The outcomes of the selected case studies confirm this presupposition. If not planning and executing terrorist attacks against the United States, the Arab Muslim character is the one that is part of a radical sleeper cell that is religiously motivated to plan hostile actions against American civilians and military members. 'Bad Arabs' and 'Terrorist Muslims' are two basic confirmed labels for Arab Muslims in the productions of the American Entertainment Industry.

The label of 'otherness', on the other hand, is subjected to Arab Muslims based on their apparent physical appearances, race, ethnicity, religion, and different other identity criteria. This subjection finds its primary source in the productions of the American Entertainment Industry. Even with discourses that are meant to be consumed by children such as the analysed case study of 'Family Guy', the Arab Muslim character is categorised according to his race and ethnicity. Stereotypical images are considered to be the result of such distorted misleading depictions of Islam and Arab Muslims. After decades of racial, ethnic, and religious profiling, the image of Arab Muslims in the minds of audiences became largely associated with such stereotypical biased representations which, in return, promote the label of 'otherness' regarding Arab Muslims and Arab American Muslims.

In the aftermath of the tragic events of 9/11, Arab American Muslims became subjected to threat and hostility as a conclusion of the social incarnations of the label of ‘otherness’. They were reported all across the United States as source of threat and suspicion because of their race, ethnicity, and religion. The reports were part of a prejudiced racial assumptions and racial profiling due to American citizens’ ‘common sense’ knowledge that Arabs and Muslims represent the ‘villain’ and are regarded as ‘second class’ fellow citizens. The American public opinions and views toward Arab American Muslims came as a result of a long process of vilification that finds its main source in the productions of the American Entertainment Industry. It was through movies, drama series, and animated sitcoms that the American public made their own presumptions about Islam and Arab Muslims.

Despite the official recognition of the former American government claiming that radical and extremist groups such as Al-Qaeda have no ethnic or racial profile, the American Entertainment Industry continued with its ongoing process of representing Arab Muslims as ‘others’ and ‘villains’. Unlike other ethnic groups like Russians or Japanese which were subject of racial profiling because of political conflicts like the Cold War, Arab Muslims kept being depicted as ‘holy warriors’ regardless of the geopolitical motivations. The concept of ‘otherness’ became a largely confirmed feature about Arab Muslims for both, the American Entertainment Industry and American citizens as part of their ‘common sense’ experience of the world.

The American Entertainment Industry stands for a systemic racial profiling and prejudiced assumptions based on race, ethnicity, and religion. The Arab Muslim character in the selected case studies is represented as the ‘other’ who shares no common social and cultural background with other ethnic and racial groups. It is the individual, according to the case studies, that lives in different life conditions, essentially in the ‘desert’, with no technology and no communication with other cultures or ethnic groups. Moreover, it is the character that dresses differently and can be categorised based on his/her dress, especially if that dress in part of their religion’s teachings. Importantly, it is the character that plan for aggressive attacks and hostile actions against civilians and against ‘infidels’. These images of Arab Muslim characters reinforce the conception of ‘otherness’ in the minds of audiences.

Interestingly, the American Entertainment Industry's ongoing process of racial defamation and bias becomes an essential part of the American popular culture. Due to the repeated ideological uses of socio-cultural codes, it becomes evident that the negative image of Arab Muslims is taken as part of audiences' popular culture. Anti-Muslim and Anti-Arab bigotry conceptions become cultural labels that Arab Muslims are seen through. Negative sentiments about Islam and Arab Muslims in the United States are constructed based on television and cinematic discourses. After a long process of repeated affirmations, some of these negative thoughts will become part of popular culture. Indeed, much of American positive or negative sentiments about something are based on its positive or negative implication on popular culture which is in this regard considered as a form of 'social consciousness'. Arguably, most stereotypical perceptions are built on the spread and recognition of popular culture by audiences.

Prior to 9/11, the process of vilification of Arab Muslims aimed at depicting Arabs and Muslims as an ethnic group, furthermore, it aimed to portray Arab Muslim's religion and culture based on political and economic attitudes. In post-9/11 era, however, the vilification shifted to focus on religious matters. Most of post-9/11 Hollywood movies, drama series, and animated sitcoms included religious registers about religious matters about Arab Muslims regardless their reliability and authenticity. These representation aspects can be seen as fear-promoting policy by the American Entertainment Industry. Themes of television and cinematic outputs direct audiences towards fear and panic from Islam and Arab Muslims. The ultimate purpose behind this vilification, therefore, is to show Arab Muslims as the violent 'other' and as 'disloyal' American citizens who carry Anti-American sentiments.

Indeed, the dominant American perception of Islam and Arab Muslims in pre-9/11 and post-9/11 is extremely based on the ideological representations of the American Entertainment Industry. This ideological portrayal, however, changes the perceptions of audiences about issues that are likely to be recognised as real life experiences through television and cinematic discourses. With fewer exceptions, all American Entertainment Industry's outputs that included issues about Islam and Arab Muslims are seen to be ideologically motivated to serve particular intentions, furthermore, provide an extreme ethnic and racial profiling as well as promote stereotypical views and perceptions about Islam and Arab Muslims.

Similarly, Arab Muslim women characters are also subjected to stereotypical and racial profiling in the products of the American Entertainment Industry both in pre-9/11 and post-9/11. Before the tragic events of September 11, 2001, the Arab Muslim woman character always appeared as ‘belly dancer’ and the type of character that promotes exoticism. Texts’ creators and filmmakers use the Arab Muslim character to confirm the pure oriental perception of Arab Muslims’ culture and lifestyle. After 9/11, however, the Arab Muslim woman character is the type of actor that is characterised as having ‘Anti-American’ sentiment and religiously motivated to commit hostile actions against the United States. It is also the character that is a direct or indirect member of a radical group that aims at executing civilians in the name of religion. Unlike the American women characters in the selected case studies that represents civilisation and modernity, for instance, the Arab Muslim women characters are portrayed to be part of backwardness and barbaric lifestyle. This representation, however, is believed to be promoting the ‘Anti-Arab women’ and ‘Anti-Muslim women’ sentiments among audiences of the American Entertainment Industry’s outputs.

As a matter of fact, the repeated affirmations of the conception of ‘otherness’ regarding Arab Muslims in television and cinematic discourses is largely confirmed to be motivated by political and economic interest that the American consecutive governments are committed to. These interests are primarily promoted by a racial and ethnic disdain ideological sentiment that finds its roots in Orientalism. The 1970s and 1980s image of Arab Sheiks was later shifted to Arab Muslim terrorist sheiks that fund radical members and organisations. This, in return, became the dominant racial and stereotypical label about Arab Muslims in the Middle East precisely.

The variety of Hollywood movies, drama series, and animated sitcoms promoted the recent stereotypical and racial profiling about Arab Muslims being the fundamental enemies of the United States and of humanity in the overall as well. With the rise of modern radical and extremist groups such as ISIS, the image of ‘cruel’ Arab Muslims and ‘hostile religion’ is reinforced in the modern products of the American Entertainment Industry. As a consequence, new forms of the label of ‘otherness’, as well as, ethnic and racial profiling regarding Islam and Arab Muslims will be part of future television and cinematic discourses.

Remarkably, most of post-9/11 Hollywood movies, including the selected case studies, are characterised by the imitation of real life experiences that American citizens had about Arab American Muslims. These experiences are based on ‘Anti-Arab’ and ‘Anti-Muslim’ sentiments which were already reinforced in the minds of audiences throughout the course of ideological representation of Islam and Arab Muslims. It is mainly accurate to claim that ‘Pro-torture’ sentiments against Arab Muslim characters in Hollywood movies, drama series, and animated sitcoms are appreciated by some audiences as counter-reactions regarding the ideological representation of Arab Muslims as ‘villains’. This ideological representation, in return, will be regarded as a new life experience about Islam and Arab Muslims. Next generations are expected to build negative impressions as a result on this portrayal.

Interestingly enough, in addition to the selected case studies, most of post-9/11 Hollywood movies are categorised according to three main genres. Movies like *War of the Worlds* (2005), *The Manchurian Candidate* (2005), and *Kingdom of Heavens* (2005) advertised the notion of ‘clash of civilisations’ that was introduced by Samuel Huntington. The second genre of movies has extensively narrated the tragic events of 9/11; their cause and consequences. This can be seen in movies like *Syrianna* (2005) and *The Kingdom* (2007). Hollywood movies’ final genre has accounted for the aggressive attacks themselves. This genre can be seen in *United 93* (2006) and *Trade Centre* (2006). Other television and cinematic outputs such as drama series and animated sitcoms have advertised a very similar stereotypical perspective about Islam and Arab Muslims.

Broadly speaking, almost no post-9/11 significant Hollywood movie or any other US TV output has promoted a positive and neutral image of Arab Muslims. All Arab Muslim characters appear to be ‘villains’ in the products of post-9/11 television and cinematic discourses. Ethnic, religious, and racial profiling has made the purpose of most post-9/11 television and cinematic discourses. Therefore, a real challenge of coexistence is believed to be the case as ideological representations continue to appear within the American Entertainment Industry’s outputs. The label of ‘otherness’ is also believed to be promoted as a consequence of the outputs of television and cinematic discourses. Eventually, Arab American Muslims are always pointed out as a ‘suspected minority’.

