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Title

Arab Muslims in Post-9/11 American Entertainment Industry

*Family Guy, Homeland, and The Kingdom*

As case studies

A Dissertation Submitted to the Department of English as Partial Fulfilment of the Requirements for the Magister Degree in English Discourse and Media Studies

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# **Dedication**

To Bel Abbes Neddar

## **Acknowledgments**

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## Abstract

Following the aggressive attacks of September 11, 2001, the American Entertainment Industry produced a considerable number of television shows associating Arab Muslims with violence, backwardness, fanaticism, exoticism and recently terrorism. Three case studies have been selected to be analysed in the present research, namely *Family Guy* as an animated sitcom, *Homeland* as drama series and *The Kingdom* as a Hollywood movie. The discourse of post-9/11 American Entertainment Industry's television shows challenges the coexistence between the United States and Arab Muslims as it is regarded to be offensive, racial and prejudiced. This discourse is taken to be analysed using three linguistic approaches, namely Discourse Analysis and Pragmatics, Critical Discourse Analysis and Semiotic Analysis. The aim is to conduct a complete deconstruction of this discourse and to examine its further implications and incarnations in real life.

**Keywords:** Arab Muslims, American Entertainment Industry, Discourse, Post-9/11, Television shows

## Résumé

Juste après l'aggrégation du 11 Septembre 2001, l'industrie Américaine du spectacle a produit un nombre appréciable de programmes visuels qui associent les Arabes Musulmans avec la violence, l'arriérisme, le fanatisme, l'exotisme et le terrorisme. Trois cas d'études ont été sélectionnés pour être analysés dans cette présente recherche qui sont : Family Guy comme dessins animés, Homeland comme séries dramatiques et The Kingdom comme un film de Hollywood. Le discours de cette industrie après le 11 Septembre 2001 dans les shows télévisés a imposé un challenge à la coexistence entre les États-Unis et les Arabes Musulmans. Ce discours a été pris pour être analysé en utilisant trois approches linguistiques qui sont : l'Analyse du Discours et la Pragmatique, l'Analyse Critique du Discours et l'Analyse Sémiotique. L'objectif est de conduire à une complète destruction de ce discours et d'examiner ses implementations supplémentaires.

## ملخص

بعد هجمات 11 سبتمبر 2001 العنيفة، أنتجت مؤسسة الترفيه الأمريكية عدد معتبر من البرامج التلفزيونية التي ربطت العرب المسلمين مع العنف و التخلف و التعصب و الرجعية و الارهاب. ثلاثة نماذج من هذه البرامج تم اختيارها ليتم تحليلها في هذا البحث و هي: 'رجل محب للحياة العائلية' كرسوم متحركة هزلية و'الوطن' كمسلسل درامي و 'المملكة' كفيلم هوليوودي. خطاب مؤسسة الترفيه الأمريكية في فترة ما بعد 11 سبتمبر 2001 فيما يخص برامجها التلفزيونية يشكل تحدي للتعاشيش بين الولايات المتحدة الأمريكية و العرب المسلمين. هذا الخطاب سيتم تحليله اعتمادا على ثلاثة مناهج من اللسانيات و هي: تحليل الخطاب و البراغماتية، التحليل النقدي للخطاب و التحليل السيميائي. الهدف هو الوصول الى تفكيك شامل لهذا الخطاب و دراسة تطبيقاته الاضافية.

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## **Framing the research focus**

The present research will discuss the representation of Arab Muslims in Post-9/11 American Entertainment Industry through three selected case studies, namely *Family Guy*, *Homeland*, and *The Kingdom*.

- . **Research Field:** Race and Gender in Media
- . **Medium:** Television
- . **Genre:** Television shows
- . **Representational Process:** Production factors and Audience factors
- . **Methodology:** Multimodal Linguistic Analysis
- . **Historical focus:** Post-9/11
- . **Location:** United States of American and the Arab Muslim World
- . **Editorial style:** APA Style 6<sup>th</sup> Edition.

# **General Introduction**

## General Introduction

Over the last decades, a good deal of attention has been paid to how media discourse frames, directs, and seeks to gain audience's identification with certain messages and beliefs. Media influence can be seen in culture, society, education, language, economy and especially politics. Likewise, visual media, such as films and other television shows, are the most popular themes for media audience. The American Entertainment Industry stands out to be the worldwide biggest TV shows exporter. Interestingly enough, this contributes in the spread and extension of American Popular Culture. Over and above, it strongly affects its audience, adults and minors, who tend to sympathise with TV characters and, more or less, elicit speeches, actions, and interpretations into real life.

During the last few decades, the American Entertainment Industry produced a number of television shows that are regarded by many analysts to be shaded, manipulative, irresponsible, and biased in their depiction of certain ethnic groups. Long before the September 11, 2001 terrorist attacks, Arab Muslims, as the present dissertation is concerned, symbolised the villains in the American TV screens. Remarkably, a high increase of prejudice discourse appeared in the American TV shows following the events of 9/11.

The American Entertainment Industry produced a considerable number of Hollywood movies, drama series, and animated sitcoms associating Arab Muslims with violence, backwardness, fanaticism, exoticism, and recently terrorism. The research at hand spotlights three diverse television shows produced in the period of Post-9/11 attacks.

The purpose of this dissertation is to linguistically deconstruct the discourse of representation of Arab Muslims by the American Entertainment Industry's television shows broadcasted in Post-9/11 terrorist attacks, namely *Family Guy*, *Homeland*, and *The Kingdom*.

## **Motivations**

The reasons behind the choice of this particular topic are the following:

- 1- The topic is perceived to be relevant to my Magister option which is entitled: “English Discourse and Media Studies”. Therefore, media texts’ analysis is highly required.
- 2- A genuinely academic desire to proceed with my previous dissertation 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 BA in 2013.
- 3- The topic drew my attention as far as I’m an Arab Muslim, and it definitely matters to me to see how I’m being portrayed. Besides, I intend to objectively examine this topic and attempt to expand my knowledge on Discourse Analysis and Media Studies, as well as, the methods of analysing media texts.
- 4- As a child, I used to watch the 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. Subsequently, when I started studying Media, I recognised that our portrayal was biased and irresponsible. However, I still have some flashbacks from what I’ve been watching in my infancy. Hence, I believe it is time for me to look back at those images from a new perspective, and from the point of view of a young researcher growing up in Algeria in Post-9/11 attacks.
- 5- My deep interest in the issues of democracy, peace and justice, has led me to choose this particular topic of the American Entertainment Industry’s representation of Arab Muslims and what I believe that it has a negative impact on the process of democracy, peace, and justice around the world.

## **Rationale**

To create drama in television programs, directors always need “bad guys”. Unlike the Japanese, the Germans and, later, the communists, who served that role, Arab Muslims have always been in the crosshairs of the American Entertainment Industry.

The early picture of the Arab Muslim character was that of the unqualified human being, who lives in the desert, rides camels, and enjoys his nights with belly dancers. Later, specifically in the seventies and eighties, Arab Muslims appeared to be the billionaire sheiks, spendthrifts and corrupted people. Since the nineties, the character started to be linked to violence and threat.

The events of September 11, 2001 marked the turning point in Arab Muslims' depiction on the American television shows. The picture did not differ much but it was enhanced by their taste for world domination and terrorising people. Interestingly enough, the contemporary period is characterised by an on-going rise of the discourse of dehumanisation and delegitimisation of the Arab Muslim character in the American Entertainment Industry.

So, the importance of examining this particular topic is to provide an academic research aiming to document the American Entertainment Industry deliberate distortion of Arab Muslims. Moreover, the present work aims to address all classes of audience who tend to search in Discourse Analysis and Media and Communication Studies.

### **Research Questions**

This study contributes to the academic research by answering the following questions:

- 1- How did the events of 9/11 contribute to alter the American Entertainment Industry depiction of Arab Muslims in contemporary television shows?
- 2- To what extent *Family Guy*, *Homeland*, and *The Kingdom's* discourses contribute to misrepresenting Arab Muslims?
- 3- What were the impacts *Family Guy*, *Homeland*, and *The Kingdom* had upon Arab American Muslim community?

## **Hypotheses**

This research aims at testing the following hypotheses:

- 1- Even without the 9/11 attacks, vilification of Arab Muslims would continue to appear in the American Entertainment Industry outputs.
- 2- The American government finances and supports the production of television shows that distort the image of Arab Muslims.
- 3- The American Entertainment Industry's current discourse will lead to more extremism among some Arab Muslim radicals, who are partially responsible for the negative image of Arab Muslims in general.

## **Objectives of the Study**

The academic goals of this study are the following:

- 1- To document the American Entertainment Industry productions' biased stance on Arab Muslims. Hence, the research could be used in the future as an academic reference by students and researchers in Discourse Analysis, Media Texts' Analysis, and Media and Communication Studies.
- 2- To examine the extent to which the American Entertainment Industry's linguistic representation in *Family Guy*, *Homeland*, and *The Kingdom* threatens the American-Arab Muslim coexistence.
- 3- To reveal the unsaid about the representation of Arab Muslims in *Family Guy*, *Homeland*, and *The Kingdom*.
- 4- To detect the misuse of terminology to determine, as well as, assert preconceived assumptions and beliefs.
- 5- To determine to what extent Arab American Muslims were depicted as members of an in-group, out-group, or victims following the events of 9/11.

## **Expected Results**

This research is expected to reach the following results:

- 1- Media uses preconceived assumptions to convey certain perceptions and attitudes towards particular issues.
- 2- The Western view and the American view, in particular, of Arabs and Muslims is shifting from Orientalism thought to Neo-Orientalism incarnations.
- 3- Media adopts stereotypical terminology to form the public opinion.

## **Theoretical Framework**

This study is grounded in the conceptual framework of Discourse Analysis and Media and Communication Studies. Taken together, the analyst can conduct efficient Media's both, spoken and written, texts analysis.

The field of Discourse Analysis was first introduced by Zellig Harris in 1952. Since then, the field continued to develop and other disciplines emerged as a consequence of Discourse Analysis' instructions. Critical Discourse Analysis stands out to be one example of Discourse Analysis' applications. Theorists like Norman Fairclough, 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 deconstructing dominant discourse associated with power, ideology and social practice.

Media and Communication Studies, on the other hand, attempt to describe and discuss different Media contents. Theorists in the field, such as Harold Lasswell, Marshall McLuhan, Max McCombs and Stuart Hall tended to critically analyse the ways in which media reflects, represents, and influences the public and the whole world as well.

In conducting this research, I will examine several theories in Discourse Analysis and Media and Communication Studies. The aim is to examine various Media texts adopting Linguistic approaches.

## Literature Review

The issue of the representation of Arab Muslims in the American Media, and specifically in the American Entertainment Industry, is not new. It has increasingly become a significant subject for Media and Communication Studies researchers. Both, Western and Arab Muslim scholars have interests to examine this issue from different perspective.

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. Many Orientalism's critical perspectives have been devoted along the last few decades to clarify the Western thought of Arabs and Muslims. Said, E.W. (1981). *Covering Islam.*, is one that describes the image of Islam and Muslims in the West and in the United States in particular. Said explains media influence on people's perception and attitude towards the Arab Muslim world.

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. He dedicated his career 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 productions.

In his award-winning book Shaheen, J. (2001, 2009). *Reel Bad Arabs: How Hollywood Vilifies a People.*, Shaheen reviewed more than 900 films, from the earliest days of Hollywood to contemporary biggest blockbusters. In this significant book, Shaheen's focus was to trace back the roots of cultural prejudices and stereotypes that picture 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 productions.

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) asserted 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.

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

Alike, Khatib, L. (2006). *Filming the modern middle east: Politics in the Cinemas of Hollywood and the Arab World.*, is another book that examines the view of modern Middle East by both, contemporary American cinema and the Arab Cinema itself. Khatib's book 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, from the Arab-Israeli conflict, through the Gulf War, to Islamic fundamentalism.

Last but not least, Alsultany, E. (2012). *Arabs and Muslims in the Media: Race and representation After 9/11.*, is a lucid and persuasive work which draws on a rich understanding of the representation of Arabs and Muslims in Post-9/11 American Media. Alsultany's book provide a clear review of what has changes in the Arab Muslims portrayal, and what has not, in the last ten years, focusing on cultural and political issues.

Indeed, what has been noticed about the previously mentioned works is that they restricted their writings to historical, cultural, and political themes. In other words, the linguistic perspective to media texts' analysis was missed. Mainly, a little exception was made by Shaheen (2001, 2009) through his analyses of some selected scenes from different movies. But again, he restricted his analysis on the fields of culture and politics and no linguistic description was provided.

Therefore, the research at hand attempts to break down from the former works in the following points:

- 1- I have selected three diverse television shows, namely *Family Guy* as an animated sitcom, *Homeland* as a serial drama, and *The Kingdom* as a Hollywood movie. Thus, the focus will not be only on Hollywood productions.
- 2- The present work will, linguistically, analyse the discourse of the selected case studies, as well as, measure the extent to which this discourse has a social significance.
- 3- In addition to Discourse Analysis and Pragmatics, Critical Discourse Analysis and Semiotic Analysis, the research will focus also on deconstructing discourse adopting Inductive/Deductive reasoning.

## **Methodology**

In this selected case studies qualitative research paper, a variety of content analysis methods will be applied. These analytical methods are based on the instructions of Discourse Analysis, Critical Discourse Analysis and Semiotic Analysis. The objective is to reach an effective and evident analysis. Thus, content analysis is seen the most appropriate methodology for this research.

As far as the organisation of my work is concerned, this research is divided into three chapters. The first chapter will focus on the theoretical framework adopted in the analysis of media texts. It will provide the reader with the linguistic tools, as well as, the elements of media content analysis that will be applied in the analysis of the selected case studies. The second chapter will be devoted to discuss the American Entertainment Industry's historical and cultural stance on Arab Muslims. It will provide the reader with an overview, as well as, with an inclusive background of the representation of Arab Muslims in the American TV screens. Finally, the analysis of *Family Guy*, *Homeland*, and *The Kingdom* will be the central concern of the third chapter. At this stage, there will be a selection of several scenes from each of the chosen case studies. Then, each selected scene will be analysed, taking into account its linguistic and cultural reference. Eventually, there will be a review of each scene's further implications and, importantly, revealing the unsaid of the three case studies. The chapter will end up by confirming or refuting my claimed hypotheses.

## **Tools of Analysis**

In the following section, some of the developed analytical tools provided by Jeffries (2009, p.15) will be used. I believe that these tools will add much efficiency to my analysis. Indeed, each individual tool has its focus, but the common goal is to answer the question of what any text is 'doing' as Jeffries (2009) claimed when he established the following ten tools

- 1- Naming and Describing
- 2- Representing Actions/ Events/ States
- 3- Equating and contrasting
- 4- Exemplifying and Enumerating
- 5- Prioritizing
- 6- Assuming and Implying
- 7- Negating
- 8- Hypothesizing
- 9- Representing the Speech and Thoughts of Other Participants
- 10- Representing Time, Space, and Society

Indeed, what one ‘sees’ in a text, what one regards as worth describing, and what one chooses to emphasize in a description, are all dependant on how one interprets a text (Fairclough, 2001, p.22). Therefore, the focal aim is to deconstruct each word and text structure to detect discourse’s interpretations.

Perhaps it would better to conclude the general introduction by elucidating what this research will not be. This study will not claim to be an exhaustive study of the representation of Arab Muslims in the American Entertainment Industry, nor it will purport to be a complete examination of the American perception and attitudes towards Islam and Arab Muslims. There is, of course, a lot to be said in this particular topic. My hope is that this dissertation will kindle further dialogues, stimulate critical thinking and motivate other researchers to undertake this huge project in order to conduct a thorough understanding of the issue of media representation of Islam and Arab Muslims.

# Chapter One

## **Chapter One: Approaches to Television Texts' Analysis**

One of the major recent developments in Discourse Analysis and Media Studies is the increasing attention being paid to how television texts are constructed to serve intended meanings. These texts are both, explicitly and implicitly, structured to form certain messages and beliefs among the audience. Therefore, analysing how these texts function require, initially, the analysis of their linguistic structure, furthermore, examine the language beyond the level of sentences and signs.

As a matter of fact, various linguistic approaches were introduced to account for the analysis and the deconstruction of television discourse, and provide a thorough understanding of its further implications.

This chapter explores three selected linguistic approaches to television texts' analysis namely, Discourse Analysis and Pragmatics, Critical Discourse Analysis and Semiotic Analysis. The aim is to afford a rich, solid and academic media content analysis.

### **1. Discourse Analysis and Pragmatics**

Pre to 1950s, Linguistics was largely concerned with the analysis of single sentences. The shift occurred in 1952 when Zellig Harris published a paper with the title 'Discourse Analysis' which later grew out of work in different disciplines including Linguistics, Semiotics, Psychology, Anthropology and Sociology.

Harris was interested in the connectedness of sentences, spoken and written. Substantially, he aimed to examine language beyond the level of the sentence, yet, examine the relationship between linguistic and non-linguistic behaviour.

Harris's view of Discourse Analysis is quite different from modern linguistic view as Vishnu & Mahesh (2010, p.2) claim

He viewed discourse analysis procedurally as a formal methodology, derived from structural methods of linguistic analysis: such a methodology could break a text down into relationships (such as equivalence, substitution) among its lower-level constituents. Structural was so central to Harris's view of discourse that he also argued that what opposes discourse to a random sequence of sentences is precisely the fact that it has structure: a pattern by which segments of the discourse occur (and recur) relative to each other.

Thus, Harris's view is motivated by the belief that the language we study occur in a connected discourse and not in a stray words or sentences.

In point of fact, modern linguists' concern is to examine the way language is used rather than examining what its components are. This is what distinguishes their view of Discourse Analysis from Harris's view.

Traditionally, the term Discourse Analysis has been used to refer to the analysis of language beyond and above the level of sentences, yet, to indicate the analysis of language in its context of use. Arguably, it signifies a fuzzy field of research for linguists who aim to link it to its accurate signification. Widdowson (2004, p.1) asserts

Although discourse analysis has been a busy field of activity for many years, there is a good deal of uncertainty about what it actually is. The general accepted view is that it has something to do with looking at language 'above' or 'beyond' the sentence, but this is hardly an exact formulation. Even when the term discourse analysis is used as a book title, as it is in a key work by Michael Stubbs, it is not always clear just what the term is intended to signify.

For at least ten years now, 'discourse' has been a fashionable term. In scientific texts and debates, it is used indiscriminately, often without being defined. The concept has become vague, either meaning almost nothing, or being used with more precise, but rather different, meaning in different contexts (Jorgensen & Phillips, 2002, p.1).

Paradoxically enough, some linguists disagreed about the nature of discourse which is sought to be analysed. Some approached it as a must be spoken, other as written.

On the one hand, discourse is a continuous stretch of especially spoken language larger than a sentence, often constituting a coherent unit such as sermon, argument, joke or narrative and quote (Crystal, 1992, p.25). On the other hand, discourse can be used to refer to any continuous stretch of language use larger than a sentence, it can also be, and often is, used in relation to written language (Bloomer et al. 2005, p.20).

To decrease the gap between the two views, Brown & Yule (1983, p.1) state

We have adopted a compromise position which suggests that discourse analysis on the one hand includes the study of linguistic forms and the regularities of their distribution and, on the other hand, involves a consideration of the general principles of interpretation by which people normally make sense of what they hear and read.

Interestingly enough, Widdowson (2004, p.3) criticizes, also, the well familiar definition of discourse analysis that discourse is the study of language patterns above the sentence and states.

If discourse analysis is defined as the study of language patterns above the sentence, this would seem to imply that discourse is sentence writ large: quantitatively different but qualitatively the same phenomenon. It would follow, too, of course, that you cannot have discourse below the sentence.

Subsequently, a recent use of the term Discourse Analysis in modern linguistics is Discourse Studies. The term indicates both, the analysis of language in its contexts of use, and the analysis of language above the level of the sentence.

It is assumed that the term Discourse Studies is more appropriate to approach the field of discourse analysis. Van Dijk, (2001, p.98) suggests

The more recent term Discourse Studies is perhaps more appropriate than the older term, Discourse Analysis, because it gets away from the misconception that the field is only concerned with analysis (that it is just a method), while it is also concerned with theory and application (and it comprises a host of methods).

In addition to the structural views of Discourse Analysis, the British linguist M.A.K. Halliday suggests a functional approach. Here discourse is examined as a social phenomenon rather than a purely linguistic one. Halliday's approach aims to analyse the functions of language and the way language is used. In other words, what we do with language when we use it. The central focus of the present work will be on the structural approach to discourse analysis, rather than the functional one.

For him, discourse is defined as fully contextualised social action and interaction. It refers to the social practices in and through which textual meanings are made (Halliday, 1978, p.62). He often refers to discourse analysis as 'text linguistics', whereby he insists on the importance of grammar when doing discourse analysis. Halliday (1978 p.113) says

The current preoccupation is with discourse analysis, or 'text linguistics' and it is sometimes assumed that this can be carried on without grammar- or even that it is somehow an alternative to grammar. But this is an illusion. A discourse analysis that is not based on grammar is not an analysis at all, but simply a running commentary on a text.

Broadly speaking, all definitions of discourse analysis fall into three main categories, anything beyond the sentence, language use and a broader range of social practice that includes non-linguistic and non-specific instances of language (Schiffrin et al. 2001, p.1). Here, then, Discourse Analysis, I suggest, is the study of different types of texts in their contexts of use.

Parallel to Discourse Analysis, Pragmatics has been given much attention in the process of deconstructing texts and uncovers speeches' intended meanings.

It has to do with the study of the circulation of meaning in its context of use, as intended by the speaker or writer, and interpreted by the listener or reader. More precisely, it focuses on what people mean by what they say, rather than what words mean by themselves. Yet, it deals with various aspects of non-literal meaning, aspects of meaning which are not taken into account by the code/conduit model of communication. Flowerdew (2013, p.79)

Pragmatics main purpose is to uncover the unsaid in a particular speech and a particular context. Pragmaticians, therefore, seek to explain 'meaning in context': what happens to language when it is deployed in real interactions between people (Simpson, 1993, p.111). Hence, Yule (1996, p.3) claims

This approach (Pragmatics) also necessarily explores how listeners can make inferences about what is said in order to arrive at an interpretation of the speaker's intended meaning. This type of study explores how a great deal of what is said is recognized as part of what is communicated. We might say that it is the investigation of invisible meaning. Pragmatics is the study of how more gets communicated than is said.

Thus, Pragmatics is appealing because it's about how people make sense of each other linguistically, but it can be a frustrating area of study because it requires us to make sense of people and what they have in mind (Yule, 1996, p.4).

Therefore, Pragmatics and Discourse analysis have much in common: they both study context, text and function (Cutting, 2002, p.2).

### *1.1 Text, Discourse and Context*

On the basis of conducting Discourse Analysis, three linguistic components should be taken into consideration, text, discourse and context.

Texts are the actual realisation of language. It is texts that give any language its form and structure as well. In other words, language loses its value of communication without texts, either in their spoken or written forms. A text is distinct from a sentence which is an abstract unit of linguistic analysis. We identify a piece of language as a text as soon as we recognize that it has been produced for a communicative purpose (Widdowson, 2007, p.4).

Traditional Discourse Analysis examined texts as, either spoken or written. Spoken texts are produced, often in conversation, to serve a particular purpose in a particular time. Of course, this type of texts can be recorded, but their interpretation is always linked to the situation they were produced in. Written texts, on the other hand, are interpreted as separate from the situation they were produced in as they are distant from their producers and their contexts of use. Hence, the mediation in written texts is displaced and delayed. Yet, the interpretation is open for negotiation.

Interestingly enough, Widdowson (1995, p.12) points out that a text can in fact be smaller than a sentence. He observes for instance that the legend 'LADIES' on the door of a public lavatory is a text, as is the letter 'P' which is used to indicate a space for parking cars. For him, a single word or letter cannot have 'structure above the sentence'.

So, Widdowson asks the question of what makes these examples texts. The answer, according to him, is that in the context he is concerned with, each of them is intended to convey a complete message. Their interpretation, therefore, relies in real-world knowledge that is not contained in the text itself.

A text, for him, is any piece of language that has a communicative purpose. From this standpoint, a better definition of 'discourse' than 'language above the sentence' might be 'language in use': language used to do something and mean something, language produced and interpreted in a real-world context (See Widdowson, 1995).

Modern Discourse Analysis examines texts in their multimodal form. In speech, people do not only communicate with linguistic texts, but they include pauses, varying stress, tones of voice and so on. These components are known as Paralanguage. Written texts, on the other hand, are accompanied by and related to other modes of communication such as charts, pictures, diagrams and so on. Thus, the recent field becomes known as Multimodal Discourse.

Flowerdew (2013, pp.2-3) claims

Discourse analysis may focus on any sort of text, written or spoken. The term "text", in discourse analysis, refers to any stretch of spoken or written language. In written text, discourse analysis may consider texts as diverse as news reports, textbooks, personal letters, e-mails and so on. In spoken discourse, it may focus on casual conversations, professional meetings, classroom lessons, among many others. While discourse analysis has traditionally focused on written and spoken text, in recent years it has started to extend its field of activity to consider multimodal discourse, where written and/or spoken text is combined with visual or aural dimensions, such as television programmes, movies, websites, museum exhibits and advertisements of various kinds.

The second linguistic component which should be considered in doing Discourse Analysis is the notion of discourse.