2.2 The Suspected Minority in the United States

Early before the tragic events of September 11, 2001, Arab American Muslims have been the target of ethnic and racial profiling through the lens of the American Entertainment Industry as fellow members of the American society. Arab American Muslims' relationship with other fellow American citizens was basically built on prejudiced assumptions and biased views introduced by the media and later confirmed as a form of common sense and social consciousness about this minority. The stereotypical view toward this minority is the result of a long time process of vilification that the American Entertainment Industry has adopted within its ideological representation of Arabs and Muslims.

The turning point in the history of the relationship between Arab American Muslims and their fellow American citizens as well as the consecutive American governments, was the tragic events of September 11, 2001. Because the aggressive attacks were committed by members claiming adherence to Islam and most of them were Saudi citizens, all Arab Muslims were directly or indirectly connected to the attacks. Thus, Arab American Muslims were also part of irresponsible and unnatural accusations of terrorism and cruelty towards the United States and American citizens. A new label of 'suspected minority' was emerged due to the repeated accusations and outspread hate crimes and discrimination towards Arab American Muslims.

The new emerging label of 'suspected minority' finds its roots within the racial and biased discourse that was introduced by the American media in general. Different media outlets including newspapers, TV and radio channels, and online media platforms started a worldwide process of vilification of Islam and Arab American Muslims. The American Entertainment Industry was among the prominent media outlets that contributed in the spread of ethnic, religious, and racial profiling of Arab American Muslims. Through a large number of Hollywood movies, drama series, and animated sitcoms, the American Entertainment Industry depicted a total distorted image of Islam and Arab American Muslims. As a result, television and cinematic discourses are regarded to be the main media sources that private and public sectors depend on to create the image of 'villain Arab American Muslims'.

Shortly after the tragic events of September 11, 2001, Arab American Muslims started paying the price of a crime that they took no direct or indirect role in. Pointed out as a ‘suspected minority’, Arab American Muslims were profoundly affected by both, private and public American sectors. The entire minority was subjected to a long ongoing wave of hate crimes and violent aggressions. Several official and non official reports have been published accounting for the amount of hate crimes and retaliation actions across the United States in the aftermath of 9/11. The official American policies and actions that were launched in this period such as ‘War on Terror’ and ‘Counter-terrorism Act’ had massive impacts on Arab American Muslims’ civil liberties and constitutional rights. The American Entertainment Industry, on the other hand, directly and indirectly contributed in the shape of the image of Arab American Muslims. In addition to the advertisement of ‘Anti-Arab’ ideology, the new form of ideological distortion became labelled as ‘Anti-Muslim’ agenda.

Because 9/11 attacks were committed by radical members claiming adherence to Islam, Arab American Muslims were target to microscopic severe scrutiny for their possible direct or indirect contribution in the attacks. Several accusations of disloyalty and sympathy with the radical members of Al-Qaeda were directed to Arab American Muslims as a reaction to the aggressive attacks of 9/11. In this regard, the American Entertainment Industry produced a large number of Hollywood movies, drama series, and animated sitcoms that directly and indirectly connected Arab American Muslims with disloyalty and sympathy with radical members and organisations that aim to plan other attacks against the United States.

Despite the fact that Arab American Muslims showed normal sympathy and were profoundly affected by the attacks like any other American citizen, they were subjected to racial discrimination and racial profiling because of their ethnicity and religion. The rational reason for such actions and reactions from both the private and public sectors is the fact that the ‘Anti-Arab’ sentiment already existed in the American society due to the ideological representation of Arab Muslims by the American Entertainment Industry. Religious, ethnic, and racial profiling and discrimination is seen as a rational consequence to this ideological portrayal of Islam and Arab Muslims. Therefore, Arab American Muslims can be also regarded as victims of the aggressive attacks of September 11, 2001.

A new relationship between Arab American Muslims and their fellow American citizens has emerged in the aftermath of 9/11. If not direct accusations of ‘fanaticism’ and ‘terrorism’, Arab American Muslims are largely categorised as a ‘suspicious minority’ in contrast to other minorities. In the period of pre-9/11, Japanese, Germans, and Russians were not similarly subjected as ‘suspicious minorities’ as there was a political conflict between the United States and other countries. The period of the Second World War and the Cold War was characterised by an extreme intense between the United States and a considerable part of the world. In television and cinematic discourses, on the other hand, these minorities represented ‘villain characters’ for a limited time unlike Arab Muslims who were always the target of ideological vilification and negative defamation because of their religion, ethnicity, and race.

Furthermore, the period of pre-9/11 was characterised by a limited hostile actions against Arab American Muslims because of their race inside the American society. However, following the events of 9/11, fear, suspicion, hostility, hate crimes, and discrimination had characterised the new relationship between Arab American Muslims and American private and public sectors including moderate fellow citizens. These negative perceptions and aggressive actions against Arab American Muslims were the result of the ongoing racial profiling and ideological discrimination that the American Entertainment Industry adopted in most of its television and cinematic discourses. The ‘Anti-Arab’ policy in most of Hollywood outputs, for instance, now shifted to be ‘Anti-Muslim’ racial and ethnic negative sentiment that appeared in most of Hollywood post-9/11 movies.

Interestingly, the post-9/11 American private and public sectors were all gathered to label Arab American Muslims as a ‘suspected minority’ inside the American society. Despite their presence in the United States from centuries ago, the tragic events of 9/11 turned them into ‘suspicious citizens’. Moreover, several official reports by Arab American Muslims’ committees had clearly condemned the aggressive attacks and showed sincere sympathy with fellow civilians, the image of this minority became more vilified than ever. The tragic events of September 11, 2001 came to confirm the stereotypical view and negative sentiments that America private and public sectors have upon Arab American Muslims. It is through television and cinematic discourses, however, that such racial profiling kept being the image of Islam and Arab Muslims.

Accordingly, the post-9/11 relationship between Arab American Muslims and American private and public sectors became decisively determined by the variety of political foreign events in the Middle East and Afghanistan. As the former US government introduced the policy of ‘War on Terror’ and ‘Counter-terrorism’ acts, Iraq and Afghanistan were invaded by US military forces in an attempt to eliminate the radical members and organisations that were responsible for the 9/11, as well as, to prevent any future aggressive attacks against the United States or its allies all across the world. This political situation was the main theme of most of post-9/11 outputs which were produced by the American Entertainment Industry. Indeed, it was through television and cinematic discourses that most audiences experienced more the image of Islam and Arab Muslims from an American perspective in addition to the already existed ‘Anti-Arab’ racial profiling as a common sense and social consciousness about Islam and Arab Muslims.

Prior to 9/11, it was the historical conflict in Palestine and in the Arabian Gulf that influenced the American Entertainment Industry to portray a negative image about Islam and Arab Muslims. As the American support to the so called ‘state of israel’ is an evident fact, most Arab Muslims, in return, had negative attitudes towards the American foreign policies in the Middle East. The American Entertainment Industry, on the other hand, was literally adopting the policies of the White House regarding the support of the Zionists in Palestine and portrays Arab Muslims as hostile individuals that do not value civilisation and human rights. It is through such political environment that most of the ideological representation of Islam and Arab Muslims by the American Entertainment Industry is recognised and experienced nowadays.

This ideological representation, in return, was largely criticised by Arab American Muslims as it is regarded to be biased and manipulative especially with the depiction of Arab American Muslims as ‘ sleeper cells’ members that plan for attacks inside the United States and abroad. Sentiment of fear and suspicion raised as a consequence to this manipulative representation of an entire minority as ‘suspicious’. Without any support or sympathy from American political parties, and without any political representation in the American Congress, for instance, the negative image of Islam and Arab American Muslims became a social reality inside the United States. Moreover, the promotion of the sentiment of ‘suspected minority’ became inevitably a social reality.

The post-9/11 label of Arab American Muslims as ‘suspected minority’ has been considered as a severe challenge to their civil liberties and constitutional rights. Shortly after the attacks, the American government under the presidency of George W. Bush introduced a number of policies and acts in an attempt to fight terrorism all around the world and prevent future hostile aggressions inside the United States. In return, the newly introduced policies and acts extensively influenced Arab American Muslims as they were considered as the ‘closest suspicious’ members who might break again into the American system of national security. Due to the already existed sentiment and image of Arab Muslims as ‘villains’ and ‘possible threat’, the task of restraining more civil liberties about Arab American Muslims became mutual between American private and public sectors.

With the widespread of the notion of ‘Islamophobia’, Arab American Muslims were among the first to negatively endure the consequences of its incarnations and social practices. The entire post-9/11 American popular culture regarding Islam and Arab Muslims was defined by the notion of ‘Islamophobia’ and ‘Anti-Muslim’ sentiment. These two negative perceptions of Islam and Arab Muslims were highly promoted by the American Entertainment Industry through a long list of Hollywood movies, drama series, and animated sitcoms produced in the period of post-9/11. The image of Muslim characters in most of these ideological TV outputs was motivated by prejudiced assumptions and manipulative use of political and economic matters in entertainment products. Thus, Fear and panic from Islam and Arab Muslims on the part of American audiences has indeed influenced the daily lives and social practices of Arab American Muslims.