Discourse is a matter of saying something in order to do something, of producing a linguistic expression to achieve some kind of social action (Labov, 1969, pp. 54-55). Discourse analysts, use the terms 'Discourse' and 'Text', more or less, interchangeably. Some refer to them as two faces of the same coin, as distinct from those who refer to spoken 'Discourse' and written 'Text'. The term discourse refers both to what a text producer meant by a text and what a text means to the receiver (Widdowson, 2007, p.7).

Briefly, a text is the linguistic object, whereas discourse is the process of interaction and interpretation that produces meaning from language (Widdowson, 1995, p.16). He, Widdowson (1995) believes that, in speech, discourse comes first and produces a text and in writing, text comes first, and readers produce discourse from it.

Overall, Widdowson (2007, p.4) asserts

So for me, text and discourse are distinct, but interdependent, phenomena. Discourse is the message, what the first person text producer, P1 for short, intended to mean and the text is its conveyance, the linguistic means used by P1 to get the message across to P2. P2 then interprets the text as discourse by keying it into some context or other. In this view, it makes no sense to ask what a text means, but only what P1 means by the text, or what the text means to the P2. And the context that P2 invokes in interpretation may well be different in certain respects from the context presupposed by P1 in composing the text. The discourse derived from a text by interpretation only partially corresponds with the discourse that P1 intended to textualize.

The realisation of text as discourse, to make it real as discourse, it is necessary to link the code to its context of use. Knowing what P1 is referring to, referring the language to some text-external context or state of affairs, ratifying the assumptions about shared values, adopting the role that P1 has assigned, are all required to realise the signification of the text and to make it real as discourse as Widdowson (2007, p.5) has suggested.

Last but not least, the notion of context is crucial in the process of Discourse Analysis. Another commonly used term for context is 'situation'.

When participants engage in sharing discourse, they do so within a situation. This situation and other surrounding circumstances are known as the context and it is this context that determines the meaning of discourse. Without it, Discourse Analysis would lack visibility.

The term context was derived from Malinowski's idea of the 'context of situation' or what he referred to as the general conditions under which a language is spoken or used. Malinowski (1949, p.2) thought situation and expression as inseparable. Later, Discourse Analysis retains this concept and, in fact, makes it one of its central pillars.

The discourse analyst has to take into account the context in which a piece of discourse appears. Context can be described as the environment of circumstances in which language is used (Yule, 1982, p.6).

Context can be either verbal or social. Verbal context refers to a text or speech surrounding an expression; it can be a word, sentence or speech act. Social context, on the other hand, refers to the social identity being interpreted or represented in a text by language users. Van Dijk (1977, pp.191-192) clarifies

A context is not just one possible world-state, but at least a sequence of worldstates. Moreover, these situations do not remain identical in time, but change, hence, a context is a course of events. It is defined by the period of time and place where the common activities of speaker and hearer are realized, and which satisfy the properties of "here" and "now" logically, physically, and cognitively.

Discourse Analysis views language and context holistically. Yet, the study of language must take context into account, because language is always in context, and no act of communication can be accomplished without linguistic, paralinguistic and social factors. Cook (1992, p.11) confirms

Discourse analysis is on language, it is not concerned with language alone. It also examines the context of communication: who is communicating with whom and why; in what kind of social and situation; through what medium; how different types and acts of communication evolved, and their relationship to each other.

First language producer does not only rely on situational context to construct a discourse which, in turn, will be deconstructed by language receiver.

Cook (1989, p.9) adds

When we receive a linguistic message, we pay attention to many other factors apart from the language itself. If we are face to face with the person sending the message, then we notice what they are doing with their face, eyes and body while speaking. In a spoken message, we notice the quality of the voice as well. These are called paralinguistic features.

Therefore, the immediate situation is an act of communication requires the receiver of discourse to consider also other factors apart from the discourse itself. Hence, his interpretation is activated not only by language, but by other features too.

Cook (1989, p.11) continues

We are also influenced by the situation in which we receive messages, by our cultural and social relationship with the participants, by what we know and what we assume the sender knows. These factors take us beyond the study of language, in a narrow sense, and force us to look at other areas of inquiry- the mind, the body, society, the physical world, in fact, at everything. There are good arguments, for limiting a field of study to make it manageable; but it is also true to say that the answer to the question of what gives discourse its unity may be impossible to give without considering the world at large: the context.

The receiver of discourse achieves the pragmatic meaning by relying the text to the schematic knowledge of the world. Schema is what allows the receiver to comprehend and relate to a text. Context itself is a schematic construct... the achievement of pragmatic meaning is a matter of matching up the linguistic elements of the code with the schematic elements of the context (Widdowson, 2000, p.126).

Also, the mind stimulated by key words or phrases, in the text, or by content, activates a knowledge schema, and uses it to make sense of the schema (Cook, 1989, p.69). Context, however, can be thought of as a subset of the hearer's assumptions about the world and furthermore, it is these assumptions rather than the actual state of the world that affect the interpretation of an utterance (Sperber & Wilson, 1995, p.15).

Likewise, the Functionalist approach to Discourse Analysis views context as the total environment in which a text unfolds. The definition is part of a view of language as social semiotic, in which context always includes and is in a dialectic relationship with text.

For this view, too, the notion of context is a relational one. Either referring to its linguistic, situational, interactional, as well as, cultural or intertextual features, it is shaped by people in dialogue with one another in a variety of roles and statuses. Using language indicates, then, engaging individual and social experiences to reflect or construe the social reality called context.

Halliday (1978, p.80) believes that every communicative act i.e. text of some kind, takes place in a situational or cultural context. Context of situation, with its three components field, tenor and mode, refers to the eco-system that participants live in, and to the eco-social where they refer not only to society, but to nature too. Context of culture, on the other hand, has to do with the interpersonal experience of human being and life.

Accordingly, Hymes (1972, p.16) identifies 16 features of situation i.e. context. For him, the role of context is understood only when considering the situations in which certain utterances might or might not be appropriate. For the contextual feature 'participants' as he exemplifies, an expression like 'Sit down!' is likely to be interpreted as appropriate when spoken by a parent to a child. When addressed to a superior, however, it would likely to be interpreted as rude. The important variable, therefore, in this example, is the participants, whether one of them is a child or a superior as he suggests.

Briefly, language and context are two faces of the same coin. The production of language is not only related to the situational context, but to various other factors. But still, context is what gives validity to the meaning of discourse, because it gathers all aspects of the circumstance of actual language use which are taken as relevant to meaning (Widdowson, 2000, p. 133).

Now, when analysing the context of a text or utterance, the following factors should be taken into consideration one by one. Identity of speaker/writer, identity of hearer/reader, time and place of utterance, genre (type of discourse), channel of discourse (spoken or written), code (standard or dialect), previous discourse (what has been said or written previously) and the background knowledge which is referred to as knowledge of the world.

Context is crucial in eliminating both, text's lexical and structural ambiguity. It indicates referents and detects conversational implicature; the term is used to account for what a hearer can imply, suggest or mean as distinct from what the speaker literally says. Moreover, it assigns text's appropriacy, truth, word meaning, as well, reference and intention.

### *1.2 Text's intention and interpretation*

When we receive a linguistic message, we usually consider not only the meaning of words themselves, but we pay attention also to what the creator of that message intended to convey.

In simple and straightforward forms of texts, such as public notices and labels, the intention is made explicit, mostly, they serve as instructions or prohibitions and they are meant to be acted upon. However, not all texts are simple in form and straightforward in function, their intention, therefore, is made implicit.

Creators of texts, actually, have choices in selecting text's forms, content, language and certain views to shape readers, listeners or viewers perception of the world and, therefore, to relate their interpretation with the text's deliberate or non-deliberate intention.

Interrogating texts' real intention is a matter of considering different texts' internal and external linguistic components. Some of which are context, presuppositions, cohesion, speech events, conversational interaction, schematic inferences as well as, coherence and frames of reference.

The following section shall discuss two linguistic components in interpreting a text and uncovering its intention, coherence and frames of reference.

The term coherence in Discourse Analysis, the so-called 'relevance' in Pragmatics, refers not only to what exists in the language, but also to how people make sense of what they hear and read. In interpreting a text, it allows them to establish a link between text's meaning and their experience of the world. Indeed, our ability to make sense of what we read is probably only a small part of that general ability we have to make sense of what we perceive or experience in the world (Yule, 1985, p.106).

Apart from the connections between words, coherence provides the analyst to establish connectedness between texts which make sense and those which do not. Usually, interpreters try to make the text fits some situations or experiences which would conciliate all the details. In doing so, all disparate elements can be in a single coherent interpretation and this can, in fact, be done by creating meaningful connections which are not actually expressed by the words and sentences. For example:

A: Could you give me a lift home?

B: Sorry, I'm visiting my sister.

As it is seen, there is no grammatical or lexical link between A's question and B's reply, but the exchange has coherence, because both A and B know that B's sister lives in the opposite direction to A's home (Richards, 1992, p.61).

Therefore, how far you can make coherent sense of a text depends, then, on how far you can relate it to a frame of reference (Widdowson, 2007, p.50).

It ought to go without saying that people can experience the world before seeing it, this happens through reading, listening, watching and so on. Importantly, people can also imagine things before experiencing them.

These preconceptions are crucial to determine the whole process of perception. However, language sometimes lacks totality in meaning expression. Here, receivers need the so-called 'frame of reference' to assign text's meaning.

Frame of reference is a word, phrase, sentence, or any piece of language embedded in a text which activates readers/listeners knowledge of the world and directs them to expect what is to come next. What happens in text interpretation is that the language triggers off the recall of some familiar state of affairs, some schema or other, and this sets up an expectation of what is to follow (Widdowson, 2007, p.28).

Texts that are constructed with combined words have more than one semantic meaning. Frames of reference, then, are what determine texts' accurate interpretation.

### *1.3 Speech Act Theory*

In verbal communication, people do not only produce utterances containing grammatical structures and words, they include certain acts to demonstrate their intentions. These acts are known as Speech Acts.

In Linguistics, speech acts refer to those actions performed via utterances. They are not isolated moves in communication: they appear in more global units of communication, defined as conversations or discourses (Vanderveken, 1994, p.53).

A speech act can contain only one word such as 'Sorry!' which is used to perform an apology, or it can be a sentence such as 'I'm sorry I forgot the task'. Speech acts are part of real-life interaction, and this requires not only knowledge of the language, but also the appropriate use of that language with a given culture.

Speech acts are commonly represented in orders, commands, promises, apologies, request and many other labels. The use of speech act covers actions such as requesting, commanding, questioning and informing (Yule, 1985, p.100).

Searle (1971, p.39) suggests three components to see how things are done with words and utterances. When communicating, speakers usually tend to achieve certain goals such as discussing topics, negotiating, consulting or more simply exchange greetings and talk for its own sake.

In doing so, speakers perform their locutionary acts which are the basics of any utterance, represented on a meaningful linguistics expression. The purpose of this utterance as it is functioned might serve a statement, explanation, offer or any other communicative purpose is called the illocutionary force. Now, the intention behind the creation of this utterance with function is to have an effect, and this is referred to as the perlocutionay effect of an utterance.

An utterance has not only a locutionary meaning i.e. the referential meaning, but also an illocutionary meaning i.e. the force behind the utterance, and a perlocutionary effect i.e. the effect that is generated in the hearer of an utterance (Austin, 1962, p.27).

Structure is decisive in distinguishing between direct and indirect speech acts. Yule (1985, p.101) writes

When a form such as 'Did he ...?', 'Are they ...?' Or 'Can you ...?' is used to ask a question, it is described as a direct speech act. For example, when a speaker doesn't know something and asks the hearer to inform him, he will typically produce a direct speech act of the following type: 'Can you ride a bicycle?' Now compare this utterance with 'Can you pass the salt?'. In this second example, you would not usually understand the utterance as a question about ability to do something. In fact, you would not treat this as a question at all. You would treat it as a request and perform the action requested. Yet, this request has been presented in the syntactic form usually associated with a question. Such as example is described as an indirect speech act.

Hence, direct speech act appears when there is a direct relationship between structure and function. The absence of structure and function relationship, then, indicated an indirect speech act.

Interestingly enough, the notion of Felicity Conditions is crucial for the understanding of speech acts. Felicity conditions are given when a speech act is appropriate in a given situation. So, when a marriage registrar says 'I now pronounce you man and wife', there is felicity in the act due to the authority of the speaker. Whereas, 'Stop talking!' said by a student to his teacher lacks felicity because status is not respected.

### 1.4 The Co-operative Principle

The philosopher Paul Grice has proposed that when people engage in a conversation, they cooperate with each other to exchange meaning. Grice referred to this cooperation as The Co-operative Principle.

In order to bring meaning across properly, coordination is regulated by four Maxims of conversation namely, the maxims of quality, quantity, relation and manner.

Quality maxim refers basically to telling the truth and being accurate. The next maxim is quantity which means that messages should be economic as possible. In other words, giving maximum information with minimum effort. The third maxim is concerned with relevance. It says that participants should be relevant and act accordingly. The last maxim is the manner maxim, which means that participants should be clear and avoid obscurity without confusing their conversation partners.

A good example of the principle and maxims would be in the following exchange:

A: Who is your supervisor?

B: Dr. Neddar.

In this short conversation, B has clearly told the truth (quality), has provided no more and no less information than was requires (quantity), has answered A's request for information (relation) and has done so in a clear and brief manner (manner).

The maxim of quality has given attention to identify the interpretation of texts in a particular conversation. It is crucial, as far as, it indicates the first party's intention right from the beginning of his speech. In this context, Yule (1985, p.110) writes

Some awareness of the importance of the Quality maxim seems to lie behind the way we begin some conversational contributions with expressions like 'As far as I know', 'Now', 'Correct me if I'm wrong' and 'I'm not absolutely sure but...', and we often take care to indicate that what we report is something we 'think' and 'feel' (not know), 'is possible' or 'likely' (not certain), 'may' or 'could' (not must) happen. Hence the difference between saying 'John is ill' and 'I think it's possible that John may be ill'; in the first version we will be assumed to have good evidence for the statement.

As a matter of fact, the notion of Conversational Implicature is totally related to the Co-operative Principle as it refers to conveying more than what is said on the part of the second party, therefore, it indicates cooperation in interaction, at the same time, it is considered as a violation to one of the maxims.

The maxim of relation, for instance, is violated in the following exchange:

A: Can you come to my birthday party tonight?

B: I have an exam tomorrow.

Here, A has asked a question and an 'yes' or 'no' answer is expected. But since B has violated the maxim, then, his answer is interpreted as irrelevant to A's question. However, A can use this same maxim to work out the implicature that B cannot come to the party. What A has done here in fact, is establishing an Inference. In other words, he created a connection between what is said and what must be meant.

It is important to note that it is speakers who communicate meaning via implicatures and it is listeners who recognise those communicated meaning via inference. The inferences selected are those which will preserve the assumption of cooperation (Yule, 1996, p.40).

## 2. Critical Discourse Analysis

The study of discourse is not merely concerned with its linguistic dimension, but it examines also other areas and fields of inquiry such as Media Studies, Business, and Public Health.

The association of discourse with its socio-political scope is the concern of Critical Discourse Analysis. Those who follow CDA are particularly concerned with (and concerned about the use (and abuse) of language for the exercise of socio-political power (Widdowson, 2007, p.70).

The field emerged in the 1970s as a consequence of works in the field of Critical Linguistics led by Roger Fowler.

Parallel to linguistic theory, the approach draws from social theory and contributions from theorists like Karl Marx, Gramsci, Habermas, Deleuz, Bourdieu, Michel Foucault and others, in order to examine ideologies and power relations involved in discourse.

Van Dijk (2001, p.352) defines Critical Discourse Analysis as follows

Critical Discourse Analysis (CDA) is a type of discourse analytical research that primarily studies the way social power abuse, dominance, and inequality are enacted, reproduced, and resisted by text and talk in the social and political context. With such dissident research, critical discourse analysts take explicit position, and thus wants to understand, expose, and ultimately resist social inequality.

Critical Discourse Analysis is an interdisciplinary approach to the study of discourse, drawing on language as a form of social practice. Theorists like Norman Fairclough, Ruth Wodak and Teun Van Dijk, who had a remarkable contribution in this field of study, generally assume that social practice and linguistic practice constitute one another as they both aim to investigate how societal power relations are established and reinforced through language use.

Chouliaraki & Fairclough (1999, p.16) say

We see CDA as bringing a variety of theories into dialogues, especially social theories on the one hand and linguistic theories on the other, so that its theory is a shifting synthesis of other theories, though what itself theorises in particular is the mediation between the social and the linguistic dimension.

Briefly, Critical Discourse Analysis does not limit its analysis to specific structures of texts, but systematically relates these texts to the structures of sociopolitical contexts.

Thus CDA is applied to activate people's critical reading and listening and withstand being manipulated by what is said or written. Cook (2003, p.65) claims

'What's done is done' says the confident Lady Macbeth after the play's opening scene; 'What's done cannot be undone' is her remorseful lament at the end. The literal meaning is the same, but the effect is very different. It is in precise analysis of such detail that a real contribution can be made to people's capacity to read and listen critically, and to resist being manipulated by what is said. The analysis of such language and its effects is known as critical linguistics, or, when placed in a larger social context and seen as part of a process of social change, as Critical Discourse Analysis (CDA).

Much attention has been given to the nature of Critical Discourse Analysis at whether it is an approach, a theory or a method. For instance, the title of Wodak and Meyer's (2001) edited collection, *Methods of Critical Discourse Analysis*, emphasizes the method dimension. Fowler (1996, p.9) refers to 'the theory of critical linguistics', Fairclough (2001, p.121) sees Critical Discourse Analysis as both theory and method: 'CDA is in my view as much theory as method'.

The present work refers to Critical Discourse Analysis as an approach which draws on various theories and methods. On this, Van Dijk (2001, p.96) asserts

CDA is not a direction of research among others, like TG grammar, or systemic linguistics, not a subdiscipline of discourse analysis such as the psychology of discourse or conversation analysis. It is not a method, nor a theory that simply can be applied to social problems. CDA can be conducted in, and combined with, any approach and subdiscipline in the humanities and social sciences.

Interestingly enough, Critical Discourse Analysis views Systemic Functional Linguistics as its most preferred method. In other words, understanding Critical Discourse Analysis requires the consideration of Systemic Functional Linguistics.

A number of Critical Discourse Analysts have claimed allegiance to the method of SFL. Fowler (1996, p.12), for example, advocates a simplified model of Hallidayan grammar supplemented by concepts from Pragmatics. Fairclough (2003, p.5-6) adopts a similar approach, also mentioning the possible use of Pragmatics, Conversation Analysis and Corpus Linguistics. Wodak (2001, p.8), though not making a consistent use of the model, claims

Whether analysts with a critical approach prefer to focus on micro-linguistic features, macro linguistic features, textual, discursive or contextual features, whether their angle is primarily philosophical, sociological or historical- in most studies there is reference to Hallidayan systemic functional grammar. This indicates that an understanding of the basic claims of Halliday's grammar and his approach to linguistic analysis is essential for a proper understanding of CDA.

Renkema (2004, p.284) is one that also commended the adoption of SFL in Critical Discourse Analysis. He says

In Critical Discourse Analysis more and more attempts are being made to ground analyses and interpretations of power relations on systemic description of discourse. A promising perspective was developed by the founding father of the socio-semiotic approach ... Michael Halliday.

In Halliday's Systemic Functional Linguistics, language is seen as a source for communication and making meaning rather than as formal system, as is the case in many other forms of Linguistics. Linguistic structures in this model are viewed as interrelated choices (systems) which are available for the expression of meaning in situational contexts.

Any utterance, for Halliday, expresses meanings according to three 'macro-functions': the ideational function, which refers to language as an expression of the individual's experience of the world; the interpersonal function, which indicates how individuals relate to each other through language at the social level; and the textual function, which is related to how linguistic forms are used to relate to each other and to the situational context (See Halliday & Matthiessen, 2004).

Last but not least, the importance of Systemic Functional Linguistics in Critical Discourse Analysis has been claimed by Martin & Wodak (2003, p.8)

SFL provides critical discourse analysis with a technical language for talking about language to make it possible to look very closely at meaning, to be explicit and precise in terms that can be shared by others, and to engage in quantitative analysis where this is appropriate.

In conducting Critical Discourse Analysis, a variety of linguistic features, the so-called 'tool-kits', should be taken into consideration. Examples of these can be found in various sources.

For instance, Van Dijk (2001, p.99) suggests the followings as features of text to examine.

- . *Stress and intonation*
- . *Word order*
- . *Lexical style*
- . *Coherence*
- . *Local semantic moves such as disclaimers*
- . *Topic choice*
- . *Speech Acts*
- . *Schematic organization*
- . *Rhetorical figures*
- . *Syntactic structures*
- . *Prepositional structures*
- . *Turn takings*
- . *Repairs*
- . *Hesitation*

Fairclough (1989, p.106) presents what he calls a 'mini reference manual' in the form of a list of questions and sub-questions.

- 1- *What experiential values do words have?*
- 2- *What relational values do words have?*
- 3- *What expressive values do words have?*
- 4- *What metaphors are used?*
- 5- *What experiential value do grammatical features have?*
- 6- *What relational values do grammatical features have?*
- 7- *What expressive values do grammatical features have?*
- 8- *How are (simple) sentences linked together?*
- 9- *What interactional conventions are used?*
- 10- *What large scale structures does the text have?*

Each of these questions has a set of sub-questions. For example question 5 has the following:

- 1- *What types of process and participant predominate?*
- 2- *Is agency unclear?*
- 3- *Are processes what they seem?*
- 4- *Are nominalizations used?*
- 5- *Are sentences active or passive?*
- 6- *Are sentences positive or negative?*

As a final example, Joger (2001, p.55) has the following set of categories as part of what he refers to as a 'little toolbox for conducting analysis'.

*Word/phrase level*

- . *Classifications, including names, labels*
- . *Connotations, codewords*
- . *Metaphor*
- . *Lexical presupposition*
- . *Modality and Politeness*
- . *Register, including synthetic personalization*

*Sentence/utterance level*

- . *Deletion, omission*
  - *Through nominalization*
  - *Through agentless passive*
- . *Transitivity / agent-patient relations*
- . *Topicalization / foregrounding*
- . *Presupposition*
- . *Insinuation, inferencing*
- . *Heteroglossia*

*Text level*

- . *Genre conventions*
- . *Discursive differences*
- . *Coherence*
- . *Framing*
- . *Foregrounding / backgrounding*
- . *Textual silences*
- . *Presupposition*
- . *Extended metaphor*
- . *Auxiliary embellishments*

*General*

- . *Central vs. peripheral processing*
- . *Use of heuristics*
- . *Ideology*
- . *Reading position*
- . *Naturalization. 'Common sense'*
- . *Reproduction- resistance- hegemony*
- . *Cultural models and myths; master narratives*
- . *Intertextuality*
- . *Context; contrast effects*
- . *Communicator ethos*
- . *Vividness*
- . *Repetition*
- . *Face work*
- . *Type of argument*
- . *Interests*
- . *Agenda-setting*

What all of these lists have in common is their emphasis on texts' indicative features. However, it seems impossible to have a complete, as well as, decisive and objective text's analysis. On this, Fairclough (2003, p.14-15) admits

We should assume that no analysis of a text can tell us all there is to be said about it- there is no such thing as a complete and definitive analysis of a text... Textual analysis is also inevitably selective: in any analysis, we choose to ask certain questions about social events and texts, and not other possible questions... There is no such thing as an 'objective' analysis of a text, if by that we mean an analysis which simply describes what is 'there' in the text without being 'biased' by the 'subjectivity' of the analyst.

### *2.1 Discourse and Social Practice*

One of the prominent concerns of Critical Discourse Analysis is the examination of the relationship, as well as, the inter impacts, between discourse and society.

The notion of Discourse and Social Practice, or discourse as social practice, is used to refer to the relationship between discourse and different social activities including, for instance, television programmes, classroom teaching, medical consultations and family meetings.

The reason for centering the concept of 'social practice' is that it allows an oscillation between the perspective of social structure and the perspective of social action and agency- both necessary perspectives in social research and analysis (Chouliaraki & Fairclough, 1999, p.79).

It ought to go without saying that each social activity is accomplished through discourse. Hence, discourse tends to analyse language as social act and social use of language.

Fiske (1996, p.6) underlines

Discourse is the continuous process of making sense and of circulating it socially. Unlike a simulacrum, discourse is both a noun and a verb, it is even on move. At times it becomes visible or audible, in texts, or a speech, or a conversation. These public moments are all that the discourse analyst has to work on, but their availability does not necessarily equate with their importance: discourse continues its work silently inside our heads as we make our own sense of everyday lives. Though discourse is used privately and individually, it remains inescapably social, so those who share discourse are likely to form social and political alliances, for they will share broadly an understanding of the world and the way that their interests can best be secured within it. We use discourse, then, both to form our sense of the social world and to form the relations by which we engage in it. In the realm of social relations, discourse works through a constant series of invitations and rejections by which it attempts to include certain social formations in its process and exclude others. Discourse offers continuous but unequal opportunities for intervention, and discursive guerrillas are key troops in any political and cultural campaign.

Therefore, the social aspect is as important as the linguistic aspect in Critical Discourse Analysis. It offers a wider observation of how discourse functions within society, and how, in turn, society influences the selection of language i.e. discourse.

Critical Discourse Analysis aims 'systematically' to explore often opaque relationship of causality and determination between (a) discursive practices, event and texts, and (b) wider social and cultural structures, relations and processes (Fairclough, 1995, p.132).