The main consequences of the American Entertainment Industry’s advertisement and incarnations of ‘Islamophobia’ were seen in daily lives’ activities and social practices of Arab American Muslims. All across the United States, serious threat and hate speeches from fellow American citizens were directed to Arab American Muslims. Furthermore, significant and credible violent hate crimes and discrimination were part of Arab American Muslims’ daily lives. These racial reactions to television and cinematic discourses were indeed documented through hundreds of reports by Arab American Muslims’ committees such as ‘American-Arab Anti-Discrimination Committee Research Institute’ and several other committees across the United States.

In addition to daily religious, ethnic and racial profiling against Arab American Muslims, the level of hate crimes and discrimination was remarkably high across the American airports, borders, and checkpoints. Television and cinematic discourses were actually realised in Arab American Muslims' daily lives because of their religion, ethnicity and race. The issue of employment in private and public sectors, for instance, was one of the prominent challenges that Arab American Muslims endured in the period of post-9/11. Severe ethnic classification and racial discrimination acts were reported against Arabs and Muslims all across the United States. Again, such racial acts in private and public sectors were among the negative consequences of the ideological discourses about Islam and Arab Muslims that the American Entertainment Industry adopted in the period of post-9/11. The general context of the country in the aftermath of September 11, 2001 was characterised by the widespread of frustration and sense of revenge of American citizens from Arabs and Muslims and a reaction to the attacks that were carried by non-American radical members.

In this context, thousands of Arab American Muslims were put on watch lists by security services in the United States because of their race, ethnicity, and religion. These 'Watch Lists' were spread all over the US borders, airports, and checkpoints. The aim was to investigate any direct or indirect connection between Arab American Muslims and the radical members who were responsible for the attacks. Other thousands of Arab American Muslims were detained and investigated because they already visited Afghanistan, Saudi Arabia, or Iraq. Several other reports claimed the return of hundreds of Arabs and Muslims to their countries because they were classified as 'suspects' by American security forces.

Besides, immigration to the United States and to most European countries indeed became extremely challenging to most Arabs and Muslims. In this regard, the former American government launched severe instructions and restrictions upon any new Arab or Muslim immigrant. New arriving Arab Muslim immigrants were likely to be investigated and put on the 'watch list' as a precaution. The American Entertainment Industry has a negative role in the representation of matters related to immigration and to newly Arab American Muslim citizens. Thus, the reinforcement of such ideas on the mind of audiences, in order to build a negative impression about Islam and Arab Muslims, was the main objective of such television and cinematic discourses.

Likewise, Arab American Muslim women were also subjected to hate crimes and racial discrimination in the aftermath of September 11, 2001. Similar to male Arab American Muslims, several reports from Arab and Muslims committees have claimed racial and religious hate crimes towards Arab American Muslim women because of their Islamic dress i.e. ‘hidjab’. It was commonly known to most American citizens that Muslim women wear scarf to cover their heads therefore, the symbol of a Muslim women, according to them, was subjected to hate crimes and racial discrimination. It was evident that such hate crimes are not based on ‘terrorist actions’; rather, they were committed because of the victims’ religion, ethnicity, and race. Non Arab Muslim American citizens such as Hindu people were also subjected to hate crimes and racial discrimination because of their traditional turbans. This, in return, asserts that Islamic teachings and Arab culture were not accepted by most of American citizens as a consequence of an ongoing ideological vilification of Islam and Arab Muslims by the American Entertainment Industry.

The official American acts and policies in immigration, employment, and all social practices were also based on presumed facts about Arab American Muslims. These illusive facts were primarily promoted in the ongoing ideological discourses of the American Entertainment Industry. The acts of wiretapping terrorist members are known to American audiences through television and cinematic discourses. Experiencing such acts in reality against Arabs and Muslims would seem a normal procedure that the public force can execute. Thus, an imitation of television and cinematic discourses is believed to be another important characteristic that determined the relationship between Arab American Muslims and American private and public sectors. It is through the lens of the American Entertainment Industry that most of the negative perceptions and sentiments about Islam and Arab Muslims are realised in reality and which manifest as a social consciousness.

The newly emerged post-9/11 reality has been considered as a genuine challenge to the coexistence of Arab American Muslims with the American society. The label of ‘suspected minority’ had similarly characterised the daily live activities and social practices of Arab American Muslims. All Counter-terrorism acts and policies have been an additional challenge to the lives of Arab American Muslims and represented a serious threat to their civil liberties and constitutional rights.

3. Illusive Facts about Arab Muslim Characters

All previously discussed matters, in addition to the notions of ideological semiotic manipulation, aim at conveying illusive facts and shape the perception of reality about Islam and Arab Muslims. The image of Arab American Muslims as a ‘suspected minority’ is one of the illusive facts that the American Entertainment Industry attempts to assert through its television and cinematic discourses. Other negative outcomes of the ideological representation of Islam and Arab Muslim characters can be seen on the incarnations of such ideas through social beliefs and practices.

Other prominent consequences of the ideological representation of Islam and Arab Muslims can be seen on the endorsement of White House’s foreign policies and geostrategic plans. Hollywood, for instance, is recently regarded as the alternative voice of the White House. Through hundreds of movies each year, the American government policies and acts are first visually discussed then endorsed when they are targeting Islam or Arab Muslims. On the other hand, the assertion of ‘conventional radical Muslims’ in the outputs of the post-9/11 American Entertainment Industry in an additional illusive fact that aims to distort the image of Islam and Arab Muslims.

3.1 The Assertion of ‘Conventional Radical Muslims’

In the aftermath of the tragic aggressive events of September 11, 2001, the American Entertainment Industry has endorsed a process of reinforcing stereotypical and manufacture ideological consensus about Islam and Arab Muslims. This process is mainly based on the confirmation of already existed ideological beliefs and ideas about Islam and Arab Muslims through further elusive television and cinematic discourses. The alteration from ‘Anti-Arab’ Oriental view to ‘Anti-Muslim’ consensus is the main feature that characterised most of post-9/11 American Entertainment Industry’s television and cinematic outputs. More elusive social beliefs and ideas about Islam and Arab Muslims were meant to be endured by audiences as common sense experience of the world. The assertion of ‘conventional radical Muslims’ is one of the prominent post-9/11 illusive facts that is widely consumed as ‘reality out there’.

The perception of Islam and Arab Muslims in the aftermath of September 11, 2001 has partially changed. Large members of the American society became acquainted with concepts such as Islam, Islamic rules, Muslims and Middle East. The main source to understand such concepts for these new members was through television and cinematic discourses. However, for the American decision makers, as well as, the American media, the perception of ‘terrorism’ in the aftermath of 9/11 has shifted as well. For them, the notion is no longer limited to local and limited hostile actions; instead, it implies ‘global’ and ‘across borders’ acts of terror. Hence, the American decision makers introduced a number of transnational acts and policies in a serious attempt to eliminate the serious threats that the ‘new terrorists’ are determined to undertake in addition to the aggressive attacks of 9/11. In fact, Islam and Arab Muslims were considered to be the main international threat to the American and the Western civilizations.

The American Entertainment Industry, in this regard, is one of the main media outlets that introduced and endorsed this new perception of ‘terrorism’. Television and cinematic images of ‘fundamentalist Muslim terrorists’ and ‘transnational radical members’ constituted the main ‘Eastern subjects’ of most post-9/11 American Entertainment Industry’s outputs. In addition to the selected case studies, hundreds of Hollywood movies, drama series, and animated sitcoms have been produced and which represent the image of ‘religious-based Muslim terrorists’ that deal with the United States and the West as legitimate targets. Most of these television and cinematic outputs is ideological motivated works that aim to represent a much distorted image of Islam and Arab Muslims. Through the manipulation of semiotic resources, however, the image of ‘villain Arab Muslims’ is now considered as a brand new trend for the American Entertainment Industry.

Indeed, the tragic events of 9/11 have marked a turning point in the history of the depiction of Islam and Arab Muslims in American TV screens. The already existed image of ‘hostile Arab Muslims’ is now reinforced by the image of ‘fundamental Muslim terrorist’. As seen in all selected case studies, the main theme is to vilify the image of Islam and Arab Muslims based on this conception. Thus, the process of asserting the image of ‘conventional radical Muslims’ has marked its beginning in the aftermath of 9/11 with hundreds of television and cinematic outputs that confirm the new ‘Anti-Muslim’ sentiment endorsed by the American Entertainment Industry.

The invasion of Iraq and Afghanistan, in response to 9/11 attacks and as part of ‘War on Terror’ policy, was ideologically represented as the solely solution to defeat the rising terrorism in the Muslim world. Hollywood movies showing this invasion such as the selected case studies *Body of Lies* (2008), and *Lone Survivor* (2013), endorsed the propaganda of glorifying the invasion and justify the brutal actions of the American military forces. The American Entertainment Industry is one of the main media outlets that contributed excessively in the advertisement of assumed positive effects on the policy of ‘War on Terror’. Arabs and Muslims, on the other hand, are shown as ‘conventional fanatics’ that support and fund terrorist members and organisations. Thus, the policy of ‘Counter-terrorism’ is regarded by audiences as another important act that the United States endorsed in its way to eliminate the threat of ‘radical members and organisations’ in the Arab and Muslim world.