Critical Discourse Analysts' approach to discourse is always to go beyond the linguistic level and explore the diverse links to discourse as primarily a linguistic phenomenon. For instance, Fairclough (1995, p.54-56) views discourse as quite related to the social dimension. He offers two definitions of discourse. In the broad sense, discourse is a particular form of language use in its social practice. In a narrow sense, discourse is seen as the language used in representing a given social practice from a particular point of view.

From this perspective, discourse is believed to constitute, reproduce and transform social identities and social relations, as well as, represent the knowledge systems of language users.

Remarkably, each Critical Discourse Analyst has set up his model and view to analyse discourse components in general, and analyse discourse in its social dimension in particular. Fairclough's model seems the most convincing among many other models.

Jorgensen & Phillips (2002, p.60) write

While Fairclough's approach consists of a set of philosophical premises, theoretical methods, methodological guidelines and specific techniques for linguistic analysis, the broader critical discourse analytical movement consists of several approaches among which there are both similarities and differences.

Critical Discourse Analysis crucial concern, for Fairclough (1992, p.23), is to examine the integral relationship, the so he calls 'dialectic relationship' between discourse, as a linguistic component, with its social embodiment.

Fairclough (1992, p.23) writes

CDA is analysis of the dialectic relationship between discourse (including language but also other forms of semiosis, e.g. body language or visual images) and other elements of social practices. Its particular concern (in my own approach) is with the radical changes that are taking place in contemporary social life, with how discourse figures within processes of change, and with shifts in the relationship between semiosis and other social elements within networks of practices. We cannot take the role of discourse in social practices for granted; it has to be established through analysis. And discourse may be more or less important and salient in one practice or set of practices than in another, and may change in importance over time.

Fairclough emphasizes the implication of Intertextuality in analysing discourse practice, which includes the analysis of text production, text distribution and text consumption. He borrows this concept from Bakhtin and Kristeva previous works.

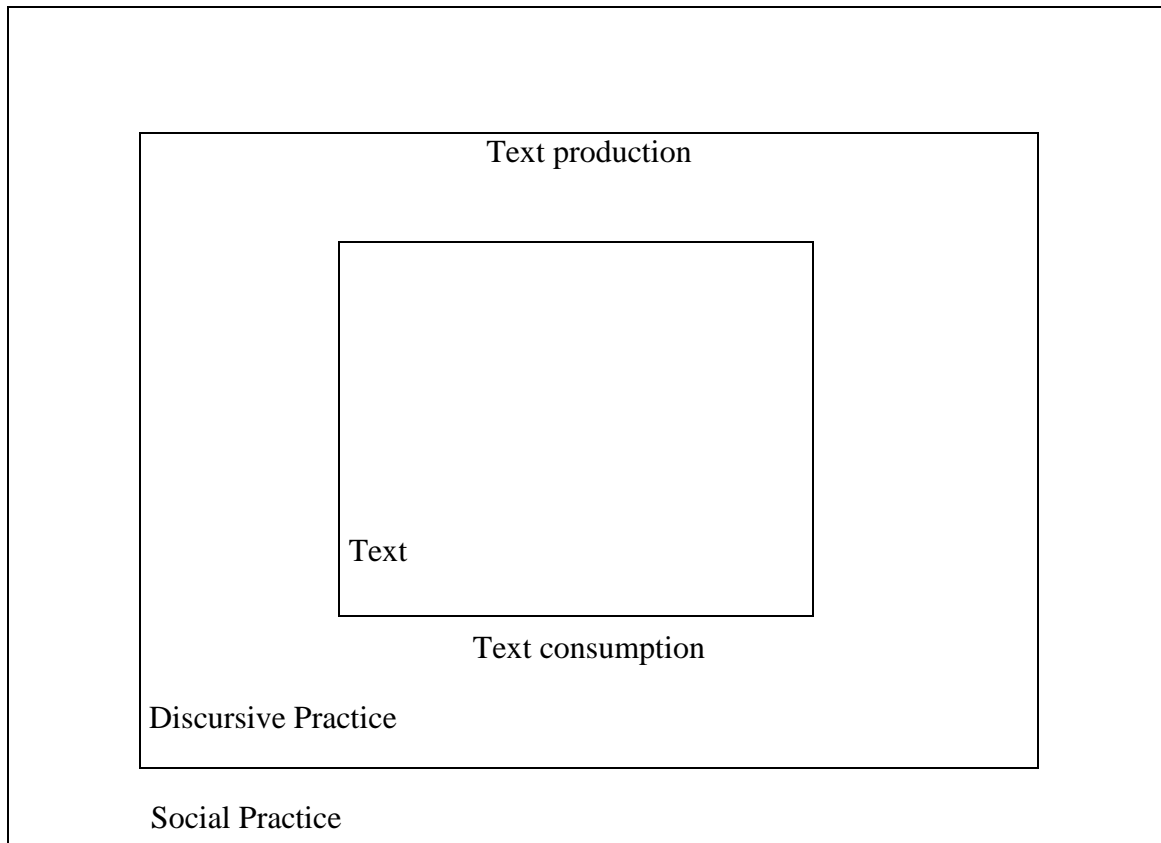
Fairclough (1992, p.75) claims

Intertextual analysis aims to show how media texts get constituted through often hybrid configurations of different genres and discourses. In this sense the analysis of discourse practice relates textual analysis to the analysis of sociocultural practise which is an analysis of the situational, institutional, social and cultural context of the text.

Over and above, when focusing his study on language use i.e. discourse, Fairclough referred to it as a communicative event consisting of three dimensions.

It is a text, which is represented in speech, writing, visual image or a combination of these. It is a discursive practice which involves the production and consumption of texts; and it is, also, a social practice, where the realisation takes place.

Fairclough (1992, p.73) introduces the following figure



*Fairclough's three-dimensional model for critical discourse analysis*

Broadly speaking, the relationship between texts and social practice, the so he referred to as 'sociocultural practice', is mediated by discursive practice. Therefore, it is only through discursive practice, whereby people use language to produce and consume texts, that texts shape and are shaped by social practice.

## 2.2 Discourse and Power

In addition to its concern with social practice, Critical Discourse Analysis is, by many linguists, described as a specific discourse analytic methodology which it concerns with the examination of the role played by language in the construction of power relationships and the reproduction of domination.

It is an approach to language analysis which concerns itself with issues of language, power and ideology and seeks to examine both the manner in which discourse is shaped by relations of power and ideology, and the manner in which discourse actively plays a role in shaping the relation (Coffin, 2001, p.99).

Fairclough (1989, p.43) classifies power / language relationship into power in discourse and power behind discourse. He underlines

Power in discourse is concerned with discourse as a place where relations of power are actually exercised and enacted; power in 'face-to-face' spoken discourse, power in 'cross-cultural' discourse where participants belong to different ethnic groupings, and the 'hidden power' of the discourse of the mass media. Power behind discourse refers to how order of discourse, as dimensions of the social orders of social institutions or societies, are themselves shaped and constituted by relations of power; the differentiation of dialects into 'standard' and 'nonstandard'; the conventions associated with a particular discourse type, the discourse is gynaecological examinations, as a sample; and constraints on access to discourses within an order of discourse.

An example of Power in discourse can be examined through the hidden relations of power involved in Mass Media discourse i.e. television, radio, newspapers, as well as, films. This type of discourse is generally expressed where participants are separated in time and place. This can be seen also in written language.

The nature of the power relation enacted in mass media discourse is often not clear and not open for immediate interpretation as well.

Unlike the 'face-to-face' discourse, which is mostly open for immediate interpretation and feedback, media discourse mediation between text and interpretation is displaced and delayed.

(Fairclough, 1989, p.49) states

In face-to-face discourse, producer design their contributions for the particular people they are interacting with- they adapt the language they use, and keep adapting throughout an encounter in the light of various sorts of 'feedback' they get from co-participants. But media discourse is designed for mass audiences, and there is no way that producers can even know who is in the audience, let alone adapt to its diverse sections. And since all discourse producers must produce with some interpreters in mind, what media producers do is address an ideal subject, be its viewer, or listener, or reader. Media discourse has built into it a subject position for an ideal subject, and actual viewers or listeners or readers have to negotiate a relationship with the ideal subject.

Power behind discourse, on the other hand, indicates the combination of the whole social order as a hidden effect of power. In other words, power behind discourse is concerned with the organisation of institutions and the effect of these various power relations on the language.

An example of power behind discourse can be seen in Fairclough's (1989, p.62) sample of 'Power and access to discourse'. In this example, he asked questions like who has access to which discourses, and who has the power to impose and enforce constraints on access? Fairclough (1989, p.63) explains

The myth of 'free speech', that anyone is 'free' to say what they like, is an amazingly powerful one, given the actuality of a plethora of constraints on access to various sorts of speech, and writing ... Religious rituals such as church services will serve to illustrate constraints on access. You can only officiate at a church service if you are a priest, which is itself a constraint on access. Furthermore, you can only get to be a priest through a rather rigorous process of selection, during the course of which you must show yourself to meet a range of 'entry conditions'- being a believer, having a vocation, having some academic ability, conforming to certain standards of honesty, sexual morality, and so on. These are further constraints on access.

### *2.3 Discourse, Common sense and Ideology*

It is believed that texts are not neutral or even representation of the way things are. Each text, explicitly or implicitly, is produced to serve a particular purpose, as well as, position readers, listeners or viewers to adopt and ratify certain beliefs and ideologies.

Hence, one of the prominent tasks Critical Discourse Analysis undertaken is to trace and discover ideological bias in texts. What somebody might mean by producing a text could be related to broader issues of ideology and social belief, and it is these issues that CDA is concerned with (Widdowson, 2007, p.70).

Common sense and ideology are two terms which are used interchangeably. What is believed to be ideology is certainly produced to serve as a common sense among audiences. Discourse, on the other hand, is what motivates ideology to become a common sense.

The view that conventions routinely drawn upon in discourse embody ideological assumptions which come to be taken as mere 'common sense', and which contribute to sustaining existing power relations (Fairclough, 1989, p.77). Therefore, what links discourse, common sense, ideology and power is the role played by common sense, as a consequence of ideology, in the service of power through discourse.

There is a need to understand language selection as serving purposeful intent. In other words, language is deliberately selected for an intended purpose. Emmitt et al. (2010, p.114) summarise the relationship between language, ideology and power as follows.

- . *Language is not neutral or value-free*
- . *Ideologies operate in every society, often competing with each other*
- . *Viewpoints can be seen as natural over time*
- . *Language creates our reality, or worldview*
- . *Language can manipulate us, without us even knowing*

An example of this can be seen in advertisement. Advertisers use certain stereotypes by positioning the audience to occupy a particular role or behaviour. For instance, they advertise a beautiful picture of an elegant man or woman with the intention to advertise the belief of what it is to be a 'real man' or 'beautiful woman'.

The effectiveness of common sense and ideology lies behind audiences' knowledge of the world. Creators of texts have choices in selecting texts' forms, content, language and certain views to shape readers, listeners or viewers perception.

Positions tend to conform to appropriate institutionalised behaviours and values, and are culturally determined or constructed. This is due to the fact that how one sees the world is so shaped by the culture and institutions within that culture and that it is very difficult to see the world in a different way, because that culture and that institution shapes so much how to see the world. In other words, the social environment will shape largely the interpretation of any text.

Widdowson (2007, p.70-71) claims

Critical discourse analysts enquire into the role played by schematic knowledge, but schemata they focus on have to do more with socio political values and beliefs, not only with ideational but also ideological representations of reality, not only with cultural constructs of how the world is, but also with political constructs of how it should be. And in their view people are not only influenced by ideology but they actually construct it in what they say, and in ways that are most likely to persuade others to comply with it.

So, this task of Critical Discourse Analysis is not restricted to linguistic and social dimensions of analysis, but exceed to mainly every aspect of human lives.

Analysing texts involves much more than attending to whatever is 'in' those texts. The point is not to get the text to lay bare its meanings (or its prejudices), but to trace some of the threads that connect that text to others (Maclure, 2003, p.43).

CDA, then, adopts the position that particular textual choices are motivated and focus attention on those which are ideologically motivated, and more particularly when the ideology acts against the interests of the deprived and the oppressed (Widdowson, 2007, p.71).

Identifying the significance of textual choice is certainly one of the tasks of critical discourse analysts. They often raise the question of the motivation behind the choice of particular expressions, and whether that choice is deliberate. The creator of the text may assume that his text appears just as a free variation and not making choice, therefore, not aware of the ideological significance is being underlined within his text.

Text receivers, on the other hand, may not also be aware of this ideological significance and its effects upon them. This, the argument runs, is why we need critical analysis: to reveal to the unwary language user the ideological influences they may be unwittingly subscribing to (Widdowson, 2007, p.72).

Interestingly enough, positioning is not determined but is dependent on how text's receivers perceive their roles as audience. In other words, they can have some control of how they see the world.

Widdowson (2007, p.75) concludes his section about Critical Discourse Analysis by clarifying the following

Clearly language is widely used, and abused, as a means of control and persuasion, and it is one of the main purposes of discourse study (perhaps indeed the primary purpose) to develop a well-grounded understanding of how this is done. But just as clearly, it makes little sense to assign ideological significance to the occurrence of lexical and grammatical features as such without regard to the co-textual relations they contract with other features.

Hence, the role of texts' receiver does not stand only on the actual delivered text but exceed to understand the hidden meaning that generally any text is composed of. What matters most is to be critical while analysing any type of text. Media owners and opinion leaders tend to, spontaneously or deliberately, convey their own analysis and perception to the public. Such analysis should be taken as one perspective of the analysis and not the must understood one. They are neither facts nor the truth as it is intended to be.

### 3. Semiotic Analysis

In addition to Discourse Analysis, Pragmatics and Critical Discourse Analysis, Semiotic Analysis stands out to be one prominent linguistic approach in the process of deconstructing television's discourse as it interrogates images and reveals hidden meanings.

This approach has been selected to analyse verbal and visual signs, as well as, to analyse symbolic messages encoded in television's outputs i.e. entertainment products. Importantly, the aim behind the selection of this approach is to examine the way in which meaning is generated in relation to signs.

The following part of the research shall discuss Semiotics as being a theory of interpretation of verbal, visual and symbolic texts. Moreover, provide the main concerns of the approach as linked to television's discourse i.e. signs, symbols and codes. Finally, this part ends up by examining the main semiotic elements to decode television's visual messages.

#### *3.1 Semiotics as a theory of interpretation*

Semiotics is one eminent discipline in the field of Linguistics. The word 'semiotics' comes from the Greek root 'seme' and 'semeitikos' which means 'an interpreter of signs'. Semiotics as a discipline refers to the analysis of signs, or the study of the functioning of sign systems. It is essentially concerned with the analysis of signs and symbols and their meaning. The analysis of signs, often, exceeds the level of language to rituals, culture, philosophy and society. In fact, it is concerned with anything that can be read as a text. The idea that sign systems are of great consequence is easy enough to grasp; yet the recognition of the need to study sign systems is very much a modern phenomenon (Cobley & Jansz, 1997, p.4).

Two famous founders of major contemporary sign theories are the American logician and philosopher Charles Sanders Peirce and the Swiss linguist Ferdinand De Saussure. Their views to how meaning is expressed through signs are different. De Saussure divided the sign into two components Signifier / Signified and suggested that the relationship between them is arbitrary. Unlike De Saussure, Peirce suggested three aspects of signs, their iconic, indexical and symbolic dimensions.

From these two points of departure, a movement was born, and semiotic analysis became crucial to visual codes analysis and interpretation. The concern of the following research is to adopt semiotic analysis as an approach to interpret television's outputs.

Meaning is often generated in different forms of texts apart from wording ordinary texts. Images and visuals are one type of text that can include meaning, conveying a complete message. Analysing such texts is characterised by the segmentation of each part alone, then relate all parts of the image into one piece and finally, forming a conclusion. Various methods of image deconstruction have been suggested by different linguists. Two samples, De Saussure's and Peirce's are suggested and implemented in this research.

De Saussure's model of image deconstruction is found in his famous book 'Course in general linguistics' published in 1913. For him, the sign system is divided into 'signifier', which is the material aspect of the sign, and 'signified', which is the mental aspect of the sign. De Saussure (1913, p.67) suggests the following diagram



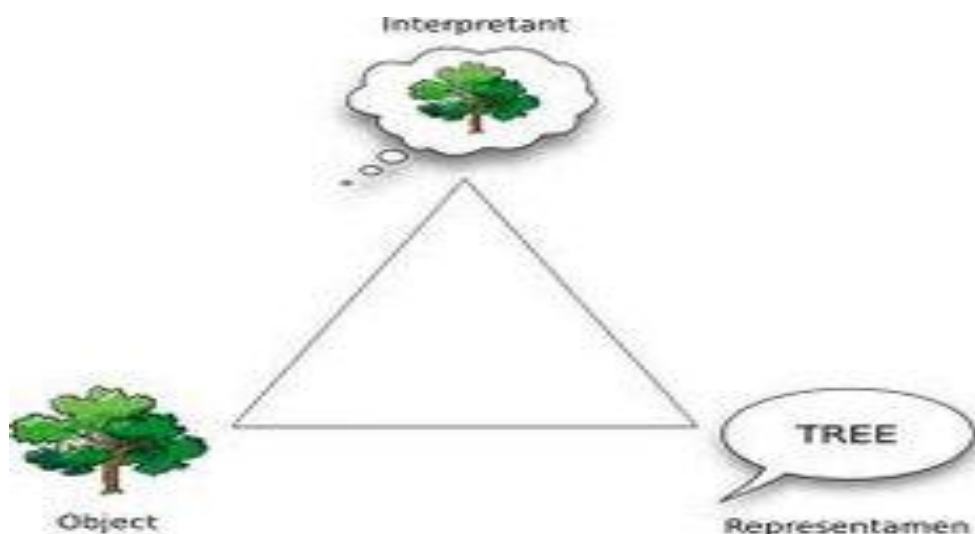
*De Saussure's Diagram of Sign/ Signifier/ Signified relationship*

According to De Saussure, 'Signifier' and 'Signified' are inseparable. Cobley & Jansz (1997, p.12-13) assert

Clearly, Saussure believes that the process of communication through language involves the transfer of the content of minds. The signs which make up the code of the circuit between the two individuals "unlock" the contents of the brain of each. It is this combination of the contents of mind with a special kind of sign code which encourages Saussure to posit a new science. Central to Saussure's understanding of the linguistic sign is the arbitrary nature of the bond between signifier and signified. The mental concept of a dog need not necessarily be engendered by the signifier which consists of the sounds /d/, /o/ and /g/. In fact, for French people the concept is provoked by the signifier "chien", while for Germans, the signifier "hund" does the same job. For English speakers, the signifier "dog" could, if enough people agreed to it, be replaced by "woofer", or even "blongo" or "glak".

This relationship between the 'Signifier' and 'Signified' has, in fact, no natural reason of why the 'Signifier' should arise the 'Signified'. This explains Saussure's notion of 'arbitrariness' between the two.

Unlike De Saussure, Charles Peirce model in Semiotic Analysis consists of three relations, or what he had termed 'Triadic' theory of signs. This theory consists of 'Representamen', the sign itself, which has a relation to an 'Object', which relation entails as 'Interpretant'. This 'Triadic' model can be exemplified in the following diagram.



*Charles Peirce's Triadic Model in Semiotics*

Briefly, 'Representamen' or 'Signifier' is the symbol and the form of the sign. 'Interpretant' or 'Signified' is the sense made by the sign, and finally, 'Object' or 'Referent' is what the sign represents. Importantly, in Peirce's 'Triadic model', the sign is not regarded as a sign, unless it is interpreted as a sign. The receiver's interpretation is given much attention in Peirce's model, as it determines the nature of the sign and its meaning.

Combining both models, the analyst can, efficiently, interpret the image's meaning and decipher the sign's obscure meaning. Still, in Semiotics, the analyst can go further and relates each sign to its historical or social context for instance. Culler (1981, p.53) confirms

Semiotic investigation is possible only when one is dealing with a mode of signification or communication. One must be able to identify effects of signification- the meaning objects and events have for participants and observers. Then one can attempt to construct models of signifying processes to account for these effects.

Interestingly enough, moving beyond signification of signs and visuals is one prominent task the analyst applying Semiotic Analysis should investigate. The method which is suggested here is rather 'making sense' of signs, as the variety of audience's interpretations requires. Examining the meaning of what is expressed, more than what is actually said or displayed, is the main focus of this research.

Interpretation in Semiotic Analysis is based, mainly, on the recognition of signs' related circumstances and situations. Signs in television, for instance, are often accompanied by words, other images, sounds, objects and gestures. Relating signs to their external and internal situation can provide the interpretation of signs' meanings and effects.

Examining signs as a form of texts is another concern of Semiotic Analysis. Texts in Semiotics are believed to be complex. It is composed of and related to various other texts, each in a specific form. It can be verbal and visual, conveying symbolic messages. Therefore, the analysis of texts in Semiotics requires the examination of sub-linked other texts, often effecting the intended meaning of the first text.

In examining the relationship between Semiotics and texts, Chandler (1999, p.47) writes

Semiotics is often employed in the analysis of texts (although it is far more than just a mode of textual analysis). Here it should perhaps be noted that a 'text' can exist in any medium and may be verbal, non verbal, or both, despite the logocentric bias of this distinction. The term text usually refers to a message which has been recorded in some way (e.g. writing, audio and video recording) so that it is physically independent of its sender or receiver. A text is an assemblage of signs (such as words, images, sounds and/or gestures) constructed (and interpreted) with reference to the conventions associated with a genre and in a particular medium of communication.

To determine the nature of texts' analysis in Semiotics, the attention should be given also to the medium. Speech and writing are unlike print and broadcasting. Each medium is characterised with some features different from the other. The case in the present research is Television as a medium. Here, texts are, often, encoded with invisible meanings. Chandler (1999, p.51) continues

In using any medium, to some extent we serve its 'purposes' as well as in serving ours. When we engage with media we both act and are acted upon, use and are used. Where a medium has a variety of functions it may be impossible to choose to use it for only one of these functions in isolation. The making of meanings with such media must involve some degree of compromise. Complete identity between any specific purpose and the functionality of a medium is likely to be rare, although the degree of match may on most occasions be accepted as adequate.

Therefore, being exposed to media messages is the same as being exposed to various compound complex texts. Visual texts' creators encode their messages to serve their intended meaning. The audience in this case, is, inevitably, exposed to text creator's beliefs, reality and own perspectives in examining different issues. Hence, the task of making meaning by the audience is hard to accomplish.

The process of interpreting visual signs and messages requires knowledge about signs themselves and their function, symbols and their extended meaning and finally, it requires knowledge about how codes are encoded and how they can be decoded.

### 3.2 Signs, Symbols and Codes

In conducting Semiotic analysis, the notions of signs, symbols and codes are the core essence in the deconstruction of texts' meaning. These three elements are often integrated within the analysis of further implications of their actual use.

In his model, Charles Peirce suggested three links and representation of the Sign. The first of these links he named it 'Iconic Signs'. Here the text producer intends to make the audience think of something else through an actual use of the sign. It is often depicted through things that have similar quality to the sign. For example, when someone sees in movie picture of guns or military aircrafts, he would unconsciously think of risk and danger.

'Indexical signs', on the other hand, are the type of signs that are commonly associated with an object or action. They are often characterised in the form of 'cause effect' or 'Stimulus response'. For instance, if someone is walking in the street and meet an injured person, he would directly think that there is an accident nearby.

The final type of signs, according to Peirce, is called 'Symbolic signs', which are different to Iconic and Indexical signs. Here, the meanings of these signs are interrelated with the previous knowledge. They can be recognised only if the person makes reference to his previous experience. Sometimes, they are recognised by common sense agreements among society. For example, the red light in a traffic light only signifies 'Stop!' because people agreed that it means 'stop'. Someone who has never seen or heard about the traffic light, he would not know about this significance and meaning.

Taking all these signs together, the receiver of visuals can analyse both, verbal and visual signs through what he sees, then, revealing the symbolic message behind them in order to have an interpretation corresponding to what is said or showed.

These types of signs are, also, crucial in determining the meaning of a visual text, especially when it is related to a speech. The audience can establish a link between what is said and what is visualised, therefore, he can easily detect any possible intended false meaning or contradictions.

However, Peirce's three types of signs are not mutually exclusive and can have other significations. Chandler (2002, p.44) writes

It is easy to slip into referring to Peirce's three forms as 'types of signs', but they are not necessarily mutually exclusive: a sign can be an icon, a symbol and an index, or any combination. A map is indexical in pointing to the locations of things, iconic in representing the directional relations and distances between landmarks, and symbolic in using conventional symbols (the significance of which must be learned).

This means that each type can have further implications apart from its actual use and meaning. In other words, they may serve as modes of use that change according to the original visual. Moreover, it is the receiver who identifies the real use and the mode of the sign according to his own knowledge, experience and the context in which he receives it. Thus, Signs cannot be classified in terms of the three modes without reference to the purposes of their users within particular contexts (Chandler, 2002, p.45).

Signs can also take different forms and different contexts of use. They can represent ideas, concepts, things, and so on. Television signs, for instance, are often represented in movies, TV shows, and especially, advertising. These types of signs are meant to serve a conventional role among the creators, often, delivered to the audience with the intention to make him believe and react in the same direction. Therefore, the sign becomes a sample of reality out there.

Importantly, signs can serve a prominent role in shaping culture and traditions. When being exposed to a sign in a movie, advertisement or even public notices, the receiver is often showed a sample of what it means to be 'perfect'. Images of clothing, hairstyles, lifestyle in general, are meant to attract him to imitate and, therefore, being convinced about those signs. Such representation, through repeated expositions, can affect the audience's perception of his own culture and traditions. On the other hand, such signs can serve also as a means of deforming another cultures and traditions through negative and false representations. One way that can be used here to make different audiences discussing such portrayal, hence, arrive to the point that they should ignore it and ignore all what has a relation to it.