The invasion of both Muslim countries, furthermore, paved the way for the American Entertainment Industry to assert its new perception of ‘conventional radical Arabs and Muslims’; yet, to continue its ideological representation which is based on ‘Anti-Arab’ and ‘Anti-Muslim’ racial and religious labels. It is this new form of ideological portrayal that determined most of post-9/11 American Entertainment Industry’s outputs regarding Islam and Arab Muslims. Television and cinematic outputs that depicted the invasion focused mainly on showing the events and the course of actions from an American biased perspective. Images of torture and mass execution were disregarded for political and ethical reasons. Few years after the invasion of Iraq, for instance, brutal images of prisoners’ torture in Abu Ghrib prison were leaked and the whole world was shocked. Such images were similarly disregarded from the outputs of the American Entertainment Industry as well.

Besides, mere ideological flow of images of ‘ethno-radical’ members and movements in the Arab and Muslim worlds is the brand new perception of Orientalism and Oriental characters in television and cinematic discourses. This perception is based primarily on the ideology of ‘Anti-Muslim’. The aim, however, is to promote this new view among audiences and simultaneously reinforce the stereotypical images of ‘conventional Arab Muslim terrorists’. Furthermore, audiences’ common sense knowledge of the world and social realities are challenged to be shifted as a consequence of this new perception of Islam and Arab Muslims.

The process of asserting the image of ‘conventional radical Muslims’ in post-9/11 American Entertainment Industry’s outputs is partially distinct from pre-9/11 ideological images on similar subjects. Former images of Oriental Arab Muslim billionaire sheiks are steadily disappearing and replaced by ‘bloodthirsty conventional Arab Muslim terrorists’ as a consequence of 9/11 aggressive attacks. The Arab Muslim character is the radical hijacker and kidnapper that aim to terrorise civilians and violate all human rights. Furthermore, it is the character that it now conventionally known as the ‘supremacy male’, ‘holy warrior’, and the radical that plans and executes acts of terror. Also, it is the character that is regarded as a ‘religious fanatic’, rapist, and abuser of women.

Indeed, these racial and ideological characteristics confirm the belief of ‘soldier of faith’ that is largely delivered to audiences as a form of common knowledge of the world. Such ethnic, religious, and racial profiling of Arab Muslim characters have been largely detected in all selected case studies. Their ultimate objective is to convey the message of ‘conventional Arab Muslim radical’ that is in a status of war with the Western values and democracy. Thus, all ideological representations are believed to be consumed positively on the part of audiences.

The Arab Muslim women characters, on the other hand, partially disappeared behind ‘Burka’ unlike Oriental ‘belly dancers’ and ‘harem servants’. Modern ideological images of Arab Muslim women in the outputs of the American Entertainment Industry are represented ‘hidden’ and covered in order to convey the message that have no social practices and social contributions. Furthermore, in most of the selected case studies, in addition to other post-9/11 outputs, Arab Muslim women characters are depicted ‘silent characters’ in order to confirm the belief of ‘absence of social contribution’ on the part of Arab Muslim women.

In return, the entire post-9/11 ideological representations of Islam and Arab Muslims are experienced by audiences as truly reflexive of ‘reality out there’. The outputs of the American Entertainment Industry are represented to audiences as mere imitation of real life experiences and truly historical events. Thus, the adopted television and cinematic discourses are constructed to be consumed as valid and reliable reflection of reality rather than as a form of fiction and fantasy. It is through such manipulation that the outputs of the American Entertainment Industry are widely spread as reality.

Additionally, Hollywood in post-9/11 has adopted a vulgar discourse to address Islam as the religion which urges its followers to declare ‘holy wars’ against the United States and the West. Indeed, Islam is represented as the religion that is associated with backwardness and ignorance. Islamic historical practices, for instance, are depicted as ‘brutal invasions’ to other nations and civilisations. Muslims in this regard are shown as ‘devil worshippers’ that do not value civilisation and are motivated by religious ideas and teachings to conquer the rest of the world. A clear assertion of the image ‘conventional radical Muslims’ is made through the use of vulgar discourses. In some outputs of the American Entertainment Industry, vulgar discourses are used to diminish Arab Muslim characters and their faith. In an ironic way, Arab Muslim characters in *Family Guy*’s episode *Turban Cowboy*, for instance, are addressed via vulgar discourses.

Further examples of the ideological use of vulgar discourses regarding Islam and Arab Muslims can be seen on the extensive employment of the term ‘Ayraab’ instead of ‘Arab’ in the discourses of the American Entertainment Industry. The use of such terms is one of Hollywood’s vulgar labels which imply a racial nickname and which is in return very similar to the use of ‘Nigger’ to refer to African Americans. The use of these racial registers confirms the racial and ethnic profiling of characters; yet, it confirms social racial profiling and discrimination.

In this context, the failure of the American Entertainment Industry to depict an accurate image of Islam to the world had even its impacts on some Arab Muslims who, in return, believed the ideological ideas of television and cinematic discourses. The adherence to Oriental discourses and Oriental schools in dealing with Islam is recently a mere fact in most Arab Muslims societies. Several public figures started a process of ‘refinement’ of Islamic archive of books and academic writings. This process can be seen as one of the consequences of the spread of American Entertainment Industry’s ideological discourses.

Paradoxically, it is the Arab Muslims themselves who might feel ‘terrorised’ by the ideological representation of the American Entertainment Industry regarding Islam and Arab Muslim culture and social values due to wide spread of racial profiling and discrimination towards Arabs and Muslims all across the world. The absence of Arab Muslim television and cinematic discourses to defend Islam and Arab Muslims is also a reason to the ongoing ethnic, religious, and racial profiling.

The assertion of the image of ‘conventional radical Muslims’ in the outputs of the American Entertainment Industry can be also seen in the ironic and satirical depiction of Arab Muslims characters. In all selected case studies, for instance, Arabs and Muslims are represented as ‘brute and foolish’ characters that are incapable even to execute their terrorist plans correctly. This underestimation of Arab Muslims is actually a conjunction between Oriental stereotypical views and post-9/11 ‘Anti-Muslim’ ideology. It has been previously confirmed to audiences through a large number of Hollywood movies where Arabs and Muslims are shown as ‘second degree human beings’ who depend totally on the West to learn about civilisation and strategic plans. Thus, the depiction of Arab Muslims as ‘brute foolish’ characters is a rational consequence for audiences.

Unlike Western and American characters who show ‘noble Western values’ and are always ‘superior’ compared to Arab Muslims, the ideological message of ‘racial superiority’ is believed to be successfully conveyed to audiences. Furthermore, the assertion of ethnic, religious, and racial profiling is also regarded as another successful task that the American Entertainment Industry has achieved. Even with pre-9/11 Oriental views towards Arab Muslims as ‘primitive’ societies, the conception of superiority is believed to be a common television and cinematic discourse between pre-9/11 and post-9/11 eras. Through the analysis of the selected case studies, the incarnation of the superiority in the discourses of American characters over Arab Muslims is an evident fact which, in return, confirms the preconceived ideological intentions that texts creators and filmmakers have in their discourses.

In this context, the American Entertainment Industry insists repeatedly on the ideological conjunction between Islam and terrorism in an attempt to reinforce the stereotypical view of ‘conventional radical Muslims’. Images of Islamic religious practices are often followed by other images showing hostile and cruel aggressive attacks and massacres committed by radical members. This ideological context of use directs audiences’ perception towards a rational interplay between both concepts. The ultimate aim is to reinforce such ideological beliefs as common sense knowledge about Islam and Arab Muslims. Hence, television and cinematic discourses are not to be consumed as truly reflexive of ‘reality out there’; instead, they should be consumed as subjective portrayal of the world.

The semiotic ideological interplay between images of faith and terrorism is another prominent technique that the American Entertainment Industry has adopted to assert the image of ‘conventional radical Muslims’. The image of Quran and Islamic practices in the selected case studies, for instance, is interplayed with other images of torture and violence. In this context, such ideological interplay is meant to be consumed as mere reality about Islam and Arab Muslims. Texts’ creators and filmmakers use this semiotic interplay to convey their ideological preconceived intentions in a rational manner in order to be functioning later as common sense knowledge of Islam and Arab Muslims. It is through this ideological semiotic interplay that most of negative attitudes and ‘Anti-Muslim’ sentiments are build among audiences.