Signs, in modern media, are also represented in a form of body language, gestures, facial expressions, music, sounds effects and various other forms. All serve to direct the audience's perception of truth and reality out there.

Signs are often used and represented to convey reality and truth out there. But, they are also meant to convey false misleading truth, and sometimes even lies about what is true and real. Eco (1976, p.7) asserts

Semiotics is concerned with everything that can be taken as a sign. A sign is everything which can be taken as significantly substituting for something else. This something else does not necessarily have to exist or to actually be somewhere at the moment in which a sign stands for it. Thus semiotics is in principle the discipline studying everything which can be used in order to lie. If something cannot be used to tell a lie, conversely it cannot be used to tell the truth; it cannot be used "to tell" at all. I think that the definition of a "theory of the lie" should be taken as a pretty comprehensive program for a general semiotics.

This confirms that signs are effective means to convey reality and truth or lie and mislead. Transforming lies and misleading information about what is truth and real can sometimes be harmless, and some other times, can be dangerous and have serious effect on perception. For example, a sign in movie about someone wearing a mask because he is embarrassed from people's eyes is believed to be harmless. A sign of someone who is actually a bus driver but pretending to be a doctor is harmful, as it transforms negative meaning to the audience.

The issue of how meaning is generated through signs has, in fact, been given much attention in Semiotics. Meaning, here, is transmitted and examined on two levels. The first is referred to as 'Connotation' or 'Signifier', which is, literally, what is seen. The second level is known as 'Denotation' or 'Signified', which is the meaning that is derived from what is seen and described in the sign itself. So, the sign of a heart, for instance, signifies love, feelings and romance, unlike its actual meaning which is blood, organ and muscle.

The relationship between connotation and denotation and how connotation represents the real meaning of denotation has also been given attention in the process of examining meaning in signs. In semiotic, according to De Saussure, the relationship between 'Signifier/Signified' is arbitrary. Therefore, when it comes to the relationship between 'Connotation' and 'Denotation', the 'arbitrariness' relation cannot be on decisive here. Connotations are often encoded with cultural messages that are intended to mean what has been understood in Denotations. Thus, 'arbitrariness' is way to be given to Connotation/Denotation relationship.

Overall, meaning that is generated in signs is highly structured to serve the intended purposes of their creators. 'Arbitrariness' has no credit when it comes to examine such a type of meaning relationship. Kramsch (1998, p.23) clarifies

The creation of meaning through signs is not arbitrary, but is, rather, guided by the human desire for recognition, influence, power, and the general motivation for social and cultural survival. Since meaning is encoded in language with a purpose, meaning as sign is contingent upon the context in which signs are used to regulate human action. Thus it is often difficult to draw a clear line between the generic semantic meanings of the code and the pragmatic meanings of the code in various context of use.

Through the repeated use of signs, their original social and historical signification, often, becomes decontextualized and shift to be serving as symbols. For example, words like 'Democracy', 'Freedom', 'Choice', when uttered by politicians and diplomats, may lose much of their denotative and even their rich connotative meanings, and become political symbols (Kramsch, 1998, p.22).

In Semiotics, the notion of symbols has no logical relation to the object that it symbolises. It is often referred to as the relationship between what the object itself is, and what it stands for. For example, the shape of hearts is agreed to symbolise something that has a relation to feelings, love and romance. So, most symbols that human beings know and share between each other are found due to convention that they symbolise something and are related to a particular thing. Sometimes, symbols are used to represent and mean something closer to the real symbolisation. Like, the shape of heart, again, it may signify something of a closer fall in love and not certainly love by itself. About the issue of symbols, Hayakawa (1990, p.14) writes

To the human being, on the other hand, the red light is, in our terminology, a symbol, and we shall term the human reaction a symbol reaction ; that is, a delayed reaction, conditional upon the circumstances. In other words, the nervous system capable only of signal reactions identifies the signal with the thing for which the signal stands; the human nervous system, however, working under normal conditions, understands no necessary connection between the symbol and that for which the symbol stands. Human beings do not automatically jump up in the expectation of being fed whenever they hear a refrigerator door slam. Human being, because they can understand certain things to stand for other things, have developed what we shall term the symbolic process.

The notion of 'Codes' in Semiotics, on the other hand, is defined as a set of structures in people's minds that determine the interpretation of signs and symbols whenever they appear. Individuals in their real life are often taught about various codes that should be obeyed and respect. For example, in order to get a driving licence, the driver should know the code of driving and all other rules that should be respected while driving. Codes are, in fact, where Semiotics and other social structure, beliefs and values connect.

When being 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 intended significations. Hence, it is intended from the audience to adopt the creator's cultural reference and own perception to deconstruct that message and decipher the meaning.

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 interpretation of any text involves relating it to relevant codes. Codes, often, serves to be carrying messages on the part of texts' creators, or as cues in order to conduct an interpretation on the part of texts' receivers.

The creation of a code in Media is characterised by the embodiment of political and ideological messages that are intended to be serving specific meanings when they are received and interpreted by the audience. The process of encoding texts with such messages required the receiver to be aware about codes and how they function.

The interpretation of each code in Semiotics is believed to have a direct relationship with the two levels of meaning '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. The receiver can, furthermore, 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 texts, however, is the first step towards the interpretation of the intended meaning and the first step, also, in the process of conducting academic analysis of television's texts.

### *3.3 Decoding television's visual messages*

Arguably, television is the most used and most popular medium in Media. It is considered to be the most affective and the most news deliverer in all over the globe. However, since the emergence of critical media studies, television became regarded as the one on the most transmitters of ideology, agenda and various other cultural and political content that serve the creators of television outputs.

Early and new attempts of examining how television messages are encoded and decoded have been published along the last decades. One prominent work on this respect was the work of Stuart Hall. Turner (1990, p.73) claims

Hall insists that there is nothing natural about any kind of communication; messages have to be constructed before they can be sent. And just as the construction of the message is an active, interpretive and social event, so is the moment of its reception. Society is not homogeneous, but is made up of many different groups and interests. The television audience cannot be seen as a single undifferentiated mass; it is composed of a mixture of social groups, all related in different ways 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' interpretation of the message- that will produce misunderstandings or 'distortions'.

From this point of departure, it becomes clear that one important way in which messages can be sent from one person to another is through the use of codes. In other words, the creator of the message, or the sender, encodes his message using what Hall termed 'Encoding'. Encoding is the process of transforming any thought, believe or communication into a message. This message will be received by the audience and tends to be decoded. Decoding, on the other hand, is the process of reading the message and understanding what it means. In other words, it is the interpretation of the message according to personal knowledge and experience.

Decoding television's messages, as this part of the study is concerned, is believed to be carried out by the application of Semiotics, since the concern is with visual messages. Verbal messages on the other hand, are believed to be analysed following text analysis. The following study attempts to take both, Semiotics and text analysis, to create one model of analysis, as the objective is to arrive at an effective interpretation.

The communication system through television is based on structuring messages through certain codes and, often, concealed messages in visuals. Hall (1980, p.132) claims

Certain codes may, of course, be so widely distributed in a specific language community or culture, and be learned at so early an age, that they appear not to be constructed- the effect of an articulation between sign and referent- but to be 'naturally' given. Simple visual signs appear to have achieved a 'near-universality' in this sense: though evidence remains that even apparently 'natural' visual codes are culture-specific. However, this does not mean that no codes have intervened; rather, that codes have been profoundly naturalised.

Visual signs in television appear not to be part of the discourse that is being delivered, as it is intended to stand alone, having an isolated meaning. However, the examination of such signs has to take it as part of the discourse. These visuals, too, are encoded with certain messages. They are designed to mean something, but showed in television to be as just the picture of something. 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 (Turner, 1990, p.74).

In this respect, codes are often structured with different signs that will serve to direct the perception, as well as, the interpretation of the audience towards what the creator of the text intends. It has been noticed previously that signs can take the form of music, facial expression, and sound effect. Therefore, in encoding a message in television, it is easy for the creator to include such signs and direct the audience towards what he wants him to understand exactly. Turner (1990, p.75) continues

So TV drama producers will use ominous music to warn us of a threat and to fix its meaning as a threat. Or the use of specific representational codes tells us immediately how to view a character; in mainstream cinema, for instance, we immediately know who the villain is by the way in which they are represented to us- colour, camera angles, the use of cutaways and so on. Representational codes are made to 'work' towards the preferred meaning.

The process of decoding television's visual codes and messages requires the audience to match every appeared single sign with the discourse that is being presented verbally. Through the adoption of such method, the interpretation will be exact and decode what it being intended to mean, or at least, remain close from the intended meaning. Overall, the intention will be uncovered; interpretation will be realised.

Besides their ideological, social and cultural meanings, codes are structured also to convey meaning that will be considered as knowledge and reality about the world out there. Indeed, human knowledge and experience is partly received through verbal or visual codes and messages that determine the perception and attitude towards beliefs and different issues. Hayakawa (1990, p.184) writes

Television spews out both words and pictures in dizzying quantity and variety: movies, talk shows, cartoons, dramatic programs, comedies, variety shows, children's shows, sporting events, news programs, political advertisements, and incessant commercial messages. What began with a few channels in each city has become, in many areas, a smorgasbord of a dozen channels or more, in two or three languages, some offering nonstop news, others nonstop sports, even some with nonstop advertising. Since the 1950s, this new combination of visual and verbal information, with its immediacy and affective power as well as its hypnotizing banality, has become an integral part of our lives. About 98 percent of American homes have a television, with its empty eye staring out on the inhabitants more than seven hours a day.

The audience is exposed to such a complex system of codes that, consciously or unconsciously, affect his perception of the world and reality out there. Television gives the intention that we are experiencing reality and seeing truly what is going on out there. Though people understand the difference between fiction and reality, in movies, drama series and different story products, they are stimulated by certain codes and signs to sympathise with characters and adopt their views and attitudes towards and against other characters. Film, however, involves playing with time sequence 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 semiotic, input (O'Halloran, 2004, p.109).

The meaning which is derived from visual codes and messages of television is often meant to be changeable and circulating. In other words, one cannot determine his meaning and interpretation as a final judgment about television's texts. It often moves from one text to another, from one sign to another and from one code to another. The process of mediating ideology, social and cultural codes and message is often characterised by hidden and intended meanings. Again, matching all of the texts and relate them to their further implications can offer the audience a better interpretation about the code that he is being exposed to in television.

In applying Semiotics to television texts analysis, the objective is to examine and attempt to decode how signs, symbols and codes function and mean, rather than examining how they are represented in their actual situation. 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 (Chandler, 2002, p.59). Hence, examining signs, symbols and codes real meaning and signification often involves other social, historical and philosophical references to arrive at valid interpretation.

Berger (2011, p.33) suggests the following questions while carrying out a Semiotic analysis.

*What are the important signifiers and what do they signify?  
What is the system that gives these signs meaning?  
What codes can be found?  
What ideological and sociological matters are involved?*

*What is the paradigmatic structure of the text?  
What is the central opposition in the text?  
What paired opposites fit under the various categories?  
Do these oppositions have any psychological or social import?*

*What is the syntagmatic structure of the text?  
Which of Propp's functions can be applied to the text?  
How does the sequential arrangement of elements affect meaning?  
Are there formulaic aspects that have shaped the text?*

*How does the medium of television affect the text?  
What kinds of shots, camera angles, and editing techniques are used?  
How are lighting, color, music, and sound used to give meaning to signs?*

*What contributions have theorists made that can be applied?  
What have theorists in semiotics written that can be adapted to your analysis of television?  
What have media theorists written that can be applied to semiotic analysis?*

Answering the following questions while carrying on a Semiotic analysis to any type of text can offer an efficient deconstruction of signs, symbols and codes; yet, conducting an effective decoding to television's visual messages as the present work is concerned.

Analysing media texts involves the application of linguistic approach that serve to deconstruct language and uncover hidden and intended meanings. The following chapter has discussed three selected approaches to television's texts' analysis, namely Discourse Analysis and Pragmatics, Critical Discourse Analysis and Semiotic Analysis. The three approaches will be adopted in the analysis of media texts, selected from the American Entertainment Industry's outputs namely *Family Guy*, as an animated sitcom, *Homeland* as drama series and *The Kingdom* as a Hollywood movie. Discourse Analysis and Pragmatics are often used to examine text's structure and function, furthermore, examining the context that has affected the generation of meaning through the elements of language. The purpose is mostly detecting text's intention and presenting a possible interpretation. Critical Discourse Analysis, on the other hand, is used to associate discourse with its socio-political dimension and examine how power and ideology are detected through the use of language. Finally, Semiotic Analysis is often used to examine signs, symbols and codes as they are visually delivered to the audience in a form language that enables communication and convey information, feelings, beliefs and ideas.

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# Chapter Two

## **Chapter Two: American Entertainment Industry's stance on Arab Muslims**

Since the very beginning of the American Entertainment Industry's broadcast, the Arab Muslim character appeared to be the villain in most television's entertainment outputs.

A considerable number of American TV shows associated Arab Muslims with exoticism, fanaticism and recently terrorism. This representation is, in fact, based on some historical, as well as, cultural fallacies and inherited attitudes towards Arabs and Muslims. These fallacies are what defined the image of this descent in old and contemporary American mind.

The following chapter shall discuss initially the historical context that determined the way Arab Muslims are seen today. This is divided into two main periods i.e. prior to 9/11 and post-9/11. Also, this chapter shall explore the Arab Muslim race and gender in the American mind. The third section of this chapter will be devoted to the examination of the contemporary identity of Arab Muslims which is set in Orientalism and Neo-orientalism, Stereotypes, Otherness and finally Islamophobia. This chapter ends up by discussing the Arab American Muslims status and the challenges of their future coexistence with the American society.

### 1. Historical Background

Throughout the course of modern history, the relation between the Arab Muslim World and the United States has been inconstant. This relationship was often motivated by political, economic and ideological interests.

From the end of the Second World War to present times, as the historical context of this research is concerned, a number of events have characterized the US-Arab Muslims' relations. These events have determined the perception of how Arab Muslims are seen in the contemporary American TV screens.

Though he wrote his book few years before the tragic day of September 11<sup>th</sup>, 2001. Said (1997, p.22) summarizes the relationship between the Muslim World and the United States by stating

Western and specifically American responses to an Islamic world perceived, since the early seventies, as being immensely relevant and yet antipathetically troubled and problematic. Among the causes of this perception has been the acutely felt shortage of energy supply, with its focus on Arab and Persian Gulf oil, OPEC, and the dislocating effects on Western societies of inflation and dramatically expensive fuel bills. In addition, the Iranian revolution and the hostage crisis have furnished alarming evidence of what has come to be called "the return of Islam". Finally, there has been the resurgence of radical nationalism in the Islamic world and, as a peculiarly unfortunate adjunct to it, the return of intense superpower rivalry there. An example of the former is the Iran-Iraq war; the Soviet intervention in Afghanistan and American preparations for Rapid Deployment Forces in the Gulf region make up an example of the latter.

In addition to all these events, two other incidents have, in fact, determined the US-Arab Muslims' relations and evoked an on-going struggle between both parts.

The first event was the Arab-Israeli conflict which started early the 21<sup>th</sup> century and had generated an aggressive sensation among the Arab-Muslim public towards the United States. This was due to the total support of the U.S government to the so called 'state of israel'. The second incident was the terrorist attacks of September 11<sup>th</sup>, 2001 by some Arab Muslim radicals on the U.S soil. These attacks declared mass aggressive conflicts between the United States and Arab Muslims represented mainly in the public and some Arab Muslim governments.

All these events aroused the American Entertainment Industry to be active and produce what fits the American political policies, at the same time, distort Arab Muslims, the so regarded 'enemies of peace'.

The following section shall, historically, explore the main events that characterised the US-Arab Muslims' relations from the end of the Second World War to present time. This exploration is divided into two phases, prior to 9/11 and post-9/11.

### *1.1 Prior to 9/11*

The period of pre-9/11 was characterised by a series of events that determined the image of Arab Muslims in American media, particularly the American Entertainment Industry.

In the aftermath of W.W.II, the United States stood out to be the world's new superpower. As claimed to spread democracy, freedom and peace around the globe, the United States launched series of policies to restrain the possible threat to the U.S and the World's peace which was at that time presented in the former ally The Soviet Union. Mauk & Oakland (1997, p.194) claim

As the former allies struggled to influence the governments emerging on the borders of the Soviet Union after the war, American policy-makers became convinced that the Soviets were fanatically intent on establishing communist regimes around the world. In 1947 President Truman announced what became known as the Truman Doctrine in a speech to Congress during which he asked for funds to fight communist aggression in Turkey and Greece. According to this Doctrine, the US had to follow a policy of containment to prevent communist expansion anywhere in the world.

The United States after this doctrine and many others, promote itself the right to prevent any threat to the world's stability even if it is behind its borders. The Americans, then, declared themselves 'the guardians of world's peace' and promote themselves also the right to intervene and strike any possible enemy to the U.S. national and international security. Mauk & Oakland (1997, p.194) continue

The Soviet ideology, inherently a threat to the US and to democratic institutions, was being spread through internal subversion as well as outside pressure. In a "domino effect", as it was called, one nation after another would fall to Soviet domination unless the US led the 'free world' by actively intervening to prevent it. Thus the stage was set for direct American involvement in internal conflicts and wars, not only in Latin American (where the Roosevelt Corollary justified intervention) but around the world.

Despite the doctrine of containment, the Soviet Union overtook the doctrine and succeeded to get a considerable number of Arab allies which adopted communism and supported the eastern side in its struggle with the West. This, in fact, was one of the prominent reasons that brought the United States closer to the Arab and Muslim world. Little (2002, p.155) writes

The doctrines that contained international communism after 1945 proved largely ineffective, not only against the nationalist upheavals that swept east from Cairo through Baghdad to Tehran during the last half of the twentieth century, but also against devilish terrorists such as Osama bin Laden who stunned the United States during the early years of the twenty-first.

In addition to the conflict with the Soviet Union, the United States' central attention has always been directed towards the Arab world, particularly the Middle East, because of the location of the so-called 'state of Israel' in the land of Palestine. U.S. interests in the Middle East have deepened since Twain first steamed east across the Atlantic, but in some respects American attitudes have changed little since the nineteenth century (Little, 2002, p.2).

Since the declaration of the so-called 'Israel' as a state in 1948, the United States admitted this colonialism and showed a total political, economic, diplomatic and even military support to these colonizers. Little (2002, p.77) asserts

While the lure of oil always loomed large in the eyes of the business leaders and diplomats who shaped U.S. policy toward the Middle East during the decades after the Second World War, the vision of a stable and secure Jewish state in the Holy Land loomed even larger in the eyes of other Americans. During the mid-1940s non-Jews appalled by Washington's do-nothing response to the Holocaust joined forces with Jewish Americans all too familiar with anti-Semitism in a campaign to win U.S. support for Zionist aspirations in Palestine. Despite some ferocious bureaucratic infighting among his top advisers President Harry Truman gave Israel American's blessing by recognizing the new nation just a few minutes after its birth on 15 May 1948.

This support, in turn, created a sense of non-trust among Arab Muslims towards the United States, as it continued to act like a 'babysitter' to the so-called 'state of israel', which in turn serves to be its unique trustable proxy in the Middle East. Little (2002, p.78) summarizes

During the following half-century Israel and the United States became ever more deeply involved in a complicated "special relationship" that some observers have compared to a durable but informal alliance and that others have likened to an unstable common-law marriage. Although Washington formalized relations by opening an embassy in Tel Aviv, Israel's administrative capital, in early 1949, the honeymoon between the two governments was short lived. The Truman administration tangled repeatedly with Prime Minister David Ben Gurion over Israeli territorial ambitions, and Dwight Eisenhower very nearly imposed sanction on the Jewish state in the aftermath of the Suez crisis. By the late 1950s, however, a mutual desire to contain radical Arab nationalism led Israel and the United States to edge closer together, a process that accelerated after John F. Kennedy moved into the White House in 1961. U.S. military and diplomatic support for the Jewish state during the Johnson and Nixon years convinced many on Main Street and Capitol Hill that Israel would serve as America's strategic asset during the 1970s. After running cold under Ford and Carter, hot under Reagan, and then cold again during the early 1990s, the special relationship between Israel and the United States seemed by the Clinton years to have become a permanent fixture of U.S. foreign policy.

Economic interests, on the other hand, were crucial in the arrival of the United States closer to the Arab Muslim world.

During the 1973 Arab-Israeli war, the United States re-supplied the Zionists militarily and offered them a widely diplomatic backup. As a reaction, Arab members in OPEC (Organisation of Petroleum Exporting Countries) imposed an oil embargo against the United States and other countries such as Canada, Japan and the United Kingdom.

The impacts of this embargo were immediate. The price of oil rose from 3 to 12 US Dollars per barrel. Some European countries, plus Japan decided to disassociate themselves from United States' policies in the Middle East to avoid being targeted by the boycott.

The White House under the administration of Richard Nixon decided to launch negotiations with the Arab oil exporters, on the one hand, and with the so-called 'israel' on the other, to withdraw their forces from the Sinai Peninsula and the Golan Heights. These negotiations were run out by the U.S. Secretary of State Henry Kissinger who convinced both parts to end up the war and withdraw their military forces. Kissinger, finally, arrived at a decision with the Arab oil exporters to lift the embargo in March 1974.

In fact, this embargo occurred at a critical time for the United States, the world's largest oil consumer, when it was massively depending on oil to carry out its long-term economic progress. Foley (2007, p.186) writes

In spite of its contested nature, progress has remained a distinctive point of cultural reference in the United States. It provides a guiding assumption and a conditioning expectation of American life. A strong belief exists in the presence of an underlying course to American development in which the United States is both the chief facilitator of progress and its prime beneficiary.

The impacts of 1973 oil embargo on American citizens were inevitable. Those who heard rarely about Arabs and Muslims before, now think of them as their 'economy executioners', furthermore, think of them as national security threat. Rand (1974, p.48) claims

What the consumer of news and of oil sensed, in short, was an unprecedented potential for loss and disruption with no face or visible identity to it. All we knew was that what we took for granted was about to be taken from us. We could no longer drive our cars the way we used to; oil was much more expensive; our comforts and habits seemed to be undergoing a radical and most unwelcome change. Even the oil- that is, the actual material in question- remained vague in comparison with the threat of losing it: no one seemed to know whether there was a real shortage, or whether the long gas lines were induced by panic, or whether the oil companies' inexorably rising margins of profits had anything to do with the crisis.

This, as a consequence, brought excessively Arab Muslims into the American TV screens and became a critical subject in news reports and portrayal images in the American Entertainment Industry. Stern (1974, pp.31-32) confirms

It is not too much of an exaggeration to say that before the sudden OPEC price rises in early 1974, "Islam" as such scarcely figured either in the culture or in the media. One saw and heard of Arabs and Iranians, of Pakistanis and Turks, rarely of Muslims. But the dramatically higher cost of imported oil soon became associated in the public mind with a cluster of unpleasant things: American dependence on imported oil (which was usually referred to as "being at the mercy of foreign oil producers"); the apprehension that intransigence was being communicated from the Middle East and Persian Gulf regions to individual Americans; above all a signal- as if from a new. Hither to unidentified force – saying that energy was no longer "ours" for the taking. Words like "monopoly", "cartel", and "block" thereafter achieved a remarkably sudden in selective currency, although very rarely did anyone speak of that small group of American multinationals as a cartel, a designation reserved for the OPEC members. Mainly, though, it now seemed that with the new pressure on the economy, an equally new cultural and political situation was at hand. From being the world's dominant power, the United States was dramatically embattled. This was now the end of the postwar period.

In the aftermath of 1973 OPEC oil crisis, the Arab Muslim world became known to most Americans. Their image is now linked to something that threatens the stability of the American society. Words like 'Arab Muslims', 'Middle East' and 'Islam', therefore, appeared to be the main topics for the American media. Said (1997, p.40) clarifies

Sheikh Yamani became a figure of authority for no ascertainable reason, except that he was Muslim and came from oil-rich Saudi Arabia. That shah of Iran also became a world leader. Indonesia, the Philippines, Nigeria, Pakistan, Turkey, various Gulf states, Algeria, Morocco: the suddenness of their capacity to trouble the United States in the mid-1970s was a disturbing concomitant of how little of their past and of their identity was known. A large number of Islam states, personalities, and presences thereby passed imperceptibly in the general consciousness from the status of barely acknowledged existence to the status of "news".

Western scholars, particularly Americans, started writing about this 'new serious threat' that appeared in the Middle East and the Muslim World. Works, such as Huntington (1996) linked Islam to Confucianism as being against civilisation. The British Bernard Lewis in his (1990) essays depicted Islam as being angry at modernity itself.

These examples, and many others, had a prominent role in defining the image of Islam and Arab Muslims in the Western and American consciousness. Furthermore, these representations, in addition to Media representation, determined the reaction of Americans towards Arab Muslims, which in turn, would appear later to be fear and discrimination.

Additionally, the events of Tehran 1979 were crucial and decisive in the relation between the United States and the Muslim world.

In early November 4, 1979, during the state of chaos in Iran due to the revolution led by Ayatollah Ruhollah Khomeini against the shah Pahlavi, hundreds of Iranian students broke into the U.S embassy in Tehran and held more than sixty American diplomats and citizens for 444 days, from November 4, 1979, to January 20, 1981. This attack created a serious diplomatic, as well as, public crisis between Iran and the United States.

The U.S President, at that time, Jimmy Carter, referred to the hostages as 'victims of terrorism and anarchy'. Hence, he launched a repeatedly rescue plans, which caused the death of 8 American servicemen and 1 Iranian citizen. After the declaration of the Iran-Iraq War in September 1980, the crisis finally came to an end by the release of the hostages after 'Algiers Accords'.

In the United States, the crisis created a state of solidarity and patriotism among the American public. For many Americans, it was a declaration of war from Iran. Media News reported several manifestations across the country supporting for a boycott towards Iran and the rising 'Islamic regime'.

For the American media, the crisis was a matter of American national security. Several journalists devoted hours from their daily shows to analyse and predict the possible ways to end the crisis. Other journalists showed limitless patriotism and solidarity with the hostages. For instance, Walter Cronkite in his CBS Evening News ended each night talk saying 'how many days the hostages had been captive'. This was considered as an act of pressure to the American government to rescue its citizens. Said (1997, p.54) asserts an important fact

When the American hostages were seized and held in Teheran, the consensus immediately came into play, decreeing more or less that only what took place concerning the hostages was important about Iran; the rest of the country, its political processes, its daily life, its personalities, its geography and history, were eminently ignorable, Iran and the Iranian people were defined in terms of whether they were for or against the United States.

Otherwise, in addition to their patriotism and pressure, American journalists contributed in expanding the gap between the American citizen and the Muslim world. Sometimes even by including false information. Mostly, the discourse of transforming news and facts was biased, yet, cruel in describing and analysing events or leaders. As an example, Carpozi (1979, p.123) writes

Like Adolph Hitler in another time, Ayatollah Ruhollah Khomeini is a tyrant, a hater, a baiter, a threat to world order and peace. The principal difference between the author of *Mein Kampf* and the compiler of the vapid Islamic Government is that one was an atheist while the other pretends to be a man of God.

Besides his ruthless non responsible discourse, Carpozi, who was a senior New York Post reporter, claim that Khomeini is an Arab and that Islam began in the fifth century B.C. (See Carpozi, 1979). Such misleading information and falsification of historical facts are, in fact, what characterised most Western and American opinions about Islam and Arab Muslims. The era of the 1970s and 1980s was the period that most Americans started to form a perception about Islam and Arab Muslims. This perception was nourished by the media firstly and then scholars. Sometimes even by official statements as it was the case with Jimmy Carter. How the American media depicted Islam and Muslims was not strange because generally journalists, newsagencies, and networks consciously go about deciding what is to be portrayed, how it is to be portrayed, and the like (Gans, 1979, p.20).

Parallel to its struggle with the Soviet Union during the Cold War, the United States had a considerable impact in the rise of some growing revolutionary cells inside the eastern camp. Among these growing cells, there was the organisation of Al-Qaeda. Though no official support and finance were documentary reported, many analysts linked the creation of Al-Qaeda to the U.S strategic interest to defeat the Soviet Union in Afghanistan.

In the early days of its creation, Al-Qaeda, under the command of the Saudi Osama Bin Laden, attracted many Arab Muslims to join 'Jihad' which was declared before against the Soviet army. The Soviet-Afghan war lasted for around ten years and ended by the defeat of the communists in February 1989. For many analysts, Al-Qaeda like other civil or military Arab and Muslim organisations, was supported and financed by the White House. Many analysts, too, claimed and asserted the support of the CIA in the 1970s to the Muslim Brotherhood in Egypt to prevent the expansion of the Marxist ideology among the Arab masses. The same thing is claimed to be happened with other Islamic armed groups in Indonesia and Pakistan.

The observer of the US support to Muslim organisations during that critical era of time in the relations between the United States and the Muslim World, could see that the White House had a strategy to keep Arabs and Muslims in a state of chaos, in addition to its main objective to defeat the big threat at that time which was the Soviet Union.

What supports this view is, in fact, the shift in Al-Qaeda's standpoint from the West in general and from the United States in particular during the early 1990s. Some referred this shift to the tendency of the organisation to declare war against 'the enemies of Islam and Muslims', others believe that it was an agenda and a serial drama made by the United States and Al-Qaeda to keep the Muslim world unstable. But what history has recorded, indeed, were the sequent attacks by Al-Qaeda on U.S diplomatic, economic and military institutions inside the U.S soil and around the world. From Yemen Hotel attacks in 1992, through New York's harmful bombs in 1993, to U.S embassies in Nairobi and Dar es Sallam deadly bombings in 1998, Al-Qaeda was preparing for the tragic day of September 11<sup>th</sup> 2001.

### *1.2 Post-9/11*

On the morning of September 11, 2001, a group of terrorists associated with the extremist organisation of Al-Qaeda, hijacked four commercial airliners and committed a suicide attacks on symbolic U.S landmarks, the twin tower of the World Trade Centre and The Pentagon. Thousands of innocents lost their lives in the attacks; the state of emergency immediately announced across the country.

Few hours after the attacks, Al-Qaeda claimed responsibility and promised more attacks against the United States. According to them, the attacks were a response to America's on-going support to the so called israel, its involvement in the Persian Gulf War and its continued military presence in the Middle East. On the other hand, most governments around the world, including Arabs and Muslims, condemned the attacks and showed a total solidarity with the United States, promising to help bringing the participants of the attacks to justice.

The attacks brought to the American people's minds the aggression of Pearl Harbor in 1941. Therefore, the new millennium has begun with two monstrous crimes: the terrorist attacks of September 11, and the reaction to them, surely taking a far greater toll of innocent lives (Chomsky, 2002, p.66).

The event of 9/11 would lead to an excessive shift in American foreign policy, military interventions in Afghanistan and Iraq, and years of debate about the appropriate, as well as, the legal way to fight terrorism inside the United States and abroad.

Following the attacks, President George W. Bush addressed the American nation, claiming extensive condemnation and assistance, yet, promising to bring the 'evils', as he referred to them, to justice. His speech beheld an aggressive, extreme response to everyone or every nation that might have been involved in the attacks. He said: "We will make no distinction between the terrorists who committed these acts and those who harbor them ". Intelligibly, those 'who committed' the attacks were known and they admitted their acts, but 'those who harbor' has been, deliberately, left open for suggestion, so that no future acts will be condemned by other nations.

On October 7, 2001, less than a month after the attacks, the United States launched the Operation Enduring Freedom, henceforth OEF. This was the official slogan of the 'Global War on Terrorism' announced by the White House and its allies. As a consequence to this operation, American troops with their allies, invaded Afghanistan. The aim, as they claimed, was to dismantle Al-Qaeda and its ally Taliban and to bring Osama Bin Laden, the mastermind of the attacks, to justice. Bush said "This crusade is going to take a while". Indeed, the war lasted from October 7, 2001 to December 28, 2014. Interestingly enough, the word 'crusade' in Bush's speech indicates that the wars was religious, considering, also, that the name of the operation before the renaming was "Operation Infinite Justice", which is interpreted as 'the divine sanction'.

Following the invasion of Afghanistan in 2001, the United States introduced a number of acts which their effects still valid until present times. In October 26, 2001, the U.S Congress agreed to enact the U.S Patriot Act. The aim was to reinforce security control. It was later criticised by the Americans, especially Arab Americans, for its extensive threat to their privacy such as, tapping their private calls, their emails and their financial records without court supervision.

In November 25, 2002, the U.S Congress enacted, also, the Homeland Security Act, which was set to prevent terrorist attacks against the United States inside or even outside the country, yet, provide intelligence about the countries that support and finance 'terrorism'. More than the Patriot Act, Homeland Security Act authorised the Federal Bureau of Investigation to arrest and investigate any suspects. As the aggressors in 9/11 were Arab Muslims, thousands of innocent Arab Muslims were arrested and investigated across the U.S airports, metro stations and even in public spaces.

The United States after these acts and various others named itself the World's peace and stability custodian. These acts, moreover, were concluded by the invasion of Iraq in March 19, 2003. The aim according to the Americans was to depose the dictatorship of Saddam Husein, destroy the weapons of mass destruction and punish the Iraqi government for its support to terrorists. These reasons were proven deceptive few years after the invasion, but no one could recover the lives of thousands innocent Iraqis who were killed in this war.

On the public level, the Americans received the news of the attacks in their early moments, as the events were covered by media in live broadcast. Plenty of evening news and shows, after the attacks, were devoted to discuss the reasons and the possible responses, blaming at first Islam for its aggressive, harsh attitudes towards non-Muslims, as they claimed. Such opinions had a massive impact on those who have little or no previous knowledge about Islam and Muslims.

Though, Muslim and Arab American communities condemned the attacks hours after, several revenge crimes were reported against them. Al-Qaeda committed the crime in the name of all Muslims around the world, hence, carrying out a mass assassination in the name of Islam is a declaration of war against this peaceful, tolerant religion.

On the other hand, the American media contributed in representing a fully distorted image about Islam and Muslims. Hours of broadcasting were daily devoted to represent Arabs and Muslims as aggressors and non-welcome citizens on the United States. The American Entertainment Industry got involved in this process and started producing television movies, drama series and even animated sitcoms for kids that show Arabs and Muslims as villains, intolerant and haters of America and the Western World. Alsultany (2012, p.15) writes

By analyzing prime-time TV dramas, their intersections with news reporting, and also nonprofit advertising, the parameters of the War on Terror's ideological field is revealed. Nonprofit advertising, moreover, provides an important contrast to the commercial media's representations of Arabs and Islam during the War on Terror. A range of media, from the news and talk shows to TV dramas and even nonprofit advertising, have since September 11 engaged in debates on which measures were appropriate or justifiable in securing the nation-from racial profiling at airports to wiretapping telephones to indefinitely detaining or deporting Arab or Muslims men. Amid the increase in hate crimes and government policies that targeted and criminalized Arab and Muslim identities, and amid public support for such policies.

Indeed, the American Entertainment Industry has a considerable impact in structuring the negative image of Arab Muslims in the period of post-9/11. This was carried out by the production of a number of television shows i.e. movies, drama series, animated sitcoms, talk shows and other programmes. These television shows depicted Arab Muslims as aggressors and serious threat to the United States' national security and as a threat to world's peace as well. The reasons for these attempts are never fully explained, leaving open two opposed possibilities: we don't need a reason- isn't terrorism what Arab and/or Muslims do, after all? – or any such rationale would be incomprehensible to Americans (Alsultany, 2012, p.3).

Examples of this depiction in post-9/11 are found in many works such as 24, Sleeper Cell, NCIS and The Agency. The concern of this dissertation is to examine three selected different works namely, Family Guy, Homeland and The Kingdom.

Paradoxically enough, this same industry produced another number of television shows, mostly movies, which defended Arab Muslims and depicted them as victims of terrorism themselves. The idea of producing such works came from the ongoing aggressions against Arab and Muslim Americans and its serious threat to social stability. Alsultany (2012, p.3) clarifies

Often, however, these very same TV dramas narrated stories about innocent Arab and Muslim Americans facing unjust post-September 11 hatred. In the years after the attacks, shows as diverse as The Practice, Boston Public, Law and Order, Law and Order SVU, NYPD Blue, 7<sup>th</sup> Heaven, The Education of Max Bickford, The Guardians, and The West Wing all featured Arab and Muslim Americans as hardworking, often patriotic, victims.

What mattered after all, for the American Entertainment Industry, in the period of post-9/11 was the increasing attention that was given by the American people to know about Arabs and Muslims. The depiction was excessively biased and lacks credibility, as well as, the moral and professional sanctions.

## 2. Arab Muslims' Race and Gender in the American mind

The issue of Arab Muslims' race and gender in the American mind can be discussed in three different levels: The view of Americans to Islam, the view of Arab Muslims and the view of Arab Muslim countries and their culture and social life.

Throughout history, the American opinion about Islam was mainly based on their opinion leaders' own perception and stance from Islam and Muslims, which, in turn, was prejudiced and immediate. These opinion leaders include church spokesmen, government employees, scholars and recently media figures.

The very first of these biased opinions came from the man who discovered America, Christopher Columbus, in his letters to the king of Spain Ferdinand and his queen Isabel. Columbus opened his letters glorifying and describing them as the most king and queen "adherent to Christianity", and that they are "the enemies of the religion of Mohammed (peace and mercy be upon him) and all the other delusions and heresies", as he described, because they succeeded to "finished off the presence of Muslims in Granada and all Europe".

Columbus transformed his own opinion and perception of Islam and Muslims to the New World, where most new inhabitants adopted this opinion and continue to share it whenever the issue of Islam and Muslims is discussed.

Inside the churches, where it is supposed from speakers to know other religions, some of the early church priest produced biased, sometimes hatred discourse in describing Islam and Muslims. An example of this type of discourse appeared in Cotton Mather's speeches and sermons, as it is documented by many historians. Kidd (2013, p.125-37) clarifies that Cotton, the man who is regarded to set the first moral foundation for the American nation, referred to Muslims as "the filthy followers of Mohammed (peace and mercy be upon him). In one of his speeches, too, greeted himself because of the absence of Muslims in America at that time.

In early American politics, also, the usage of Islam symbolised always disability and deficiency among the American politicians. Kidd (2013) documents the political struggle between John Adams and Thomas Jefferson, when Adams described Jefferson as "The Arab Prophet".

Jefferson, himself, in his autobiography compared the King of England's treatment to the piracy of the "infidel forces". He meant here the Ottoman Muslim maritime forces in North Africa, as it was noticed by many historians like Marr (2006).

In literature, furthermore, Mark Twain, who is considered to be the father of American literature, in his journey to Palestine in 1867 wrote several letters, which he collected them later in his famous book 'The Innocents Abroad', where he showed disrespect in some parts of his work and even a racial discourse about Islam and Muslims. During that journey, Twain kept, repeatedly, criticising Islam, depicting it as the religion of pagans and describing Muslims as anything but humans. In one of his letters, he said "The Koran does not permit Mohammedans to drink, their natural instinct do not permit them to be moral".

These were only examples of the early American opinions about Islam and Muslims. Remarkably, this early discourse continued to appear in the next decades until present time. The difference occurred only in the language and the discourse used to describe the religion of Islam.

The view of Arab Muslims as a descent by the Americans was mainly based on their race and gender. This conception, in fact, appeared in several political, religious and cultural outputs produced from early contacts with Arab Muslims until recent depictions represented mainly in the American Entertainment Industry productions. Harris (1986, p.11) write

The popular caricature of the average Arab is as mythical as the old portrait of the Jew. He is robed and turbaned, sinister and dangerous, engaged mainly in hijacking airplanes and blowing up public buildings. It seems that the human race cannot discriminate between a tiny minority of persons who may be objectionable and the ethnic strain from which they spring. If the Italians have the Mafia, all Italians are suspect; if the Jews have financiers, all Jews are part of an international conspiracy; if the Arabs have fanatics, all Arabs are violent. In the world today, more than ever, barriers of this kind must be broken, for we are all more alike than we are different.

This kind of philosophy made by one of the greatest opinion makers in the United States and the world as well, the American Entertainment Industry, contributed in creating, as well as, sustaining the racial view of American public towards Arab Muslims.

The American Entertainment Industry used what is called the 'repeated affirmation' to keep the distorted image of Arab Muslims on going. For more than a century Hollywood, too, has used repetition as a teaching tool, tutoring movie audiences by repeating over and over, in film after film, insidious images of the Arab people (Shaheen, 2009, p.7).

Therefore, whenever the name of Islam, Arabs, Muslims or Middle East appeared, images and feelings of fear, backwardness and extremism are evoked. Shaheen (2009, p.8) states

Projected along racial and religious lines, the stereotypes are deeply ingrained in American cinema. From 1896 until today, filmmakers have collectively indicated all Arabs are Public Enemy, brutal, heartless, uncivilized religious fanatics and money-mad cultural "other's bent on terrorizing civilized Westerners, especially Christians and Jews. Much has happened since 1896 – women's suffrage, the Great Depression, the civil rights movement, two world wars, the Korean, Vietnam, and Gulf wars, and the collapse of the Soviet Union. Throughout it all, Hollywood's caricature of the Arab has prowled the silver screen. He is there to this day- repulsive and unrepresentative as ever. What is an Arab? In countless films, Hollywood alleges the answer: Arabs are brute murders, sleazy rapists, religious fanatics, oil-rich dimwits, and abusers of women. "They' [the Arabs] all look alike to me" quips the American heroine in the movies *The Sheikh Steps Out* (1937). "All Arabs look alike to me", admits the protagonist in *Commando* (1968). Decades later, nothing had changed. Quips the US Ambassador in *Hostage* (1986), "I can't tell one [Arab] from another. Wrapped in those bed sheets they all look the same to me". In Hollywood's films, they certainly do.

The American Entertainment Industry's outputs, especially those of Hollywood, presented a fully distorted racial image of Arab Muslims right from its first broadcast until today. This image, however, was adopted as a perception of Arab Muslims by most Americans, who, also, tend to imitate the same discourse to describe Arab Muslims, especially in the period of post-9/11.

Like their view to Islam and Arab Muslims, most Americans used a racial discourse to refer to the Arab Muslim countries and their culture and social life. Most Arab Muslims countries were known to Americans due to some international crises between the United States and the Arab Muslim world. For instance, the Middle East was discovered after the oil crisis of 1973, Iran was discovered after the American hostages' crisis of 1979.

In addition to all these political and geopolitical affairs with the Arab Muslim countries, a considerable number of Americans discovered the Arab Muslim world through the American Entertainment Industry's television programmes. Films, drama series, cartoons and other programmes which tend to introduce Arab Muslims as villains, importantly, as a threat to the United States. This, in turn, contributed in structuring a negative image about this gender, its culture and lifestyle in the American mind.

Like most Europeans who believed in their racial and cultural superiority over the colonized world, including the Arab Muslim world, Americans adopted this thought and believed themselves to be superior over not just the Arab Muslim world, but over the rest of the world too.

### 3. The Contemporary Identity of Arab Muslims

Long time ago, the Arab Muslim character was defined according to some political, religious and cultural labels that shaped his identity inside the American mind. These labels were created by American opinion leaders, including scholars, politicians and media figures, which later turned out to be realised in real contact with Arab Muslims.

The early label of Arab Muslims was defined by Orientalism's cultural prejudice and racial classification of the 'Orient vs. Occident'. In modern times, this thought of Orientalism shifted to be defined as Neo-orientalism, as it switches from thought into action. These misconceptions of Arab Muslims, however, have a series of consequences as seen in stereotypes, otherness and recently Islamophobia.

The following section shall discuss the contemporary identity of Arab Muslims as represented in Orientalism and Neo-orientalism, which, in turn, are depicted, as well as, realised in stereotypes, otherness and Islamophobia.

#### *3.1 The Orientalist View*

The term 'Orientalism' was first used by Anouar Abdel Malek in his essay entitled 'Orientalism in Crisis', which was published in 1963. Abdel Malek has the intention to study how the European in postcolonial era struggle in their process of retaining cultural dominance over the third world, which was mostly independent at that time.

In 1978, Edward W. Said published his famous book 'Orientalism', which becomes seen as the primary source of old, yet contemporary studies in Orientalism. Said's main concern was to examine the cultural apparatus that determined the Western attitudes towards the East.

Orientalism, in its primary concerns, is the study of the Western conception and attitudes towards the Eastern cultures, people and lifestyle. This area of investigation is so cast and forked, therefore, no particular study can be successfully conducted without examining other linked areas of study such as history and anthropology. Said (1978, p.2) admits

Compared with *Oriental studies* or *area studies*, it is true that the term *Orientalism* is less preferred by specialists today, both because it is too vague and general and because it connoted the high handed executive attitude of nineteenth-century and early twentieth-century European colonialism. Nevertheless books are written and congresses held with "The Orient" as their main focus, with the Orientalist in his new or old guise as their main authority. The point is that even if it does not survive as it once did, Orientalism lives on academically through its doctrines and theses about the Orient and the Oriental.

The concern of this section of the study is to examine how the American perception of the East, Arab Muslims in particular, is based on, and similar to, the old, as well as, modern European and American perception of the East.

The Western perception and attitudes towards the East have long been based on the same Western thought and view of the East. The early European colonialists believed in their superiority over the colonised countries, which most of them were Eastern, hence, for them, this part of the world was distant from civilisation and modernity. The Orient as a Western construct has meant Asia, the Far East, the Middle East, Arabia, China, Japan, and India, among other nations, depending on the historical moment or the nation conceiving it (Said, 1978, p.16-17).

From this belief of superiority over the East, Westerners defined their culture and lifestyle to be the criterion that must be adopted and set to be part of the Eastern identity. European orientalists, in fact, adopted this view in their writings, and claimed cultural superiority over the Orient.

Young (1990, p.139-140) clarifies

Orientalism did not just misrepresent the Orient, but also articulated an internal dislocation within Western culture, a culture which consistently fantasizes itself as constituting some kind of integral totality, at the same time as endlessly deploring its own impending dissolution ... The Orient, we might say, operated as both poison and cure.

Besides their little experience with the Orient, Americans have conducted several literary, religious, historical and cultural works that illustrate and account for the Oriental world. Certainly, Americans will not feel quite the same about the Orient, which for them is much more likely to be associated very differently with the Far East (China and Japan, mainly) (Said, 1978, p.1).

From the early attempts in studying Orientalism, American researchers adopted the European view and conception of the Orient, and clarify it to be their own perception of the East too. Due to their conflict with the Arab and Muslim world, especially in 1970, the orientalist illusion became valid to most Americans, who were convinced about the negative image of Arab Muslims as barbarians, erotic and enemies to the Western civilisation.

The American Entertainment Industry, on the other hand, adopted the European view of the Orient in most of its old and new outputs. Indeed, these productions contributed in reinforcing the Orientalist view of the East and of Arab Muslims in particular. Fuller (2010, p.232) writes

Perhaps there is a truth and veracity in the racialized impersonations in Hollywood films, but as stated earlier the film industry has never been interested on depicting truths per se but rather is interested in the creation of fantasies to transport an audience from a relatively mundane existence. In this sense, the veracity of these Hollywood films has less to do with the specific culture being depicted than it does with revealing the desire, fantasies, and ambivalence of the mass audience whom those movies sought to entertain.

Interestingly enough, the depiction of Arab Muslims in early and modern American Entertainment Industry's productions as an erotic, barbaric creature who ride camels and enjoy night soirees with belly dancers is actually one of the very first European Orientalists' perceptions of Arab Muslims.

Later, the Arab Muslim character appeared only with the role of villains, who terrorises people and threaten the West. Every image of Arab Muslims in the American Entertainment Industry was either imported from Orientalists' perception or created from a violent imagination that, deliberately, distorted their image.

In the period of post-9/11, the American Entertainment Industry continued to depict Arab Muslims, depending on the Orientalists' perception. Several movies, drama series and animated sitcoms has realised, yet depicted the struggle between the Orient and the Occident, which was first launched in the 18<sup>th</sup> and 19<sup>th</sup> century during the European colonialism to the East.

The image of Arab Muslims, today, in Western media, the American Entertainment Industry in particular, is generally based on the classic thought of the Orientalist school of the 18<sup>th</sup> and 19<sup>th</sup> century. This thought, however, started to be treated, yet depicted in a different way. It becomes known as Neo-orientalism.

### *3.2 Neo-orientalism incarnations*

The concept of 'Neo-orientalism' is still disputable in contemporary studies that tend to, academically, classify it and determine its real use and implication. Most of contemporary scholars and researchers, interested in this field of study, agree that Neoorientalism is the new Western views, actions and even feelings about Islam and Muslims, furthermore, has to do with the new methods and incarnations of the Orientalist thought that determine the perception of Islam and Muslims.

The relationship between the West and the Arab Muslim world has long been determined by some misconceptions and attitudes towards Arabs, Islam and Muslims. These misconceptions and attitudes were known as the Orientalist thought of Islam and Arab Muslims.

The Orientalist thought, however, continued to progress over the decades and has been, repeatedly, reframed to fit with modernity and its social, political and technological characteristics.

Samiei (2009, p.23) asserts

The second trend, however, holds that although many preconditions which were responsible for crystallisation of the Orientalist discourse are no longer in place, it would be naïve to think that the old patterns of human history and destiny which has shaped the West-and-Islam dualism were simply removed. Far from it, they have been reconstituted, redeployed, redistributed in a globalised framework and have shaped a new paradigm which can be called “neo-Orientalism”.

This new Western way of examining Arab Muslims, therefore, has been widely spread due to its representation, often not by name, in Western media, hence, in the periphery of the Western consciousness.

I attempt in this section of the study to examine two important aspects of Neoorientalism, which have been noticed through my personal observations of different Western, particularly American, modern representation of Islam, Arab Muslims and Muslim regions.

It becomes clear in contemporary American representation of Arab Muslims that the focus is no longer on the cultural labels that were set decades before. The shift, as I believe, occurred in the discourse of depiction that now focuses more on religion. The image of the Arab Muslim riding a camel, enjoying his night with ‘belly dancers’ and attacking other tribes to possess their gold and food is no longer delivered as a primary image of Arab Muslims to the public. The Arab Muslim today, and for much of the American media, is the one that carries a weapon and assassinates non-Muslims in the name of Islam.

As a point of fact, the contemporary terrorist armed groups extensively contributed to set this image about Islam and Muslims in the Western and American consciousness. On the other hand, the American media employed this non-representative label of Islam and Muslims to set an ideology that accuses Islam to be seditious of violence and non-acceptance of non-Muslims. This, in fact, is an illusion about Islam.

The events of 9/11 brought Islam into media outlets as an object that must be reframed and ‘purified’ from its ‘violent’ texts and teachings that threaten the West as they claimed.