Similarly, the American Entertainment Industry has asserted the image of ‘conventional brute Arab Muslim women’. In several ideological scenes, the Arab Muslim women characters are represented as a serious threat to the Western and American women, as well as, another serious threat to Western and American values and lifestyle. In the selected case study *Family Guy*’s episode *Turban Cowboy*, for instance, the American wife to Peter when he converted to Islam is shown suffering his unusual daily life actions. Peter is represented as shaping American lifestyle into Middle Eastern style and which affects his entire relationship with his family. Moreover, the wife is also shown with sorrowful facial expressions as a result to Peter’s conversion to Islam. With other Hollywood scenarios, American women are represented as wives of Arab Muslim characters who manage to visit the Arab Muslim world with their families. Here, American women depict the image of victims of ‘oppressing Islamic practices and teachings’. Likewise, Arab Muslim countries are represented as ‘possible hostile military adversaries’ that violate human rights and fund terrorism.

Broadly speaking, the process of representing Arab Muslim characters as ‘conventional radical members’ is executed by the American Entertainment Industry in a form of ‘distance’ portrayal. Here, audiences are positioned as ‘third omniscient’ readers who build their interpretations based on the movement of the camera. Consequently, the image of Arab Muslims is believed to be manifesting as ‘conventional radical members’ and the religion of Islam is meant to be interpreted as an ideological movement which is characterised by tyranny and oppression unlike the democratic West and United States which are adhere to civilisation and modernity.

3.2 White House's Foreign Policies in the Discourses of American Entertainment Industry

The tragic events of September 11, 2001 have marked a turning point in the history of the United States. The number of victims and the catastrophic impacts of American economy forced the White House to initiate series of policies as well as national and international acts in an attempt to recover from the disastrous effects the aggressive attacks have caused on the United States. As part of the international reactions that the White House and the American Congress have agreed upon, the United States military forces invaded Afghanistan and later Iraq in an attempt to eliminate the radical members and organisations that were responsible of the attacks.

The famous discourse of former American President George W. Bush in the aftermath of 9/11 implies that everything will change for the United States. The American nation on pre-9/11 is totally different to the nation that has risen in the wake of the tragic events of 9/11. The American public had frustrated sentiments upon the amount of security breaches in the system of American national security. Furthermore, retaliation acts were expected from the American public in response to the attacks; very similar to the declaration of war on Japan in the W.W.II after the attacks on Pearl Harbour. Among the prominent international acts that the White House has agreed upon along with the American Congress in post-9/11 is 'War on Terror' policy that will later justify the invasion of Afghanistan and Iraq. The 'Counter-terrorism' policy is another retaliation act that the White House aimed to be successful in the international level.

In this regard, the American Entertainment Industry as one of the prominent American media outlets endorsed these policies and acts and started a long process of advertisement and glorification of the White House foreign policies especially in the Islamic world. The pre-9/11 era for the American Entertainment Industry was characterised by the adoption of Oriental stereotypical views regarding Islam and Arab Muslims. The depiction focused mainly on the representation of Islam and Arab Muslims as 'intruders' to the Western and American civilisations. In post-9/11 era, however, the ideology of the American Entertainment Industry has partially shifted in order to correspond with the foreign policies of the American White House. This ideology focuses on the promotion of 'Anti-Muslim' sentiments among the American public.

Basically, the American Entertainment Industry's ideological representation of Arab Muslims as 'conventional holy warriors' is motivated by several historical conflicts between the United States and the Islamic world. In modern times, these conflicts started with the Oil Crisis of 1973 when a group of Arab nations oil producers and a number of other OPEC members decided to cut the supplies of oil in an attempt to raise the price of the product and to react over the military and political support of the United States to the Zionists in Palestine. Few years after, the conflict was intense again with the beginning of the Iranian Revolution, also known as the Islamic Revolution, in 1978. Indeed, these two main historical events have decided the early nature of the relationship between the United States and the Islamic world which, in return, is based on political, economic, and strategic interests.

Further historical events have largely contributed in the determination of the relationship between the United States and the Islamic world. The Arab-Israeli historical conflict and the unconditional support of the United States to the Zionists' colonialism in Palestine is one of the key historical and modern cases that decided the contemporary relationship between both blocs. Furthermore, the 1990s Gulf Wars and the Salman Rushdie affair are also regarded as additional historical events that had their impacts over the way Americans see the Islamic world and vice versa. Indeed, it was the tragic events of September 11, 2001 and the invasion of Iraq and Afghanistan that contribute largely to shape the relationship between the United States and the Islamic world; yet, to determine the approach of the American Entertainment Industry in its ideological representation of Islam and Arab Muslims.

All post-9/11 American Entertainment Industry's television and cinematic discourses have examined Islam and Arab Muslims from an American perspective. The discourse that is used to convey ideas and beliefs about Islam and Arab Muslims is believed to be strongly motivated by the foreign policies of the White House's acts of 'War on Terror' and 'Counter-terrorism' incarnations. Hollywood movies, for instance, are promoted by fictional and unreal events to account for the 'American heroism' during the war in Iraq and Afghanistan. Arabs and Muslims, on the other hand, are shown as religiously motivated 'holy warriors' that tend to assassinate civilians instead of military forces due to the fact that they 'brute foolish' fighters according to the discourses of Hollywood.

Indeed, the ideological representation of Islam and Arab Muslims in television and cinematic discourses of the American Entertainment Industry promotes, and is promoted by, the construction and interchangeable roles of power relations between the United States and the Arab Muslim world. These power relations are primarily determined by political, economic, and strategic interests of the White House. It is through this limited circle of production that the American Entertainment Industry creates its ideological meanings and ideas regarding Islam and Arab Muslims. Through the production of a large number of Hollywood movies, drama series, and animated sitcoms, television and cinematic discourses became the alternative voice of the White House's foreign policies. In fact, Hollywood has become an essential media platform for the consecutive American Presidents and governments to advertise for their policies and maintain superiority over national and international political and economic matters and interests.

On the other hand, the ideological depiction of Islam and Arab Muslims in television and cinematic discourses of the American Entertainment Industry aim to direct audiences' perception towards the acceptance of White House foreign policies and national acts. Arguably, audiences structured their perception of Islam and Arab Muslims based on television and cinematic discourses. In order to reinforce the ideological beliefs about Islam and Arab Muslims, the American Entertainment Industry represents its biased ideological discourses as a form of official statements, furthermore, as a form of public opinion. The ultimate objective is to reproduce 'reality out there' in order to serve the interests of the White House.

The sustaining of ideological beliefs and stereotypical views of Islam and Arab Muslims is often influenced by the White Houses' foreign policies as well as by military and industrial geostrategic interests. For the White House, however, it is a political gain that the image of Islam and Arab Muslims remains distorted in the outputs of the American Entertainment Industry in order to justify and continue with the international political and strategic benefits of the 'War on Terror'. The invasion of Iraq and Afghanistan has been among the main agendas of the campaigns of several former American presidents. Thus, according to the White House, it is a matter of national security that the American Entertainment Industry persists with its ideological discourses regarding Islam and Arab Muslims.

Television and cinematic features of superiority, heroism, and patriotism are conveyed to audiences via the American Entertainment Industry's discourses in order to urge more support and sympathy with White House's foreign policies especially in the Islam world. Most of former American presidents have insisted on the policy that 'War on Terror' and 'Counter-terrorism' policies and acts are part of the system of national security. International interventions, on the other hand, are conveyed through television and cinematic discourses as part of a process to maintain democracy and justice in all over the world. The construction of such beliefs through the discourses of the American Entertainment Industry is based on the trigger of their sympathy with American characters as shown scarifying their lives to realise such 'noble tasks'. Furthermore, different Hollywood outputs aim to invoke audiences' sympathy through the implementation of heroic and patriotic actions realised by American characters throughout the courses of movies.

One of the prominent ideological aspects that the White House promotes through the discourses of the American Entertainment Industry is the misleading idea of 'Clash of civilisations'. This notion was mainly introduced by Professor Samuel Huntington in order to explain the period of post-Cold War. The idea of his concept is to presume the nature of the relationship between the United States and mainly the Islamic world as the only remaining ideological threat. In return, the White House endorsed this conception due to the fact that it serves the ideological, political, economic, and strategic interests of the United States in the period of post-Cold War. Moreover, this conception has been also endorsed by the American Entertainment Industry in order to correspond with the White House's doctrines.

In television and cinematic discourses, the idea of 'Clash of civilisations' is realised through an ideological indirect comparison between Western and American values and lifestyle on the one hand, and Arab Muslims' backwardness and fanaticism on the other. Such beliefs are indirectly conveyed to audiences through the ideological interplay of semiotic resources where the circle of interpretation is limited by the already settled ideological preconceived intentions. The ultimate purpose of the American Entertainment Industry behind this ideological comparison is to promote the idea of superiority of the United States over the Islamic world, furthermore, to ideologically propagate 'noble American values and democracy' compared to backward Arab Muslims' values and 'Islamic restrictions'.

Further implications of the ideological propaganda of the idea of ‘Clash of civilisation’ can be seen in the promotion of the perception of ‘American heroism’ in the world. It is the United States, as shown in television and cinematic discourses, which maintains world order and preserves human rights for oppressed people in the world. Hence, the American Entertainment Industry represents the United States and American characters as the ‘guardians of the civilised world’ and ‘peace keepers’. Through the discourses and practices of American characters, for instance, audiences can infer such ideological beliefs. Examples of such ideological use are clearly spotlighted in the selected case studies. Both the White House and American military forces are depicted as defenders of Western and American democracy, values, and lifestyle. These conceptions, in return, aimed to be consumed as social practices among audiences in order to interpret the conception of ‘Clash of civilisations’ the way it is ideologically intended.

In this regard, the American Entertainment Industry adopts the process of representing a much distorted image about the Arab Muslim world for audiences to accomplish the requirements of the White House. The ideological image of ‘demonic’ Arab Muslims’ world is believed to be among the prominent stereotypical facts that audiences experienced through television and cinematic discourses. This image aimed to propagate for the success of White House’s foreign policies and acts in the period of post-9/11. Furthermore, it is intended to be serving the foreign political, economic, and strategic interests of the White House especially in the Arab Muslim world. Thus, most post-9/11 American Hollywood movies, drama series, and animated sitcoms have contributed in the spread of this negative image about the Islamic world.

Remarkably, the modern struggle between the United States and Iran over the Iranian Nuclear Program has urged the American Entertainment Industry to produce more ideological television and cinematic discourses in order to ‘demonise’ the entire region. Contemporary Hollywood movies, for instance, tend to portray the Islamic nations in the Middle East as the homeland of most radical leaders and organisations. It is also the region where most terrorist plans against the West and the United States are fund. Direct and indirect accusations to the Islamic nations in the Middle East are clearly conveyed through modern American television and cinematic discourses. Simultaneously, large support and propaganda of the White House’s foreign policies are realised through similar ideological discourses.

The ideological doctrine of ‘Islamic fundamentalism’ and ‘Islamic threat’ is one of the prominent policies that both the White House and the American Entertainment Industry share in common. For the White House, it is the essential justification for the American public regarding the aggressive attacks of 9/11. As a reaction, the White House launched ‘War on Terror’ policy and ‘Counter-terrorism’ acts domestically and on the international level. The American Entertainment Industry, on the other hand, endorsed the same policy of the White House and started a long process of ideological vilification regarding Islam and Arab Muslims. The doctrine of the American Entertainment Industry is to convey the message that ‘Islamic fundamentalism’ is a worldwide threat that threatens the existence of the West.

The American Entertainment Industry and the White House tend to convince the American public that the struggle with Islam and Arab Muslims is based on the idea of ‘Islamic fundamentalism’ which threatens democracy and stability of the nation and of the entire world. This belief is conveyed by Hollywood movies, for instance, as a struggle between modernity and backwardness. Ideological images of backward Arab Muslim societies have been largely in the selected case studies and in various other post-9/11 Hollywood movies. Unlike American democracy, values, and lifestyle, Arab Muslim women, for instance, are oppressed in the Islamic world because of ‘teachings of Islamic fundamentalism’ according to the analysed case studies. Their ultimate aim is to expand the spread of racial beliefs about Islam and Arab Muslims. Such ideological discourses are consented by the White House to be based on reality and authentic Islamic practices rather than a mere fictional and fantasy scenarios by texts’ creators and filmmakers.

Vulgar racial discourses that are used by American soldier characters in the outputs of the American Entertainment Industry are considered as further proof of the solid harmony between the White House and Hollywood’s ideological discourses. The use of concepts such ‘towel-heads’ and ‘Ayrab’ to refer to Arab Muslim characters imply for audiences that this is an official recognition of the stereotypical views and racial profiling against Arabs and Muslims. Moreover, even the discourses of American officials in television and cinematic discourse may imply similar ideological beliefs among audiences. Thus, the spread of these ideological racial discourses as a form of social consciousness about Islam and Arab Muslims is believed to be successfully achieved.

The American Entertainment Industry, as an alternative voice to the White House, has endorsed an extreme ideological and deceptive policy to convince the American public about the domestic and foreign policies and acts of the White House. Issues of transnational presence of US military forces and the fund of Iraq and Afghanistan wars using the taxes of American public are deceptively conveyed to audiences as matters of national security. A clear process of brainwashing is believed to be executed successfully through the discourses of the American Entertainment Industry in post-9/11 era.

Additionally, the American Entertainment Industry has endorsed several other ideological doctrines which in return correspond with the essential policies of the White House. Ideological images of ‘Muslims’ misery’ in Iraq and Afghanistan made the major theme of several Hollywood movies. In addition to fighting terrorism as part of ‘War on Terror’ policy, these images are used in order to vindicate the American intervention in both countries. In the selected case study *Lone Survivor* (2013), the filmmaker decided to include ideological images of Muslims’ misery and sufferance because of Taliban’s ruling. Therefore, it is the White House’s duty, according to Hollywood, to release Muslims from the misery of radical organisations and spread democracy and justice. Other ideological correspond with the policies of the White House can be seen on the advertisement of ‘nation of justice and law’ through cinematic discourses. The American soldiers in the selected case study *Rules of Engagement* (2000), for instance, are represented as ‘peace keepers’ and ‘heroic’ American idols that value human rights and respect the military rules of engagement despite the fact that they have executed 83 Yemeni civilians in the movies.

Broadly speaking, the American Entertainment Industry’s outputs, especially in the period of post-9/11, are believed to be the cinematic and fictional reproduction of White House’s political, economic, and strategic foreign policies and acts. Indeed, both sectors play interchangeable roles in the process of ideological representation of Islam and Arab Muslims. It is the White House, according to the American Entertainment Industry, that determines the world’s political and ethical norms of ‘good/evil’, ‘correct/wrong’, ‘moderate/fanatic’. This ideological totalitarian doctrine, in return, is believed to be a real challenge to the idea of coexistence between the United States and Arab Muslims.

Conclusion

This chapter has discussed the hidden ideological meanings that are implicitly included in contemporary discourses of the American Entertainment Industry. However, the central purpose of these ideological meanings is to represent Arab Muslim characters in a much distorted image to audiences who, in return, tend to react over this ideological depiction as a reality of Arab Muslims. The ideological representation of Arab Muslims is believed to bring about a wide spread of false realities and false social consciousness of Islam and Arab Muslims among audiences. Through the adoption of more rational techniques and methods of vilification, the image of Arab Muslims in contemporary outputs of the American Entertainment Industry is regarded to be more stimulated by several political, economic, and cultural motivations. Remarkably, several semiotic resources have been combined into a single channel of communication in order to convey largely consumed ideological ideas and beliefs about Arab Muslims from an American perspective. The linguistic approach of Multi-semiotic Analysis, however, has been determined as one of the most efficient approaches in the analysis of this ideological portrayal. Nevertheless, this approach enables researchers and theorists of media and communication to examine new insights into the linguistic composition of the channel of visual communication.

General Conclusion

General Conclusion

The aim of this dissertation has been to linguistically examine the contemporary ideological discourse of representation of Arab Muslims by the American Entertainment Industry's television outputs that were mainly broadcasted in the period of post-9/11 tragic events. Several case studies have been selected in order to examine the extent to which this ideological representation manifests as reality and social consciousness about Arab Muslims. The linguistic approach of Multi-semiotic Analysis has been selected in this dissertation to be the main approach of analysis. The main purpose has been to successfully examine the composition of semiotic channels of communication that tend to represent Arab Muslims as 'villains'.

Moving images that tend to represent Islam and Arab Muslims as problematic issues in American TV outputs, especially in the period of post-9/11, are constructed in a complex system of signification so that the audience will unconsciously react to them as mere reflection of 'reality out there'. Indeed, this process implies the conjunction and combination of a variety of semiotic resources and semiotic materials into a subordinate channel of communication which is distinct to the original one. The interpretation of the ultimate portrayed images is believed to be dependent on the created ideological channel of signification rather than the initial visual and verbal channels of communication.

Importantly, texts' creators and filmmakers insert the manipulated semiotic resources such as music, colours, sound and visual effects into the original verbal and visual channels of communication so that the meaning and the signification of these images will serve target intentions and predetermined deceptive facts about Islam and Arab Muslims. The function of these ideological images, as well as their denotative and connotative meanings has been academically analysed using Multi-semiotic Analysis as an approach of Critical Discourse Analysis in order to achieve a thorough understanding of the way they manifest as social reality and social consciousness to the audience especially in post-9/11.

Assuredly, the interplay and conjunction of semiotic resources and semiotic materials by texts' creators and filmmakers can function effectively when it is contextualised within a deceptive version of reality and a falsified social consciousness. This can be carried out through semiotic units that manifest as an ideology within the original visual and verbal channels of communication. Therefore, the spread of elusive facts becomes an easy task to be accomplished through television and cinematic discourses. Arab Muslims, in return, were the subject to this ideological and manipulative form of representation by the American Entertainment Industry through its television and cinematic discourses. In this academic research, six case studies were selected to be analysed using Multi-semiotic analysis so that the real ideological image of Arab Muslims is revealed to readers by the end of this dissertation.