This new emerging media discourse succeeded, to some extent, to make some Arab Muslims adopting this view and started calling for a reconstitution of the religious discourse to fit with the Western conception of modernity. Some Arab Muslims went too far and started seeing Islam as a threat to their relations with the West. A new group of Arab Muslims emerged inside the Arab Muslim countries that, excessively, adopted the Western thoughts and culture.

Interestingly enough, what characterised the image of Islam today is the defensive position that has been labelled to it. Whenever a terrorist attack took place in any Western country around the world, we see Muslims claiming the innocence of Islam from these terrorist acts committed on the name of Islam. This, in fact, accuses Islam more than it exculpates it, because the claim itself indicates that religion is suspicious, and this is a false propaganda.

Furthermore, throughout the course of history, no other religions' representatives have claimed the innocence of their religions from different crimes that were committed by their adherents and followers. For instance, no Christian has claimed the innocence of Christianity from the crimes that were committed by Richard the Lion Heart or King Leopold of Belgium. This last has executed millions of innocents. Therefore, the question of why Muslims keep claiming the innocence of Islam is crucial to be studied.

Another important aspect of Neo-orientalism, as I see it, is the tendency of different Western universities and institutions to study Arab Muslims' culture, religion, traditions and lifestyle. This, in fact, did not exist before, where the major sources of this object were mainly delivered from the Orientalists' writings that depicted a negative image about all what is Orient, especially all what is Arab.

Recent Western researchers in Neo-orientalism tend to represent, sometimes criticise, the Western domination interests of the East, particularly the Arab Muslim regions, as an act of aggression that is not in the advantage of their countries. The public, also, has been engaged in this process of coexistence, after it becomes evident that their governments are bringing conflicts to their homelands, furthermore, they damage the economy by spending billions of dollars on 'non-sense' wars and struggles all over the world. Examples of this can be seen in the frequent calls of the American public, for instance, to their government to retreat from Afghanistan and Iraq before.

The question of 'depiction' and 'representation' in the globalised world we live in today is not exclusive in the writings that characterised the 18<sup>th</sup> and 19<sup>th</sup> century portrayal. Today, media has a great influence over the perception and the determination of beliefs and values to the public. The power of sound and image has much limited the effects of classical sources of information. Television, as a crucial media device, becomes not a mirror of reality, but a medium to pass ideologies that serve political, economic and even religious purposes.

### *3.3 Stereotypes and Otherness*

Stereotypes and Otherness are both concepts that indicate the racial thought and attitude of one group of people or culture to another people or culture. In fact, stereotypes and otherness are, initially, caused by the sense of fear or conflict that always involve partiality and prejudice of one descent or culture to another descent or culture.

Along their history, Westerners, particularly, Americans, have been accused for being stereotypical in their thoughts and attitudes towards the Eastern societies and cultures. Arab Muslims are one descent that has always been in the crosshairs of racial profiling by the American Entertainment Industry which advertised a negative, as well as, stereotypical image about them.

The beginning of this stereotypical representation appeared in Hollywood's early movies that depicted Arabs and Muslims as primitives, barbarians, exotic and violent. This representation is known in Media Studies as 'The Three B-syndrome', which means that Arabs and Muslims are either 'Billionaires', 'Belly dancers' or 'Bombers'.

This early Hollywood's representation was caused by some political, cultural, religious and economic factors that defined the relation between the United States and the Arab Muslim world. Examples of this negative portrayal are found in hundreds of movies along the last century. In his award-winning book 'Reel Bad Arabs: How Hollywood Vilifies a People', Jack Shaheen traced back the slander of Arab and Muslims by Hollywood in more than 900 movies, from the early Hollywood's broadcast to the events of September 11, 2001 (See Shaheen, 2009).

Through hundreds of movies, drama series and cartoons, Hollywood succeeded to create a stereotypical image about Arabs and Muslims among the American public. Americans, then, adopted and used the very same Hollywood's discourse whenever the issue of Arabs or Muslims is discussed, or whenever a political struggle or conflict occurs between the United States and the Arab Muslim countries.

The period of post-9/11, however, was characterised by the increase of racial and stereotypical depiction of Arab Muslims in the American Entertainment Industry's outputs. In addition to the classical 'Three B-syndrome', the Arab Muslim character now appears to be a terrorist and aggressive against the Western society and culture. In most post-9/11 Hollywood movies, for instance, the main theme was the dehumanisation of this descent and the distortion of its religion and culture.

This propagandist role played by the American Entertainment Industry succeeded to address different American audience from different ages and educational levels. American families felt the threat inside their homes, their kids felt it in their schools and universities as the way Hollywood depicted them like 'threat everywhere'. Shaheen (2009, p.27) says

Think about it. When was the last time you saw a movie depicting an Arab or an American of Arab heritage as a regular guy? Perhaps a man who works ten hours a day, comes home to a loving wife and family, plays soccer with his kids, and prays with family members at his respective mosque or church. He's the kind of guy you'd like to have on your next door neighbour, because-well, maybe because he's bit like you.

The increase of this distorted representation was, in fact, evoked by various other reasons apart from the already cultural and religious stance. One of these reasons was the tendency of the American government to invade some Arab and Muslim countries in the period of post-9/11. This invasion could not happen without the admission and the support of the American public. Therefore, the best way was to convince them about the threat of these countries through depicting them as the source, as well as, the exporters of terrorism. Another reason was the Zionist lobby inside the American Entertainment Industry, which played a significant role in the vilification of Arab Muslims in order to get the support from the American public to the so-called 'israel' to keep claiming their mendacity of being the outpost of the Americans in the Middle East in fighting terrorism.

Both, the American government and the American Entertainment Industry contributed in the vilification and the structuring of the negative image about Arab Muslims among the American audience, who adopted the cultural racial discourse and used it to refer to Arab Muslims. The Arab Muslim character became depicted as the 'other enemy' that must be either executed or put under supervision.

It should be claimed here that the American stereotypical thought and representation of Arab Muslims contributed in the spread of an Arab Muslim stereotypical perception towards the West, particularly the United States. This thought exists among some Arab Muslims who think of the United States as a threat to their existence too.

In this context, the Arab Muslim cinema makers and cultural representatives are quite absent to confront the stereotypical and racial portrayal of Arab Muslims by the American Entertainment Industry and produce works that can reshape the Western, particularly the American, negative perception towards Islam and Arab Muslims. This is believed to be caused by the absence of a strategic vision, as well as, the internal conflicts between the Arab Muslim countries themselves.

Today, and after the raise of some new terrorist armed groups, it is assumed that the stereotypical and racial representation of Arab Muslims will increase within the coming American Entertainment Industry's productions. Furthermore, fear and panic from Islam and Muslim will reach its highest degrees.

#### *4.4 Islamophobia*

The concept of Islamophobia is used to refer to the Western fear and panic from Islam and Muslims. It appears often when there is an aggression in the West, committed by some extremists who claim their adherence to Islam and Muslims.

In the United States, Islamophobia is as old as the existence of the country itself. It started with the early African immigrants who were treated as slaves and obliged to change their Islamic names, as well as, their religion in order to avoid their rebellion against their owners. The concept later on took the form of an attitude and perception from the Americans towards Islam and Arab Muslims.

Islamophobia was fuelled by some political and economic reasons that drew a negative image about Islam and Muslim as were the cases of the American hostages in Iran in 1979 and the Oil Embargo in 1973.

Since its early broadcast, The American Entertainment Industry, especially Hollywood, has used the term, as well as, upheld it, to describe the Muslim thought and attitudes towards the United States and the West as they claim. In most of Hollywood old and new movies, the Muslim character appeared to be the terrorist who is able to commit suicide bombings and execute the 'infidels' just because they do not believe in what he believes. Sometimes, they depict him as a 'sub-human' who can, moronically, sacrifice his life, family and country for a 'non-sense' crime.

This image has, in fact, been used pejoratively and is influenced by political messages delivered to the American public, who, in turn, structure his perception about Islam and Muslims based on media depiction.

In the period of post-9/11, much Americans who have little or no previous knowledge about Islam and Muslims claimed the validity of media portrayal of Muslims as terrorists and violent against 'others'. The American Entertainment Industry is not an exception in this on-going process of vilification. Television shows such as *Family Guy*, *Homeland* and *The Kingdom* could widely reach the American audience who tend to see Islam and Muslims from the American Entertainment Industry's angle and own perspective.

Through such television shows and so many others, the American public have been convinced about the majority of Muslims as terrorist and violent through the aggressions and non-responsible acts of a minority claiming adherence to Islam. The American Entertainment Industry adopted the 'repeated affirmations' approach, which is based on repeated depiction of an issue for a long period of time until it becomes a belief.

This was used to represent Muslims as enemies that should not be trusted and should always be treated as suspects. The reduction of all Muslims in one group or another of extremists, furthermore, the repeated affirmations of negative and falsified images could embed an immediate perception of Islam and Muslims among the American public.

Islamophobia has also been used by the American government to manage some political interests and persuade the public about certain beliefs and doctrines. It ought to go without saying that the United States is acting like a 'Babysitter' for the so-called 'israel' by keep claiming the delusion of their right in the land of Palestine, furthermore, encouraging the American media to depict the Palestinians as terrorists and aggressors of the 'Jews land'. This, in turn, furthers the sense of fear and panic from Islam and Muslims among the American public. This false feeling and attitude has taken the form of an on-going persuasion about the 'brutality' and 'barbarity' of Islam and Muslims.

In fact, the current situation indicates that some people who claim adherence to Islam are propagandising an image that realises, indeed, the fear of Islam and Islamic teachings. The brutality of such groups has given the American Entertainment Industry further opportunities to advertise Islamophobia and persuade the public about the danger of Islam and Muslims. Here it must be claimed that individuals should learn about Islam and Islamic teachings before linking the religion of Islam to the acts of such armed groups.

On this context, it seems today that Muslims themselves have 'Westernophobia' as it appears in some of their discourses towards the West. This started decades ago when the European colonised most of the Arab Muslim lands. They were used to be referred to as 'The Western crusaders', later as 'The colonised West' and currently as 'The imperialistic West' which threatens the Islamic world. This 'Westernophobia' is, in fact, not realised as Islamophobia, because what is noticed today is that a wide range of Muslims admire the Western lifestyle and always try to imitate it, unlike the case with Islamophboa where Westerners avoid contacts with Muslims.

The image of Islam and Muslims today is to a large extent determined by Islamophobia and its effect in managing, as well as, diverging and directing the perception of the public towards certain beliefs and attitudes. The American Entertainment Industry implemented Islamophobia, sometimes to pass some political messages and some other times to depict the Muslim character in the way they believe him to be like in reality.

Some of the American public found in the American Entertainment Industry's depiction a way to discover Islam and Muslims from an American perspective which was mostly biased and delivering a distorted image to the audience. One real victims of this portrayal were the Arab Muslim Americans who are treated as a problematic minority inside the United States.

#### 4. Arab American Muslims and the Challenges of Future Coexistence

Since their arrival to the United States, Arab American Muslims have been treated as a suspicious minority. Like most immigrants, they were the target of racial profiling and prejudices. Unlike other minorities, however, Arab American Muslims were always been linked to problematic issues to the American government and the American public. Series of events have determined the view of this minority inside the United States. The events of September 11, 2001 were crucial in the classification of Arab American Muslims among other suspicious minorities. Yet, the events of 9/11 put into question the Arab American Muslims' future coexistence within the American society.

During the period of mass migration (1880-1924), thousands of Arab Muslims arrived and settled all along the United States. As new immigrants, Arab American Muslims has to deal with racial profiling and anti-foreign sentiments. They arrived to a country that has recently legalised the assimilation of African Americans and other ethnic groups within the American society after a long struggle with racism and hate crimes. Later on, Arab American Muslims were classified as 'White' along with the Europeans who were the majority. Still, they were treated as foreigners; their image remained suspicious.

The assimilation of Arab American Muslims within the American society was determined by some local and foreign factors that shaped their perception and view by the American public. From the Oil Embargo, through the Iranian crisis, to the attacks of 9/11, Arab American Muslims have always been visible and suspicious to the Americans, who tend to classify them according to the White House's policies, as well as, according to media agendas which was clear from the beginning about its hostility and assault towards this descent.

As a matter of fact, few hours after the aggressions of 9/11, Arab American Muslims joined their fellow citizens and strongly condemned the horror acts committed by people claiming adherence to Islam and Muslims. Their condemnation came even before it became clear that individuals claiming adherence to Islam, again, were involved in the attacks. This, in turn, was insufficient for some American extremists who associated Arab American Muslims with the aggressors. A significant number of hate crimes were reported across the United States targeting Arab American Muslims for their race and gender.

The American media with its diverse outlets played a significant role in structuring the image of Arab American Muslims in post-9/11 era. The early broadcast focused mainly in reporting the events, analysing and predicting the government's possible responses. Scarcely, hate crimes against Arab American Muslims were reported in the American media in the aftermath of 9/11.

The American Entertainment Industry was one prominent outlet that has an influential role in deciding, yet, structuring the image of Arab American Muslims and defining the way they should be seen, and treated by the American public. A number of television shows delivered the image of an Arab American Muslims as suspicious citizens involved in a terrorist sleeper cells planning for attacks and hate crimes against the Americans. The Arab American Muslim was mainly that citizen that should be tracked down in his work, in his house and even in public places, because he is never trusted. This portrayal shifted to be adopted, as well as, imitated by the public, who used the same racial discourse and processing to refer to Arab American Muslims. Alsultany (2012, p.4) confirms

Something else besides the increase in sympathetic representations of Arab and Muslim Americans in the U.S. media after 9/11 puzzled me: certain friends and colleagues expressed pride and relief. They claimed that Americans were at the down of a new era. They stated that racism against Arabs and Muslims after 9 was "not so bad" because we were not rounded up and placed in internment camps, as was done with Japanese Americans during World War II. Often at on-campus teach-ins and other public forums, they expressed nationalist pride that the U.S. government was not repeating past racism by indiscriminately demonizing an entire ethnic group. Sympathetic representation-whether Bush's speeches, TV dramas, news reports, or public service announcement-were cited as examples of a new era of multicultural sensitivity.

The American media and the American Entertainment Industry in particular, have fuelled the sensitivity and the perception of questioning and always querying Arab American Muslims.

In their television shows, the Arab Muslim appeared to be involved in a threat to Americans in all of their daily life aspects. Sometimes it appeared in an ironic scene, committing 'moronic' acts, that does not even require intelligence. These 'sub-human' representations have excessively decided how Arab American Muslims should be treated.

Another important aspect in the issue of Arab American Muslims and their negative depictions is, in fact, their passivity to react over these representations. Unlike, for instance, the Jews who were treated as racial as Arab Muslims, but they succeeded to create a solid lobby inside the American government and the American society in general, that has always acted in the favour of the so-called 'israel', and to keep dominance over policy and opinion deciders, one of which is their control of different media outlets.

In fact, the struggle for civil rights has transformed the attention of Arab American Muslims from seeking political interests. Still, their essential task is to create a lobby and work for their benefits first and for their original countries and ethnic group.

Though the existence of various organisations that defend civil rights of Arab American Muslims, and to protect their religious rights and their identity, this minority is asked today to get more involvement into the American government and policy makers' institutions, especially media, to keep the process of assimilation and coexistence with the American society.

Importantly, Arab American Muslims are asked to get more contribution inside media, particularly the American Entertainment Industry, to advertise the real image of Arab Muslims as a descent seeking coexistence and peace with the Western world and the United States in particular.

Overall, Islam and Arab Muslims' label has long been problematic for the Americans. The name has always been linked to threat against the American existence. This view was due to various reasons. For instance, the United States has no colonial past, therefore, an absence of a close contact with the Arab Muslim world. Also, the absence in most American universities, for a long time before, of studies about Arabs and Muslims' culture, thus, there has been no background knowledge about this descent. On the other hand, Islam and Arab Muslims' label has been determined in the American consciousness through newsworthy issues such as Oil, revolutions and war or terrorism. Importantly, the American media played a prominent role in reinforcing this conception which, in turn, created a sense of non-acceptance towards Islam and Arab Muslims among Americans.

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# Chapter Three

**Chapter Three: The Analysis of *Family Guy*, *Homeland* and *The Kingdom***

As a reaction to 9/11 aggressive attacks, the American government declared a series of acts that have a retaliation objectives from members and countries that were involved in the attacks. As a consequence, wars and conflicts appeared in all over the world, especially in the Arab Muslim world, which took it upon itself to suffer an unfair deliberate war.

Another form of retaliation was launched in television and led by the American Entertainment Industry. A number of television shows were broadcasted in American television, associating Arab Muslims with violence, fanaticism and terrorism. Three samples of these television shows are selected to be analysed in the present research, namely *Family Guy* as an animated sitcom, *Homeland* as a drama series and *The Kingdom* as a Hollywood movies. These works had, in fact, contributed to shape, as well as, structure and direct the American audience's perception and attitudes towards Islam and Arab Muslims.

A number of scenes have been selected from each case study to be analysed in this chapter. I shall start by *Family Guy*, followed by *Homeland* and I finish by *The Kingdom*. At the end of this chapter, a sub-title has been devoted to reveal the unsaid in the three case studies.

1. The Arab Muslim character in *Family Guy*

*Family Guy* is an American animated sitcom created by Seth Mac Farlane. It was first released in 1999 by Fox Broadcasting Company which is the main producer.

*Family Guy*, known also as *Griffins*, is a Fox channel humorous TV show that is broadcasted in a form of ironic gags that often represent the American culture and lifestyle. The work has received many Emmy awards for being one of the most successful and most watched television shows.

Besides its large popularity, *Family Guy* has been criticised for being extremely indecent in terms of language. The discourse of characters is often seen as abusive. Also, the work has received critics for portraying violent, as well as, sensual scenes, which most often are watched by minors and even kids. Over and Above, *Family Guy* has been criticised for being stereotypical and racist in the depiction of various ethnicities, cultures and religions. One of which was the negative, as well as, deceptive representation of Islam and Arab Muslims.

Over 14 seasons (1999-present) and more than 266 episodes, *Family Guy* has satirically delivered various political, cultural and religious messages to the American public who usually sympathise and construct perception and attitudes based on television representation.

‘Turban Cowboy’ is the title of episode 15 from season 11 of *Family Guy*. This episode is selected to be analysed in this chapter as it represents Islam and Arab Muslims as villains and weird moronic people.

Briefly, while recovering in the hospital, Peter, the protagonist, met Mahmoud who was his fellow patient in the same room. From the very first short conversation, Peter admired talking to Mahmoud and invited him to meet his friends at their night club meeting. Mahmoud joined Peter and his friends Creg, Joe and Brian. Mahmoud, in turn, invited Peter to ‘The Chaste Camel’, the place where all Muslims in town meet. Peter became so pleased by Islam and Muslims and decided to convert to Islam. Later on, he became eccentric in his behaviours with his family and friends. He finally found himself involved with a ‘terrorist sleeper cell’ planning to bomb the Quahag Bridge in Rhode Island in the United States.

Several scenes have been selected to be analysed in the following section of the research. They are divided into the main characters’ discourses and the general scenes where Arab Muslims or discussions about them take place.

1.1 Peter's discourse

In this episode, Peter appears to be unfamiliar and totally surprised about Islam and Arab Muslims' culture and traditions. He is represented as a naïve character that believes anything and acts innocent about other people's opinions and perceptions. Peter is also the character that makes jokes about Mahmoud, Islam and Arab Muslims' culture, traditions and, importantly, about their ethnicity. Therefore, it is the character that is going to be given much attention in this section of the analysis as it represents the image of Islam and Arab Muslims from an American perspective.

The very first scene in the episode that shows Peter with Mahmoud was the following



Image 1: Family Guy, S11E15 'Turban Cowboy'. 07min50sec

While introducing himself to Mahmoud for the first time, Peter directly makes a notice about Mahmoud's way of dressing. From this first judgment, it is clear that Peter has no previous conception about Arab Muslims and their way of dressing. This, in turn, indicates that all of Peter's next judgments about Mahmoud or Arab Muslims will be immediate and spontaneous, mainly based on others' opinions. 'Others' here includes Media or any person who had a previous experience with Islam and Arab Muslims.

Peter says here that ‘he has never seen such a hat before’. In other words, he is not familiar with this way of dressing. The meaning here is that Arab Muslims do not dress their traditional clothes and walk in the American streets in order to avoid harassment. Otherwise, Peter would have seen before such a way of dressing and so he would not be surprised about Mahmoud’s hat.

In his description, Peter uses the word ‘very scared’ of the hat. People usually be ‘surprised’ or express their eccentricity when they see or hear something different to their culture or traditions. The choice of the word ‘scared’ is, in fact, pointed to Mahmoud and not to the hat. Knowing that when Peter saw him for the first time after he finished talking with his family, he said to him ‘I was just kidding when I said to my family that I love them’. So, from the previous context, it was clear that Peter is scared of Mahmoud as he looks tacky in his look as an Arab Muslim.

After this very short conversation, Peter invited Mahmoud to join him and his friends at their night club meeting. Mahmoud came and was welcomed at the beginning by everyone as he is a friend to Peter. Shortly after, Mahmoud became a ‘weird’ guy as he ordered a ‘ginger ale’, and also as he got his cell phone ‘clipped to his belt’. Peter decided to defend his new friend.



Image 2: Family Guy, S11E15 'Turban Cowboy'. 10min08sec

As he defends Mahmoud, Peter, first, confirms all his friends' mistaken opinions. Then, he confirms, also, the misleading information that all Muslims take 'ginger ale' and 'clip their cell phones to their belts'. He defends Mahmoud by confirming extra accusations on him and his ethnicity.

Peter referred to Islam and Muslims as a culture. He described Mahmoud's order and his look as one of the 'quirks' about Muslims' culture. Here it out to go without saying that Islam is a religion; Muslims are the followers of this religion. The use of the word 'culture', therefore, indicates that everything that is done by any Muslim is widely spread among other Muslims who, according to the definition of the word, share and strongly believe in that act as it is part of their culture. This type of using words has excessively been used to convey the message that all Muslims share the same thought and have the same culture. This, in fact, is a deceptive claim.

The next scene moves to the 'The Chaste Camel', the place where all Muslims in town meet. Peter has been invited by Mahmoud to discover closely the Arab Muslim culture and traditions. According to the context of the episode, Mahmoud has another intention, which is tempting Peter to join the 'terrorist sleeper cell'.

Mahmoud invited Peter to taste an Arab Muslim made chicken plate. Peter tastes it and comments



Image 3: Family Guy, S11E15 'Turban Cowboy'. 11min04sec

Obviously, Peter uses irony to describe the chicken plate. But, he also conveys the meaning that Arab Muslims are aggressive when they prepare their food. It conveys, also, the message that they do not show mercy to even animals. So, they will be more aggressive when it comes to humans. The use of the word ‘fear’ is unjustifiable in this context. It indicates that even animals suffer from Arab Muslims.

After this description of the plate, and before that enjoy being in the ‘Chaste Camel’, Peter expressed his admiration to the culture and lifestyle of Arab Muslims, of course from an American perspective. Mahmoud here greeted him for accepting the ‘Muslim culture and not being like so many others’. Peter answers



Image 4: Family Guy, S11E15 ‘Turban Cowboy’. 11min10sec

Then, he starts describing the Arab Muslim culture from his actual experience and point of view



Image 5: Family Guy, S11E15 ‘Turban Cowboy’. 11min12sec



Scene 1: Family Guy, S11E15 'Turban Cowboy'. 11min13-16sec

Peter finishes his description of the Arab Muslim culture and lifestyle that he saw inside the 'Chaste Camel' by the following irony



Image 6: Family Guy, S11E15 'Turban Cowboy'. 11min17sec

For Peter, Arab Muslims' culture is represented only in Mahmoud and 'the bunch of guys' sitting around in their tables and smoking 'hookah'. He answers Mahmoud's question about accepting the Arab Muslims' culture by mentioning the best about it. Among the best, for Peter, is sitting around a table and smoking hookah. This shows for the audience that Arab Muslims are all doing the same thing as it is part of their culture. This conception has, in fact, been derived from the old Orientalist thought about Arabs and Muslims.

The use of the expression 'bunch of guys' indicates that Arab Muslims do things collectively and are typical in all their actions, thoughts and behaviours. It gives also the intention that they might be dangerous by possible planning for attacks against the United States. So, they should be reported whenever they are seen in such groupings.

As it is intended, both characters, Peter and Mahmoud, proceed discussing the Arab Muslim culture and traditions. Peter saw the relationship between Mahmoud and his wife as she serves Peter's need for a pick up. He has now a good knowledge about Islam and Arab Muslims and starts describing.



Scene 2: Family Guy, S11E15 'Turban Cowboy'. 11min50sec



Scene 3: Family Guy, S11E15 'Turban Cowboy'. 11min51-59sec

Peter uses his actual experience and knowledge about Islam and Arab Muslims' culture and traditions to be convinced about converting to Islam. His conviction became true after he saw the relationship between Mahmoud and his wife, when she 'just listened to her husband' as Peter claims. It sounds a contradiction to blame Islam for abusing women, and later being so pleased on how a Muslim woman serves her husband's requests. Furthermore, seeking to be treated the same way by converting to Islam and accepting 'Muslims' culture'.

Again, in his description to ‘Muslims’ culture and things that should be done in order to become a Muslim, Peter uses abusive expressions that have no relation to real Muslims’ culture and traditions. First, he goes back to Mahmoud’s hat and links it to Muslims’ culture, though if he links it to their traditions, it would be acceptable. Also, the use of the word ‘obedient’ to refer to Mahmoud’s wife is regarded as an acceptable implementation. In American movies and drama series, audiences often see an American husband refers to his wife’s servings by expressing his thanks and gratitude, often, also, expressing his love and admiration to the way she helps him. When it comes to an Arab Muslim wife, the image that is delivered here is that she only serves and acts like a ‘bondmaid’ without rewards.