The Arab Muslim character in the six selected case studies is depicted in a complex way, not in 'black and/or white' manner. It manifests as the 'Oriental holy warrior' and 'fundamentalist demonic terrorist' which is 'religiously motivated' to accomplish a 'preordained totalitarian war' against the United States and the West. It is the character that reinforces the notion of Islamophobia; and the character which is represented as a 'brown-skinned' bearded man who serves 'terrorism' and declares to be fighting a 'holy preordained war' in all the selected case studies. At the same time, the Arab Muslim is the one that is motivated by extreme attitudes against the United States and the West; furthermore, the character which is depressed and does not value human life.

It is evident after the analysis of the selected case studies that texts' creators and filmmakers have manipulated the semiotic resources so that the interpretation of the scenes is limited within a specific and predetermined circle of signification. The image of dead American soldiers, for instance, is always accompanied by background emotional music and several visual effects as to invoke audiences' sympathy unlike dead Arab Muslim characters that are always portrayed without any music or sound effects. The angle and position of camera have also contributed to alter the significance of scenes and the way audience react to characters. Here, texts' creators and filmmakers managed to use different frames of displaying American and Arab Muslims characters. Big and horizontal frames are specifically devoted for Americans; while, small and vertical frames are devoted for Arab Muslim characters.

The proximity of camera and visual effects are further semiotic resources that texts' creators and filmmakers of the American Entertainment Industry have manipulated in their process of creating a subordinate ideological channel of interpretation. In such deceptive scenes, the camera continues to zoom into the faces of American characters and invoke audiences' sympathy. Here, sentiments of heroism and patriotism are also invoked in order to set an ultimate emotional scene about those characters. Arab Muslims, on the other hand, are often shown distant from camera where audiences cannot recognise their facial expressions; therefore, sentiments of sympathy are believed to be absent.

Subsequently, the creation of mental context is a significant ideological semiotic resource that texts' creators and filmmakers of the American Entertainment Industry adopt in their representation of Islam and Arab Muslims. Specific verbal discourses and visual items are introduced at the beginning of TV outputs in an ongoing way in order to achieve another ideological discourse at the end of the movie or episode. Ideological rationale conclusions are indirectly inferred by audiences who are believed to construct their perception of Arab Muslims based on these ideological racial and ethnic inferences.

Indeed, the racial profiling of Arab Muslims, especially in post-9/11 outputs, has largely contributed to alter their image in modern television and cinematic discourses. The ideological perceptions about Arab Muslims, therefore, tend to reinforce the binary systems of 'Us/Them' and 'Otherness' when audiences compare them to Western culture and lifestyle. Arab Muslims' ethnicity and religion are spotlighted as soon as they are regarded suspects. In return, false social reality and deceptive social consciousness are believed to be spread as a result to the ideological representation of Arab Muslims by the American Entertainment Industry.

Remarkably, the contemporary representation of Arab Muslims by the American Entertainment Industry is extensively associated to violence, backwardness, fanaticism, exoticism, and recently terrorism. 'Anti-Arab' and 'Anti-Muslim' sentiments are among the negative results of the ideological interplay of semiotic resources and semiotic material by the American texts' creators and filmmakers. Islam, on the other hand, is no longer seen as a religion; but as a worldwide political movement that provokes its adherents to carry out a 'totalitarian holy war'.

The ideological representation of Islam and Arab Muslims by the American Entertainment Industry has contributed extensively in the spread of a worldwide negative perception and biased opinions about Islam, Arabs, and Muslims. As a consequence, new hybrid socio-cultural meanings are believed to be spread among audiences who already generate knowledge and experience of the world through social and cultural codes. In return, these hybrid meanings are the source of the ideological subordinate channel of significance that is created by texts' creators and filmmakers of the American Entertainment Industry.

Interestingly enough, some aggressive actions that were depicted in the selected case studies as being carried out by Arab Muslim characters may directly associate Muslims and Islam practices with fanaticism, extremism, and violence. Such actions are earnestly condemned and criticised; similarly, the same goes for all scenes that tend to convey ideological false depictions and the accusations for all Muslims being either terrorists or nourishing terrorism. Concepts of fiction and drama must not be inserted as mere reflection of reality especially when representing religions and social beliefs of target ethnic groups.

As a matter of fact, the majority of Arab Muslims are not religiously motivated to fight against the United States or the West as one can emotionally be evoked after watching the selected television and cinematic outputs. The ideological conjunction between Arab Muslims and terrorism is strongly condemned through this dissertation as well. The audience of the American Entertainment Industry are requested to establish binary system between 'real/unreal' and 'truth/deception' as they are exposed to negative portrayal of Islam and Arab Muslims.

Indeed, the six selected case studies are believed to be representing a progressive outlook to Islam and Arab Muslims. This outlook, in fact, is based on examining Islam and Arab Muslims from a biased American perspective. Likewise, it emphasises preconceived judgements and prejudiced assumptions about Islam and Arab Muslims referring to American and Western social and cultural experiences. Audiences of the American Entertainment Industry's outputs, however, are strongly requested to challenge the preconceived notion of Muslims being intolerant, fanatic and violent. Yet, they are called to challenge the image of 'conventional Arab Muslim terrorists'.

In this dissertation, I have examined the contemporary ideological representation of Islam and Arab Muslims as portrayed by the American Entertainment Industry's television and cinematic outputs. I attempted to academically prove the overall belief among Arab Muslims about Western perception of their religion, culture and ethnicity as represented by texts' creators and filmmakers of the American Entertainment Industry. Also, I examined some ideological uses of terminology that labels all Muslims as a single enemy; hence, addressing the Muslim public to be synonymous with terrorism. Furthermore, I presented some implications of the American Entertainment Industry's ideological discourse in its role to determine the American and Western sentiment and view toward Islam and Arab Muslims.

Future researches on this topic can adopt further linguistic approaches such as Multimodal Discourse Analysis or Contextual Analysis to analyse other scenes representing Islam and Arab Muslim characters as 'villains'. This type of analysis, however, can be adopted on further selected case studies such Hollywood movies or TV drama series. Another suggestion can be a comparative analysis between different post-9/11 American Entertainment Industry's terrorism outputs to see if my selected case studies are exceptions in their ideological representation of Islam and Arab Muslims. An important insight into this topic might be the examination of the deceptive realities that the American Entertainment Industry implies in the depiction of Arab Muslim characters. Here, the focus might be on the combination of two or more semiotic resources in order to successfully achieve an academic analysis. Ultimately, one can also examine the incarnation of preconceived racial assumptions in real life, conducting interviews, questionnaires and thorough statistics among the American public in order to survey their perception toward Islam and Arab Muslims.

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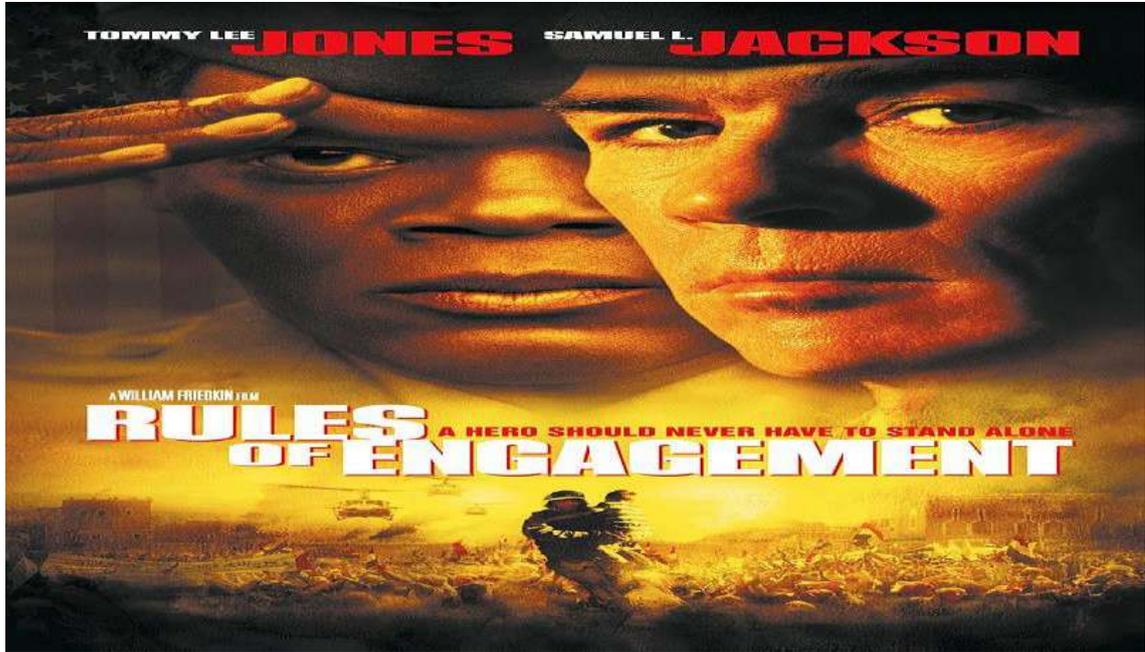
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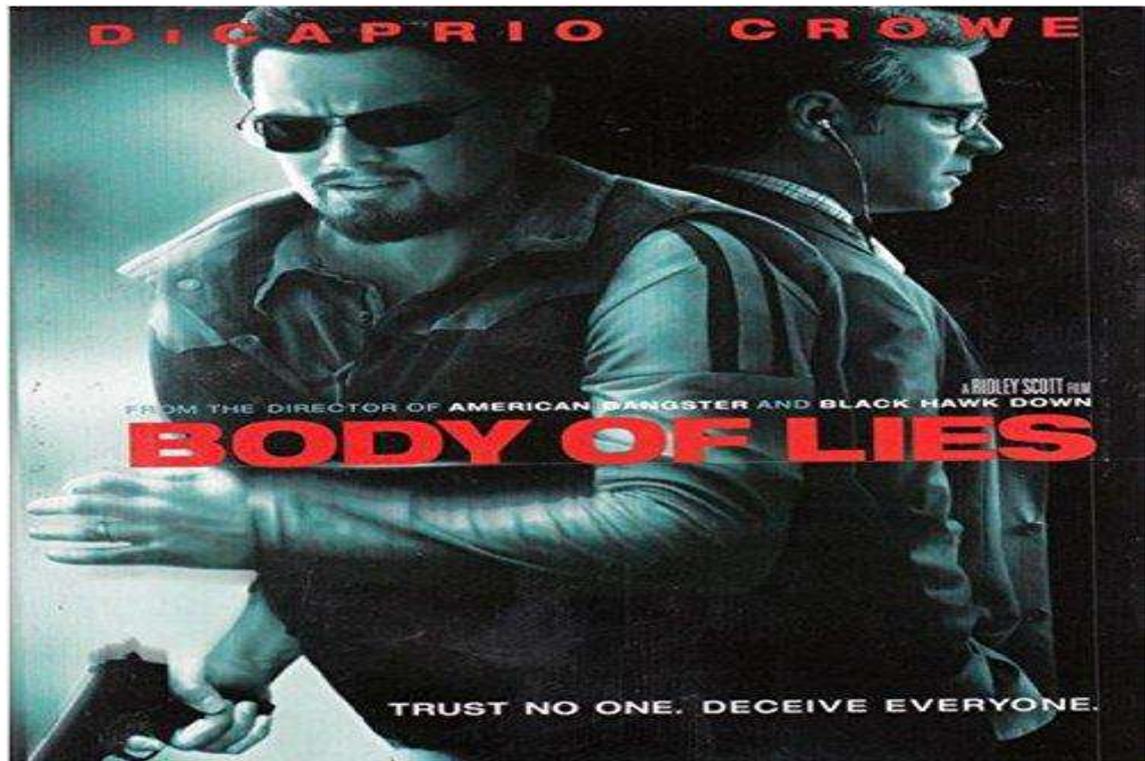
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Appendices

Appendix A: The poster of *'Rules of Engagement'*, 2000. One of the main themes of this Hollywood movie is clearly stated in the poster i.e. American heroism.

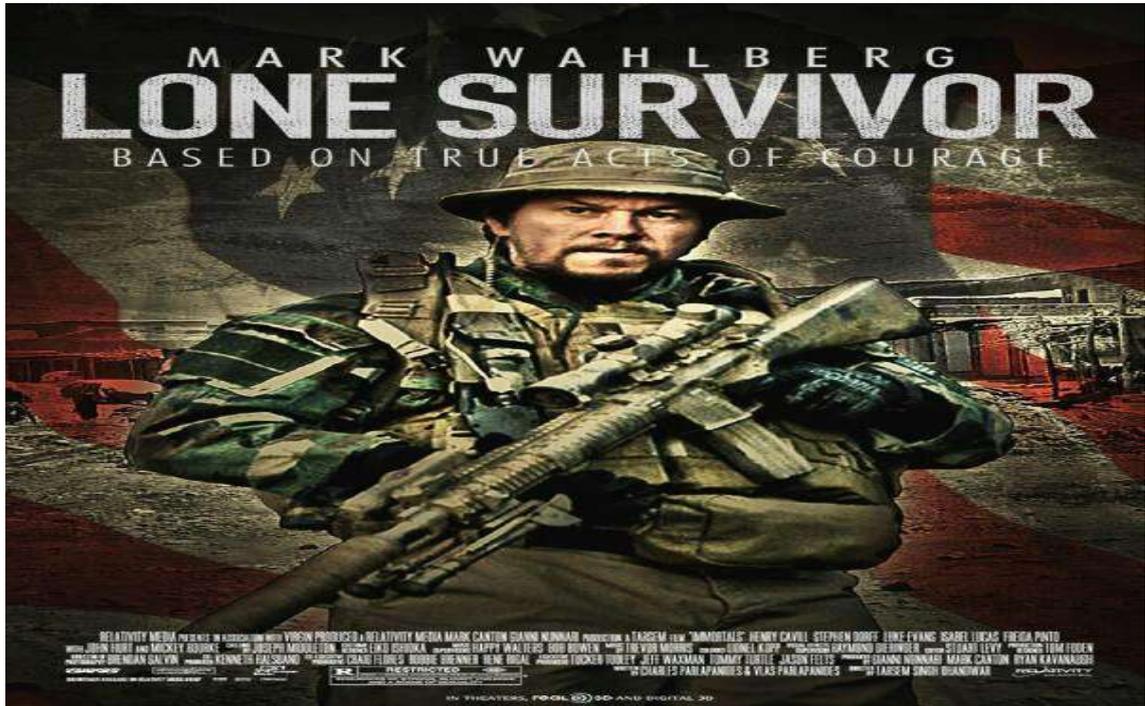


Appendix B: The poster of *'Body of Lies'*, 2008. Trust and deception are the main propaganda messages this Hollywood movie attempts to convey.

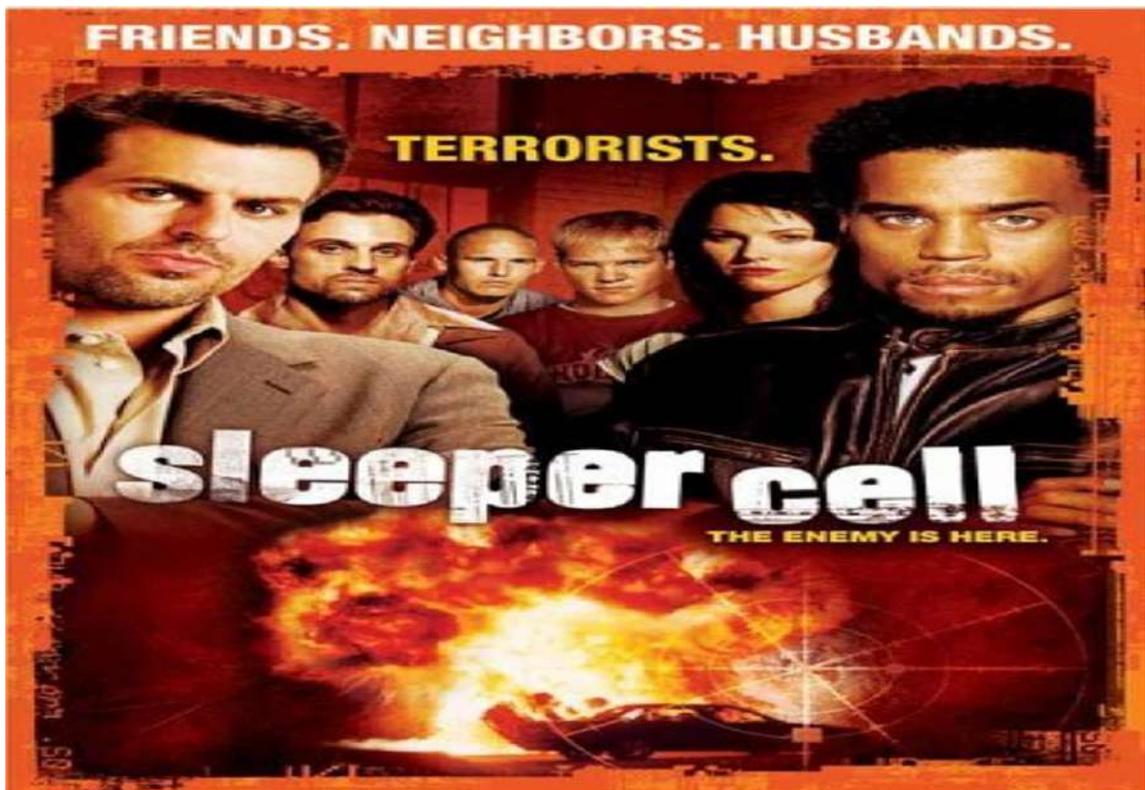


Appendices

Appendix C: The poster of *'Lone Survivor'*, 2013. The filmmaker tends to trigger audiences' sentiments of 'patriotism' can be readily spotlighted through this poster.



Appendix D: The poster of *'Sleeper Cell'*, 2005-2006. The ideological interplay of the visual channel of communication can be seen clearly in this poster.



Appendix E: The poster of *'Homeland'*, 2011-2020. 'Islamophobia', as the main theme of this drama series, is initially introduced through the poster.



Appendix F: The poster of *'Family Guy - Turban Cowboy'*, 2013. Oriental perception of Arab Muslims is clearly shown through this poster.