Also, for Peter, and in order to convert to Islam, he must shout ‘Admiral Akbar’. This, in fact, is regarded as an extremely deceptive depiction of Islam and Muslims. The message that is being conveyed here is that anyone who plans to convert to Islam should express his loyalty to his masters before he can be regarded as a Muslim. When someone observes the context in the episode and observes Peter’s actions in the overall, he notices that Peter is the character that always acts in single and does not pay attention to the results. He often does not consult things with his family even. So, the notion of loyalty as it is portrayed here is out of its context and has an intended negative meaning to serve, as previously explained.

Peter, finally, accepts to convert to Islam and became Mahmoud’s new Muslim friend.



Image 7: Family Guy, S11E15 ‘Turban Cowboy’. 12min09min

Next scene moves to Peter's explanation to his wife about the meaning of being a Muslim.



Scene 4: Family Guy, S11E15 'Turban Cowboy'. 12min10-16sec

So, Peter now 'happens to be a Muslim'. This means that his choice to convert to Islam was just an experience he wanted to undertake. After his experience with Mahmoud and the rest of Arab Muslims, he decided to try being a Muslim and convince his wife to treat him like Mahmoud's wife.

Peter summarises Islam, as a religion, in 'spending time in mostly empty cafes watching soccer'. This conveys the meaning that Muslims do not work; do not care about their families and about their countries. All they care about is spending time in entertainment.

When watching soccer in ‘eight-inch black and white TV’ in mostly empty cafes, Peter will support his favourite soccer team in a method, which, according to him, is the way Muslims support their teams.



Image 8: Family Guy, S11E15 ‘Turban Cowboy’. 12min17sec

As a Muslim, Peter shows to the audience that his behaviours and attitudes have completely changed. The first thing that was focused on after Peter’s conversion was his family. This transforms the message that when someone converts to Islam, he is going to abuse his family and this is an illusion. Hundreds of real testimonials from American people who convert to Islam, claim that their relationship with their families still the same and sometimes goes for better.

Peter, also, delivers the message to his wife ‘Lois’ that he will not have time for her and for their kids. Here, anyone who would think to convert to Islam must take his ‘family’s devastation’ into account.

The use of ‘finger cymbals’ to celebrate team’s win has, in fact, nothing to do with the Arab Muslims’ culture and traditions. It has been used to demonstrate the ‘backwardness’ of Arab Muslims when it comes to talk about modernity and civilisation. The same thing was adopted when Peter mentioned the ‘eight-inch white and black TV’. The message here is that Arab Muslims, though living in a civilised society, still are not updated with technology and civilisation.

Next scene moves to Peter's treatment with his family as being a Muslim, and as being following 'Muslims' traditions and culture'.



Scene 5: Family Guy, S11E15 'Turban Cowboy'. 13min08-16min

The following scene has been chosen to show how Arab Muslims deal with their families. This scene is, in fact, out of context. Neither the previous scene, nor the following one indicates any relation with the chosen scene. It has been selected to distort the way Arab Muslims treat their families, furthermore, to show how someone who converts to Islam can be fanatic in his behaviours and attitudes towards others, even the closest people to him.

At the beginning of the scene, Peter informs his wife that “he is off to the bazaar”, he meant the market. Lois, his wife, did not understand the word ‘Bazaar’ and asks for its meaning. Peter insists to refer to the market as ‘Bazaar’. This means, according to the episode, that when someone converts to Islam, he must speak Arabic and communicate with others only by the language he understands, using his own references to things. Reality says that the majority of Muslims around the world, who are not Arabs, speak with their own tongues, and there is no Islamic rule that imposes people to speak Arabic or communicate through it with other people that do not understand it.

Lois, finally, understood Peter’s reference of ‘Bazaar’ and that he meant the market. She asks him to pick up some food supply. Peter answers “He will see what they have”. After that, the scene moves to Peter’s offering his wife “six cobras, a bolt of silk, ram’s horn and 20 paper bags of dates”. Importantly, Peter’s interrupts his wife while reading and shows her what he brought from the ‘bazaar’. Of course, the audience here tends to compare between the two statuses; Lois reading and Peter carrying on cobras and ram’s horn. In other words, the image which is delivered here is that of Lois’s concern about books and culture, on the other side, the picture of backwardness and atavism as related to Peter being an Arab Muslim.

The creator of the text here aims to transform the message about Arab Muslims’ lifestyle in the desert. Things that Peter brought have, indeed, close relationship with the image that most Westerners, Americans in particular, have about Arabs and Muslims. Every element that Peter brought has been depicted in various Hollywood old movies about Arabs and Muslims. For instance, in Aladdin’s famous movie, he used the bolt of silk to fly and create magic; cobras to assassinate his enemies in silence and the ram’s horn to call for support and date as his only food.

This, in turn, indicates that Arab Muslims' lifestyle and traditions did not change and are meant to stay as they are, since their way of thinking remains the same. The scene, moreover, conveys the meaning that converting to Islam means going back in time and adopting atavism. This, again, is a distortion of the image of Islam and Arab Muslims.

Lois did not understand why Peter would bring 20 bags of dates. Peter responds his wife's wonder.



Scene 6: Family Guy, S11E15 'Turban Cowboy'. 13min19sec

Besides his description of the seller as 'A monkey in the little vest', the message behind this scene is that even animals belonging to Arab Muslims can persuade people to admit and correspond with their ideas, beliefs and products. It conveys the meaning that Arab Muslims can deceive people with false beliefs and are used to get others easily convinced about their perception. The creator of the text aims to warn the audience about being convinced by an Arab Muslim.

Besides his family's notices about his weird behaviours after being a Muslim, Peter is enjoying himself being adherent to Islam. He met Mahmoud at 'the Chaste Camel' and starts expressing his admiration and all the changes that happened to him after his conversion.



Scene 7: Family Guy, S11E15 'Turban Cowboy'. 14min01-06sec

For Peter, one aspect of being committed to Islam is to wear ‘leather sandals with way-too-long toenails’. Peter’s discourse here is based on the conception of Arab Muslims as they were portrayed in other movies such as the famous ‘Aladdin’. ‘Leather sandals’ appeared on such old and new depictions of Arab Muslims. Moreover, Peter wants to say that when he converts to Islam and became a Muslim, he changed his dressing style and get himself paying attention even to some details to the way Arab Muslims dress, as he claims.

Peter proceeds proving to Mahmoud how much he looks as a Muslim. He showed him his toenail getting yellow because he is wearing a ‘leather sandal’. It was expected from him to tell Mahmoud about his new behaviours and how different he became with his family after converting to Islam. But the creator of the text intends to transform the message about how ignorable to his family Peter becomes after being a Muslim. The focus here is to stimulate audiences’ feelings and get them to think over and over again before deciding to be Muslims.

After this short conversation, Mahmoud made sure of Peter’s adherence and commitment to what he delivered to him to be Islam and Arab Muslims’ culture and traditions. Mahmoud decides to introduce Peter to his friends.



Scene 8: Family Guy, S11E15 ‘Turban Cowboy’. 14min24-28sec

Peter's first reaction when he saw a group of Muslims was to 'pick his nose with a dagger'. The use of the word 'dagger', related to the image of a group of Muslims, indicates that it becomes a consciousness and an immediacy to think of violence whenever seeing a group of Muslims. Peter wants also to introduce himself to Mahmoud's friends as being violent enough to be a member with them.

Peter's discourse and the image of a group of Muslims around a table reading a map, undoubtedly triggers off the feeling of threat and danger among the audience. This will certainly, again, affect their future reactions and attitudes whenever they come across a group of Muslims. It becomes clear through the episode that the creator of the text works on the level of evoking the feelings of the audience, through including some triggers that direct their understanding, reaction and sympathising with different characters and texts.

### *1.2 Mahmoud's Discourse*

Mahmoud, in this episode, is the character that has been selected to represent Islam and Arab Muslims. Through his discourse, Mahmoud tries to depict an image of Islam and Arab Muslims' culture and traditions with the aim to convince Peter to convert to Islam and adopt the Arab Muslim culture.

Paradoxically enough, in his attempt to define Islam and Arab Muslims, Mahmoud contributes to distort the image of his adherents' religion, his culture and ethnicity as well. He uses nonsense discourse and nonsense image of the Arab Muslim culture and traditions and represented it to Peter as being the real image of Islam and Arab Muslims.

In a number of scenes, Mahmoud extensively contributes to represent a fake, as well as, negative image about Islam and Arab Muslims. Even in his defence of both issues, he was confirming accusations. In the way that is meant to be, the creators of his episode meant to represent Mahmoud as the character that betrays Peter's trust and uses him to achieve terrorist interests.

As his discourse was directed mostly to Peter, Mahmoud appeared in most scenes explaining or clarifying things to Peter. The very first appearance of Mahmoud was the following scene in hospital



*Scene 9: Family Guy, S11E15 'Turban Cowboy'. 07min37-41sec*

In this very first appearance of Mahmoud, the audience can certainly build a conscious about Mahmoud and, in general, about Muslims and their culture and traditions. The image which is delivered here is that of the Muslim person as not being allowed to see neither others' families, nor talking to another person in the presence of his family. In his response to Mahmoud, Peter says that 'he didn't know that someone was here', which means that Mahmoud was just sitting behind the curtain listening to Peter's conversation with his family.

Since it was the first appearance of a Muslim in the episode, it is meant to introduce at first Muslims as being gentle, asking others in a polite way, but later on turn out to be the person who betrayal trust, as he was not honest in his first actions but only pretending to gain people's trust. This message behind the first scene was the main theme of the whole episode.

Mahmoud was invited by Peter to join him and his friends at their night club meeting. Mahmoud comes and was introduced to Joe, Craig and Brian. Little while after, Mahmoud says



*Scene 10: Family Guy, S11E15 'Turban Cowboy'. 07min33-38sec*

Mahmoud conveys the message that Arab Muslims do not use the restroom. The meaning here is that Arab Muslims belong originally to the desert, where there is no restrooms, nor civilised places for meeting. Mahmoud refers to his action by moving to the restroom as being a 'shame'. The form of the sentence even emphasizes Mahmoud's action to be shame by using the restroom. It was meant by the creator of this scene to leave it open for suggestions in the part of audience as Peter, Joe, Brain and Craig did not ask for the reason of why Mahmoud refers to using the restroom as a 'shameful' act. What the audience can suggest here is meanings close to 'shame', 'disgrace' and 'confusion'.

In fact, leaving texts for suggestions among the audience was one of the main strategies that the creators of “The Turban Cowboy” have adopted. They introduce Islam and Arab Muslims’ issues in a way that directs the audiences’ perception towards an intended suggestion and meanings.

In a context that has nothing to do with ‘Muslim culture’, Mahmoud decides to defend it in the eyes of Peter by claiming



*Scene 11: Family Guy, S11E15 ‘Turban Cowboy’. 11min07-10sec*

The creator of the text here attempts to trigger the audiences’ recall of the reasons why they do not accept Islam and Arab Muslims. Audiences are going to recall the tragedy of 9/11 and, therefore, in the following scenes they will make sure that Arab Muslims always plan for attacks against them and their country. Moreover, Mahmoud links Islam to culture, the same as Peter did before, hence, the message which is conveyed here is that Muslims adopt violence, which will appear later in the scene, as being part of their culture. Mahmoud, also, attempts to keep luring Peter to accept Islam and then use him to commit terrorist attacks against civilians.

Mahmoud continues his attempts to get Peter knowing more about Islam and Arab Muslims' culture and traditions from his perspective. In the following scene, Mahmoud introduces Peter to his friend Omar, who can teach him 'many things about Mahmoud's faith'



*Scene 12: Family Guy, S11E15 'Turban Cowboy'. 12min33-38sec*

So according to Mahmoud, 'Ululating' is part of Muslims' faith. Here he is intended from Mahmoud to contribute in the distortion of the image of Islam and Arab Muslims. This perception is, in fact, based on the Orientalist view of Arabs and Muslims as tribes which fight against each other, meanwhile, using 'Ululating' in their attacks. This was previously broadcasted in many of Hollywood's movies and various other TV shows.

Using the word 'Faith' indicates that 'Ululating' is strongly believed to be part of Muslims' faith, therefore, one teachings of Islam. Moreover, the creator of this scene selected an old character 'Omar' to be the teacher. This symbolised that Omar has strong knowledge that 'Ululating' is part of Islam and Muslims' faith. The audience would believe that it is true as it was said by an old man. Indeed, 'Omar' taught Peter how to 'Ululate' using the initial part of an American song.

After noticing Peter's commitment to Islam and his interest to know more about it and about Arab Muslims, Mahmoud decides to keep luring him to believe in his case and, therefore, get him involved in their 'terrorist plan'.



Scene 13: Family Guy, S11E15 'Turban Cowboy'. 13min55-59sec

As it is intended for him to be representing by the creators of the episode, Mahmoud would have no problem lying to Peter in order to get him admire Islam and Arab Muslims' culture and religion. Even telling him that when he colours his toe nail in yellow that symbolises part of Muslim's faith.



Image 9: Family Guy, S11E15 'Turban Cowboy'. 14min07sec

All his previous attempts to teach Peter about Islam and Arab Muslims' culture and traditions, Mahmoud was planning to arrive at the following moment



Scene 14: Family Guy, S11E15 'Turban Cowboy'. 14min09-14sec

Mahmoud used all luring strategies to get Peter to this moment and invites him to join his friends' meeting. As a Muslim, Peter responds with the word 'O.M.A' which means 'Oh My Allah'. It shows of how much Peter got himself committed to Islam and Muslims. In turn, it indicates that, as a Muslim everyone should, again, use only Islamic vocabulary and words in Arabic. The audience notices in this episode that Peter acts so innocent and sometimes naïve with Mahmoud and other Muslims so that he becomes an easy target to be lured in order to get him involved in 'terrorist plans'.

Even the scenario here shows that Mahmoud starts expressing his admire of how much Peter becomes committed to Islam and Arab Muslims' culture, shortly after, he invites him to a meeting of a group of Arab Muslims. Furthermore, Mahmoud uses the pronoun 'We' in inviting Peter. Hence, getting him lured then inviting him was planned for by Mahmoud and the rest of the group long before. It conveys the meaning to the public of how much they might be in danger whenever they become close or friend to an Arab Muslim.

Mahmoud later joins the Arab Muslim group meeting with Peter. A contradiction appears here as the chief of the group did not recognise Peter, though previously Mahmoud said 'We want you to join us'. This confirms that Mahmoud was all the time luring Peter by his own to get him involved. Therefore, the betrayal was from a closest friend to Peter as it is intended to convey.



Scene 15: Family Guy, S11E15 'Turban Cowboy'. 14min31-33sec

Mahmoud answers his chief's question being so confident about Peter's loyalty to their case and for their 'terrorist plans'. The chief did not believe in Mahmoud's discourse and decides to make sure. Mahmoud asks his chief to put Peter into a test. Later on, they discover that Peter is so naïve to recognise their 'devil plans'.



*Scene 16: Family Guy, S11E15 'Turban Cowboy'. 14min31-33sec*

This, indeed, confirms to the audience of how much Arab Muslims can deceive people to believe in their 'terrorist plans' as the episode depicts. Mahmoud referring to Peter as 'the perfect man to help them blow up the Quahog Bridge' since it was so easy to deceive him and get him converted to Islam, moreover, taught him about false Islam teachings and Arab Muslims' culture and traditions. Here, the audience unconsciously sympathise with Peter as being well used from 'bad people' to commit suicide attacks against innocent people.

While explaining the plan for the attack, Mahmoud, indirectly, clarifies why he lured Peter and get him involved in their ‘terrorist plan’.



*Scene 17: Family Guy, S11E15 'Turban Cowboy'. 17min54-59sec*

So, Mahmoud makes it clear that he becomes a friend to Peter and he spent all that time luring only because they need a ‘white American’ to drive the van through the checkpoint in order to arouse the least amount of suspicion. This, in turn, confirms the use of Peter by an Arab Muslim to carry on ‘terrorist attack’. This scene, also, transforms the message that any Arab Muslim who drives a van or any other mean of transportation in America is under suspicion. Moreover, the creator of this text did not refer to any Muslim American involvement in the attack though some of them are ‘White Americans’ and they will not arouse suspicion.

The creator of this text, again, aims to convey the meaning that Arab Muslims plan for attacks against the United States always as foreigners. This arouses the audience's sense of homeland security and that they should collaborate against such possible attacks. They should, also, support their government's foreign policies that aim to prevent such attacks by intervening in Muslims' countries to defeat terrorism in its homeland as they claim.

Mahmoud and his followers were planning to attack the bridge in the next day. But, they discover that Peter has a microphone connected to his friends Joe and Craig outside, who were listening to everything inside the room. Mahmoud decides to change the plan and starts the operation on that moment. Under threat, Peter was ordered to drive the van and cross the checkpoint. He tries to prevent Mahmoud from carrying on the attack, attempting to convince him about the good deeds of American on the world and humanity in general, on the other hand, confirming and blaming his government's interventions in the Arab Muslim world and all the devastation that was caused by the United States' government. Mahmoud answers



Scene 18: Family Guy, S11E15 'Turban Cowboy'. 19min53-56sec

Mahmoud in this scene appears to be angry when it comes to discuss America's policies on the Arab Muslim world. He responds to Peter's attempts to prevent him as not being convinced about what he is saying. This conveys the meaning that when it comes to assassinate people, Arab Muslims act so angry and they cannot be convinced about anything that others say in order to defend themselves.

Interestingly enough, Peter says that 'he knows about Mahmoud's anger against the American government', but Mahmoud's answer did not mention the government but all America. This means that Muslims look to the American government and the American citizens in the same way, regarding them all to be their aggressors. Furthermore, Mahmoud refers to 'American sins' without mentioning them by name. This, indeed, was left for audience's suggestions and interpretation; yet, directed towards an intended perception. Finally, the attack did not take place and the 'American heroism' appears to prevent it at the end.

### 1.3 'Craig Meyer' and 'Joe Swanson' opinions on Mahmoud and Arab Muslims

Craig Meyer and Joe Swanson are both closest friends to Peter, who always meet together and discuss different issues. Both characters are given the role of giving their opinions about each issue that is being discussed.

In the case of their opinion on Mahmoud and Arab Muslims, Craig and Joe's points of view are taken to be decisive in determining the image of Mahmoud, Islam and Arab Muslims to the audience. Their first opinions on Mahmoud appear in their first contact with Mahmoud.



Image 10: Family Guy, S11E15 'Turban Cowboy'. 09min41sec

Craig refers to Mahmoud as a 'weird guy' because he ordered a 'ginger ale' whereas; he was expected to order alcohol. Mahmoud was referred to as 'weird' because he answers Craig's question on a fashion lady opinion, but he refuses to talk about that topic as a married man. Joe supports Craig's opinion that Mahmoud is 'weird'.



*Scene 19: Family Guy, S11E15 'Turban Cowboy'. 09min45-49sec*

Here the creator of the text decided to portray Mahmoud as having his cell phone 'clipped to his belt' to make a joke about the way Muslims deal with technology. Indeed, Arab Muslims do not 'clip cell phones to their belts'. The aim here is to support Craig's opinion that Mahmoud is weird, furthermore, making jokes on Mahmoud and his way of using the cell phone. The use of the expression 'Big Shot' by Joe indicates that Mahmoud appears to be a powerful and important person, whereas, Joe wants to say that he is not, but just pretending to be.

When Peter told Craig and Joe about what happened between him and Mahmoud, Joe directly makes the following statement to Peter



Scene 20: Family Guy, S11E15 'Turban Cowboy'. 15min23-49sec

In this scene, Peter starts the conversation asking Craig and Joe's opinions about 'which football team he should like' because Mahmoud told him to do and 'act to be a fan of American football' so that 'they seem less suspicious'. Peter adds that 'he feels bad about Mahmoud because he knew 19 guys who died in 9/11' and asks 'what are the odds'. Joe directly points to Peter that 'he joined a terrorist sleeper cell' and that 'his friends are terrorists'.

So, for Joe, if an Arab Muslim knows people who passed in 9/11 attacks and meet in secret with other Arab Muslims is a terrorist and he is, indeed, planning for attacks. Hence, a person who sees such acts should take it seriously and reports those actions to the authorities. Joe makes a quick judgment that Mahmoud and his friends are creating 'covering stories' so that they can deceive Peter and to get him involved in their 'terrorist plans'. The creator of the text encourages the audience to make preconceived judgments about Arab Muslims.

Craig immediately supports Joe's opinion on Mahmoud and the rest of the group, moreover, confirming his old opinion that Mahmoud is a 'weird guy'.



Scene 21: Family Guy, S11E15 'Turban Cowboy'.15min50-55sec

Craig announces it very clear that Mahmoud and all Arab Muslim are ‘bad news’. In other words, for Craig, all Arab Muslims are suspicious and should never be trusted. This opinion, in fact, can be adopted by many audiences as they see how much Peter was used by Mahmoud and his fellows to get him involved in their plans for ‘terrorist attacks’. Joe, here, interrupts Craig



*Scene 22: Family Guy, S11E15 'Turban Cowboy'. 15min56-59sec*

Here Joe acts to defend Muslims by confirming Craig’s accusation. Craig said it clearly that ‘they are bad news’; he did not say ‘they are terrorists’. Therefore, Joe’s response did not answer Craig’s accusation, but he confirms that they are really regarded as terrorists.

Furthermore, Joe goes further and admits his own opinion that ‘they are terrorists’ and show it to be the truth. Hence, all followed opinions should be on the fact that he considers them to be terrorists.

After preventing Mahmoud and his fellows to carry on their attacks on the bridge, Joe meets Peter at the end and claims



Scene 23: Family Guy, S11E15 'Turban Cowboy'. 20min28-36sec

Joe makes it so clear that whenever a terrorist attack takes place, associated to Arab Muslims, the rest are going to put under suspicion. He contradicts his previous discourse with Craig that ‘if those people are terrorists, this does not mean that all Muslims are terrorists’. Joe, in fact, confirms one prominent issue that the American government keeps denying that not all Muslims are their enemies and they can differentiate between members of ‘terrorist groups’ and ‘moderate Muslims’. Joe was shortly after asked by Peter of ‘what happens next’ and ‘if all those guys are going to get trials’. Joe answers



*Scene 24: Family Guy, S11E15 'Turban Cowboy'. 20min38-43sec*

Joe, again, makes an evident fact here about how Arab Muslims are treated whenever they are accused for ‘terrorist acts’. Remarkably, Joe appears in this scene to be a police officer, therefore, his discourse is taken to be official.

1.4 The image of Islam and Arab Muslims

In this episode of *Family Guy* named ‘Turban Cowboy’, Islam and Arab Muslims are represented in a distorted way that conveys the message to the audience about Islam intolerance and Arab Muslims’ cruelty and ignorance.

In a number of scenes selected from the episode, the image of Islam and Arab Muslims is totally deformed and is far to represent real Islam and Arab Muslims with their culture and traditions.



Image 11: *Family Guy*, S11E15 ‘Turban Cowboy’

The first of this negative image was the selection of a place named by the creator of the text as ‘The Chaste Camel’ to be the place where all Muslims in town meet. This place is used by many Muslim men who meet there, smoke hookahs and enjoy being surrounded by several Muslim women, dressing official Muslim cloths. This, in fact, is a misrepresentation of both, Islam and Arab Muslims, because such image would not appear among obedient Muslims, and has nothing to do with their culture and traditions.

In addition to this, the name ‘Chaste Camel’ indicates, again, the Orientalist view of Arab Muslims by many Americans until present time. It is clear that ‘Camels’ belong to the desert, hence, Muslims brought their culture of the desert and their traditions to the civilised world of America.

Another distortion of the image of Islam and Arab Muslims appears in the selection of the dog named Brian as the only character to defend Mahmoud, Islam and Arab Muslims.



Scene 25: Family Guy, S11E15 'Turban Cowboy'. 09min50-59sec

While discussing opinions about Mahmoud among Peter's friends, Brian declares that it does not agree with Craig and Joe in their view that Mahmoud is 'weird'. The selection of a 'dog' to defend Mahmoud and Arab Muslims indicates that its opinion has less credit to be adopted by the audience, who mainly are expected to adopt Craig and Joe's views, because Brian is at the end an 'animal', and animals are not supposed to think at all. Craig immediately answers Brian claiming that 'Dogs should stay outside tied to poles'. This confirms that his defence of Mahmoud and Arab Muslims has not been taken into consideration.

Another negative image is the look of Arab Muslims themselves. Physically and mentally, they are showed to be filthy.



Image 12: Family Guy, S11E15 'Turban Cowboy'. 12min56sec

All over the episode, Mahmoud and all Arab Muslims appear to be 'hairy'. Their beard is either long, or not well shaved. Their hands, chests and legs are all covered by hair in a way that looks filthy to the audience. All of them are dressed in an ordinary way, with simple colours, unlike Americans who are showed to be civilised in their look. Even Peter; who converted to Islam in the episode looks well dressing a Muslim traditional dress.

Arab Muslim's faces, also, look so pallid with so much anger and cruelty in their eyes, unlike the American character that looks so active and energetic. Such face appearances are crucial to determine the audience's sympatheses with characters.

Another bad appearance of Arab Muslims was in the depiction of their image as ignorant people, sometimes acting ‘foolishly’.



*Image 13: Family Guy, S11E15 ‘Turban Cowboy’. 13min06sec*

This Arab Muslim character was asked by Mahmoud to leave the room. So, instead of getting out from the real door, he is shown as ‘fool’ opening a virtual door, as if, he wants to ignore Mahmoud’s request and stay in the room. The Arab Muslim ‘hairy character’ which is sitting next to him appears to be wearing shorts, socks and a slipper in a way showing his nonsense and even ignorant way of dressing.

### *1.5 The depiction of Arab Muslim Women*

Like Arab Muslim men in this episode, Arab Muslim women are represented to be subhuman according to their husbands or even to people they know.

In just few scenes, the image of Arab Muslim women, according to the creators the episode is still based on the old guild of the Orientalist school on the 18<sup>th</sup> and 19<sup>th</sup> century. According to the episode, again, the Arab Muslim women, are no more than obedient wives that serve their husbands in whatever they ask, without making objections even if the task is to serve a foreign man’s requests and own desires.

In the following scene, Peter asks to leave the 'Chaste Camel' because he has a pick up for his family. Mahmoud objects and insists that his wife would do the job for him.



Scene 26: Family Guy, S11E15 'Turban Cowboy'. 11min30-41sec

Peter was so surprised from Mahmoud's act. This last just raises his hand and his wife was standing next waiting for his 'orders'. Peter; later; becomes so pleased of the way 'she just listened to her husband'. Mahmoud answers that 'in Muslim culture, wives are much more obedient'. This is regarded to be a misrepresentation and a disrespectful depiction of Arab Muslim women and wives. Mahmoud's reason to do such acts was to lure Peter to accept Islam and, therefore, becomes committed to whatever he asks him to do. In his attempts, Mahmoud would have no problem to show his wife as a 'slave' so that he can arrive to what he aims and get Peter to convert Islam and then use him in his 'terrorist plan'.

In a picture that confirms the Orientalist perception of Arab Muslim women, the creators of this episode aimed to show them as being 'pleasure servants' in the 'Chaste Camel'.



Image 14: Family Guy, S11E15 'Turban Cowboy'. 07min37sec

As it is shown in the picture below, Arab Muslims women are sitting around the tables talking to men who are enjoying music and smoking hookahs. They appear here to be putting the 'make up', unlike the way Mahmoud's wife was showed before. This, indeed, is regarded to be a deliberate distortion of the image of Arab Muslim women, who, in reality, do not attend such places.

## 2. The Portrayal of Arab Muslims in Homeland

*Homeland* is an American drama series released in 2011 (2011 - on going). It is a political thriller developed by Howard Gordon and Alex Gansa. The drama series was inspired by the Israeli series *Hatufim*, a Hebrew word means 'Prisoners of War', created by Gideon Raff. *Homeland* is a Golden Globe-nominated terrorism-show, Emmy-award drama series, starring Damian Lewis and Claire Danes. Until today, the work is composed of 5 seasons, with more than 60 episodes.

Like several post-9/11 American TV shows, *Homeland* depicts Arab Muslims as villains, terrorists and threat to world's peace and stability. Arab Muslims are represented as the main enemies to the United States that, in turn, considers them to be domestic and foreign serious threat. This is confirmed through several scenes from different seasons throughout the drama series.

*Homeland* has been widely criticised since its early broadcast in TV screens. One of the main critics was its negative and false representation of Islam and Arab Muslims. In almost every episode from all over the drama series, Islam and Arab Muslims are depicted as a world's threat that should be stopped and fought in their original homeland.

The show, also, offers a negative image about the Arab culture. It is represented as the motive which urges Arab Muslims to be violent against the West and the United States in particular. The Arab Muslim world is depicted as an environment that is forbidden for foreigners since it contains 'enemies of peace and justice'. From an American perspective, Arab Muslims are the offenders that should be intercepted in their homelands.

### 2.1 The Characteristics of Arab Muslims

In a television show that represents a division of humans into two camps, one believes in freedom, peace and justice represented in the United States and the other believes in terrorism, blood and destruction represented in Arabs and Muslims, Arab Muslim characters are depicted as the enemies of freedom, peace and coexistence.

In a number of scenes, the characteristics of Arab Muslims are seen to be portraying the worst image that has ever been depicted in TV screens.

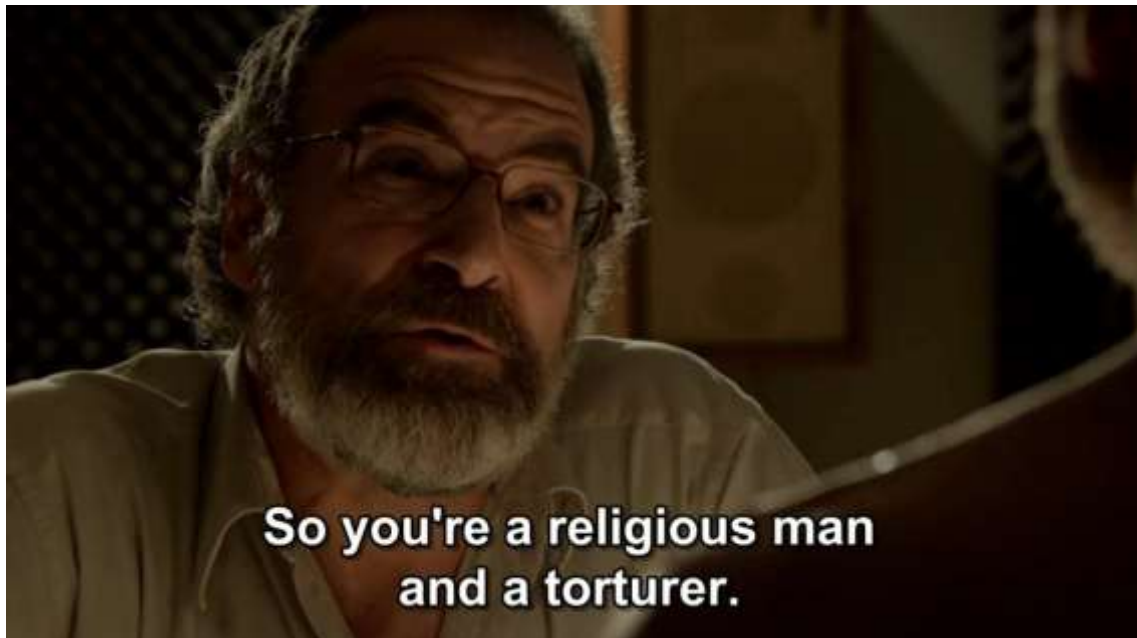
Right from the beginning of the drama series, the Arab Muslim character seems to be unfamiliar with the American culture, society and lifestyle as well. The Arab Muslims character is depicted to be acting according to his religious and cultural background. One particular character that serves this rule is the Saudi prince Farid Ben Aboud.



*Image1: Homeland, S01E03. 04min34sec*

Farid Ben Aboud is a rich Saudi prince who is suspected to be connected to Al-Qaeda leader Abu Nazir, the most wanted terrorist for the United States in the drama series. Farid Ben Aboud is being inspected by the CIA as he is transforming money to the United States to be used in terrorist plans. Way from his actual role as a suspect, *Homeland* focuses on representing the other side of the prince as being heterosexual, luxurious and spendthrift. The attention is always given to how he recruits and uses girls to amuse himself and enjoys being in a civilised country that offers this chance unlike his original country. The message that this particular character might convey is that Arab Muslims' primary concern is to have cheerfulness with American women while acting in secret to devastate their country. Moreover, the purpose behind representing a rich Arab Muslim in this way is to transform a message to the audience that Islam and Arab culture sees women as only a servant to men's desire. This, in fact, is way too far from the truth that both Islam and Arab culture honours women and consider them to be crucial participants in decision making in almost every aspect of life.

As the episodes proceed, the analyst could detect the tendency of the drama series in characterising Arab Muslims based on preconceived and racial features. Obviously, there is an indirect link of Arab Muslims and Islam to violence and terrorism. This can be seen in the following picture.



*Image2. Homeland, S01E05. 21min44sec*

While interrogating a captured ‘terrorist’ who belongs to Al-Qaeda, the CIA superior officer Saul Berenson started reminding the prisoner of what he did to sergeant Nicholas Brody when he was in their prison. Saul’s character addresses the prisoner using his religion which is Islam and links it to torture and violence. The speaker does not point directly that Islam supports torture, but the audience can understand it as both terms are used together in one sentence.

In this context, Saul’s character insisted to link religion to something that does not require a religious or non-religious person to do it. This confirms the tendency of *Homeland* to associate Islam and Arab Muslims to negative aspects that, certainly, affect the audience’s perception towards Islam and Arab Muslims.

Furthermore, the association of Islam with torture and violence will trigger off the recall of such context among audiences whenever they come across such terms. This strategy, indeed, is excessively adopted in the process of falsifying beliefs and views that are chosen to convey particular messages as meant by the creator of the text.

Another characteristic of Arab Muslims that *Homeland* focuses on is their tendency to destroy the West and their threat to the existence of Western civilisation. This conception is showed in several scenes along the drama series. One prominent confirmation is found in the following scene



*Scene 1: Homeland, S01E05. 22min40sec*

The speaker here, again, is the CIA superior officer Saul Berenson while interrogating the prisoner. It is true that he points directly ‘Islamist terrorist’ who seeks to destroy the Western civilisation. However, when considering the previous text where he associated Islam with violence and torture, one can detect the meaning of this ‘Islamist terrorist’ which is Muslims. The creator of this text meant to let the audience, unconsciously, links the two texts together to understand that Muslims are the targeted people in this text and that they aim to destroy his country and civilisation, yet, his culture and lifestyle. In addition to this, the speaker seems to be unifying the whole West against Islam and Muslims. The prisoner who was captured was planning attacks against the United States and not the whole West. But the CIA officer insisted to address the West to be aware of Muslims’ plans against them as the present text shows.

While chasing a real terrorist, FBI officers, wrongly, assassinated two Muslims who were praying inside a mosque. The FBI superior officer Hall arrives to the mosque and defends the act of his men



*Image 3: Homeland, S01E08. 40min24sec*

In this scene, Muslims' lives are showed to be meaningless to some Americans, who are able to execute them without any sense of being guilty. In order to defend his men, the FBI superior officer insisted to call innocent people 'terrorists'. This expression indicates that, because the dead people are Muslims, no one will confirm either they were terrorists for real or not. He proceeds confirming this by claiming the meaningless of the crime of his men by executing innocent civilians. Moreover, he, also, confirms, indirectly, the notion of racial profiling against Arab Muslims as he refuses to investigate their death unlike the treatment that other people would get in a similar case. This might indicate that, according to some Americans, Arab American Muslims are citizens of second class who are treated out of law and even out of human rights.

Such discourse can provoke, in fact, some Muslim audiences in real life as they see the treatment of American police officers to their religion fellows, considering that the 'act-react' perception is what determined, to a large extent, the relationship between the East and the West in current times.

CIA agents were also playing their roles to treat Arab Muslims as humans of second class, referring to their culture and religion as a ‘miserable lifestyle’. While carrying an investigation about Saudi Arabia, CIA case officer Carrie Mathieson, who is assigned to the Counterterrorism Centre in the CIA, decides to blackmail a Saudi diplomat and threatens him using cultural and religious expressions



Scene 2: *Homeland*, S01E10. 26min06-08sec

As Carrie Mathieson’s character keeps blackmailing the Saudi diplomat about his daughter that ‘she will have no chance to study in England but to go back living her miserable life’, she uses racial profiling about Arab women as she depicts them living in similar conditions in Saudi Arabia, a place for Carrie Mathieson’s character seems like a prison. The CIA officer uses generalisation to confirm her perception, furthermore, convey the message that Muslim women are living in misery due to their religious instructions and due to their culture and traditions.

Like several other Arab Muslim characteristics in *Homeland*, the intention here is to establish a comparison between the civilised West, where women have their rights, and the ‘backward’ Arab Muslim world, where women have no value but to be oppressed by men, culture and religion.

### 2.2 Sergeant Nicholas Brody Challenges Stereotypes

Sergeant Nicholas Brody is a former U.S Marine who, after eight years in captivity, has converted to Islam. Brody's character was in a mission in Iraq before he was taken prisoner by an armed group belonging to Saddam Hussein. Later he was sold to another group loyal to Al-Qaeda under the command of Abu Nazir in Afghanistan, the place where he spent the next eight years of his life. After a successful operation carried by the CIA, the U.S. sergeant was finally released.

Right before he came home, the CIA case officer Carrie Mathieson was informed that 'an American prisoner of war has been turned'. The officer directly suspects Sergeant Nicholas Brody.



Scene 3: Homeland, S01E01. 08min10sec

Carrie's character suggests to her superior officer that this 'American prisoner of war' might be Nicholas Brody. Regardless of the intelligence information, the suggestion that the CIA officer is making here is based on the impression that those who came from the suspected areas, mostly the Middle East and Afghanistan, might have connections to terrorists even if they are 'White Americans'. So, being in an 'Islamic' country indicates opened possibilities of being connected to 'Jihadist Cell' that plans attacks against the United States. The officer's first impressions will be confirmed and suspicions about him appear to be true but in a complex way.

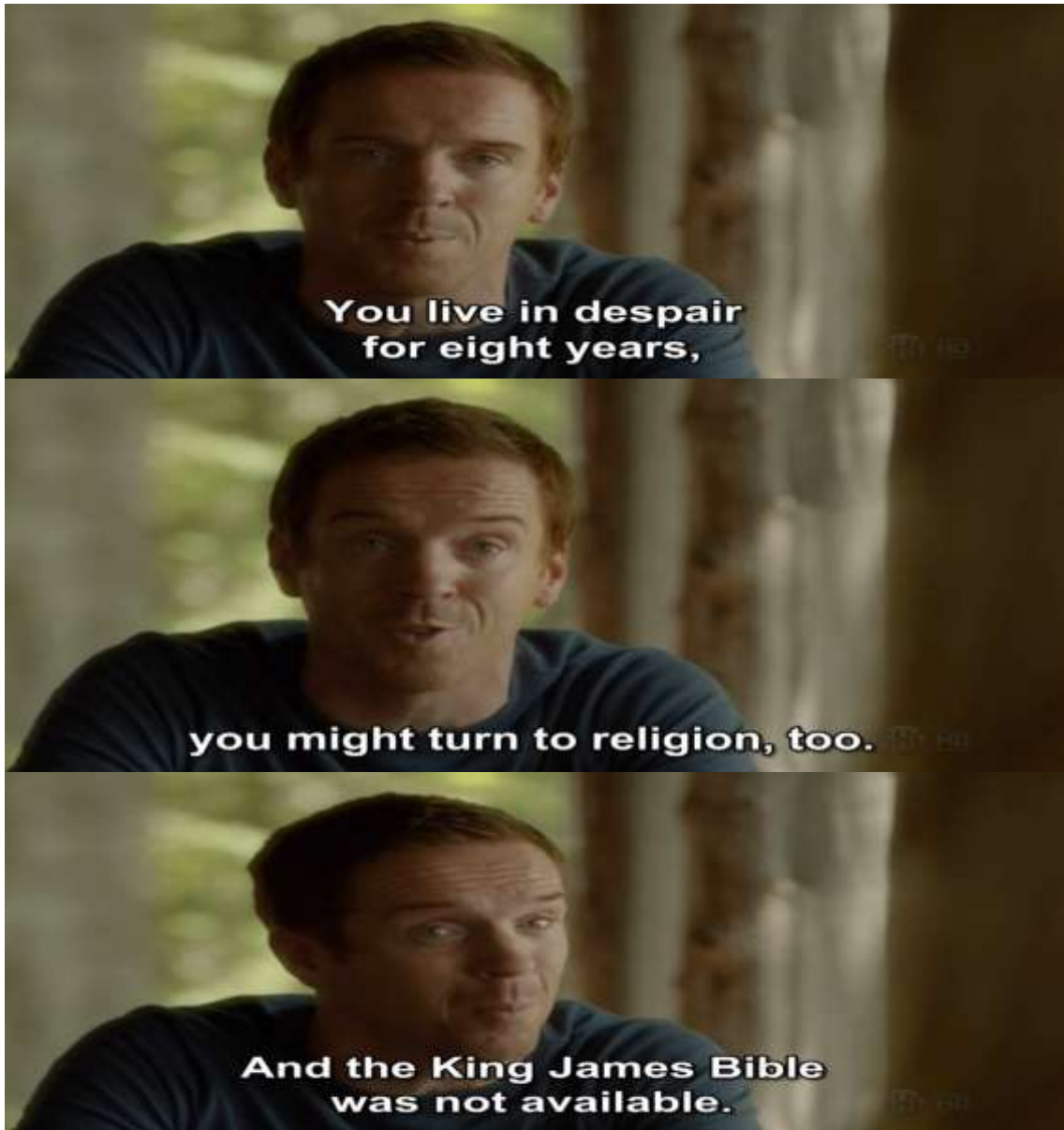
As the narrative goes on, the CIA officer becomes a close person to Nicholas Brody, who kept secret his conversion to Islam. She starts noticing strange attitudes but, again, without any proof. Brody's character discovers that the CIA officer was spying on him as she knows much information about his secret actions in his house's garage, a place used by Brody to pray away from his family's eyes. In a conversation between the two characters, the officer finally accuses Brody for being related to Al-Qaeda organisation. He confirms to her that he is not a terrorist. Furthermore, he starts explaining his strange attitudes until she discovers that the action she is being told about belong to Muslims.



*Image 4. Homeland, S01E07. 48min17sec*

Carrie's character surprised response to the fact that Brody is a Muslim confirms a stereotypical image of Muslims in the eye of some Americans. Muslims are believed to be 'dark-skinned' humans, with long bears belonging mainly to the Middle East or North Africa. Carrie's character did not expect a 'White Christian American' to be a Muslim. In contrast, Brody's character confess that he is a Muslim might symbolise a challenge to such stereotypical images about Islam and Muslims among some Americans. Throughout the coming scenes, Brody will be the Muslim character that portrays a new genre of 'White Muslim' that, to a large extent, is the first time appearance on American post-9/11 terrorism TV shows.

Brody's character answers Carrie's surprise, explaining the reasons and circumstances that led him to be a Muslim.



*Scene 4: Homeland, S01E07. 48min24-30sec*

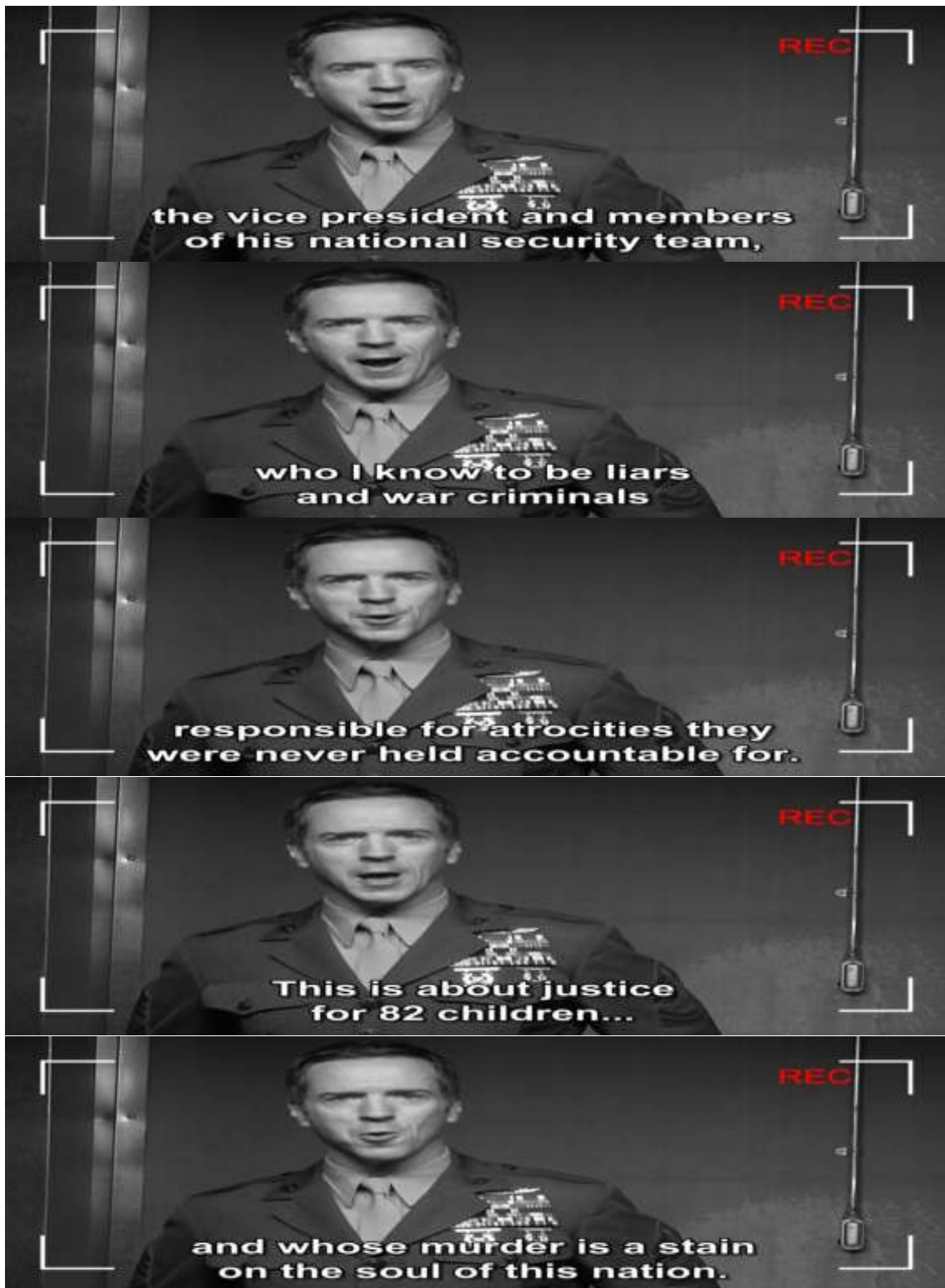
After being held captive for eight years in a place Islam was the dominant religion, Sergeant Nicholas Brody decided to convert to Islam. His reasons indicate that while he was captured, he lost hope of seeing his family and country again so he decides to turn to religion. They also indicate that he chose Islam as a free choice and he was not compelled to do that. Brody's character is considered unique, at the same time complex, in post-9/11 American terrorism shows.

Sergeant Nicholas Brody uses his religion Islam to cope with his everyday life as he keeps challenging different stereotypical and negative images about Muslims among his family and society. As the narrative proceeds, his real intentions become clear to the audience.



Scene 5: Homeland, S01E12. 03min15-59sec

Brody's character continues his suicide video



Scene 6: Homeland, S01E12. 04min05-31sec

In this suicide video, Sergeant Nicholas Brody presents the overall and most significant challenge to stereotypes and negative images about Islam and Muslims. First of all, he insists that the reasons behind allying himself with a radical group led by Abu Nazir are not religiously motivated. Therefore, he does not belong to the ‘classical Islamic armed groups’ because his discourse is not accompanied by religious terminology. Instead, Brody’s character expresses his love and admiration to his country, family, American society and lifestyle as well. Moreover, he does not consider himself a ‘terrorist’ fighting a ‘holy war’ against his government and his superior commanders, but as a moral person who seeks to prove justice.

All of the present reasons spoken by Brody’s character challenge the stereotypical image about Islam and Muslims, especially about Muslim enemies. He challenges the view that a Muslim warrior fighting against the United States is a ‘dark skinned warrior’ in that Brody is, in fact a ‘White American’. He, also, challenges the stereotypical belief that Muslims are religiously motivated to fight against the United States and the West. He proves that one can stand against ‘war criminals’ and seeks to impose freedom and justice. It is true that the choice made by Brody’s character to do that in such an aggressive way is not totally appropriate and cannot be justified.

Secondly, Sergeant Nicholas Brody does not consider himself to be ‘brainwashed’ or ‘turned’ as he expresses his belief and conviction in what he is preparing to do. He made it clear that his actions are against ‘domestic enemies’ who brought war to the United States. Also, he proves that he was not approving Abu Nazir’s extreme belief to destroy the United States and the West, but he is rather scarifying himself to bring justice for the death of Abu Nazir’s son, Issa. This, in turn, challenges the stereotypical image about Islam and Muslims for being ‘turning’ people to work against their own countries and their religion fellow members.

Finally, what Brody’s character is trying to prove in this suicide video is that his allegiance is neither for Abu Nazir’s terrorist plans, not for his superior commanders, but for the oath he once sword as a Marine and to justice and freedom values. The character Sergeant Nicholas Brody represents a real example of the challenge against the stereotypical and negative images about Islam and Muslims in mostly post-9/11 American terrorism shows.

As the narrative continues, Sergeant Nicholas Brody proves his speech in the suicide video and makes it clear that he is not part of Abu Nazir's terrorist plans.



*Scene 7: Homeland, S02E01. 27min42-50sec*

This indicates that Sergeant Nicholas Brody has not been 'brainwashed' or 'turned' as one could believe in his suicide video. He proves that his aggressive plan was to acknowledge his oath as a soldier, not to execute innocent civilians. He challenges, furthermore, the stereotypical image that Muslim enemies are all 'conventional' in terms of their plans against the United States and the West.

### 2.3 The 'Other' enemies

Enemies in *Homeland* are divided into foreign and domestic. The 'Other' enemies refer to Muslim enemies as presented in *Homeland*. They are depicted as people coming mainly from the Middle East and North Africa. The following section aims to see how such 'enemies' are labelled and how this label is based on racial, cultural and religious profiling, representing mainly the difference between 'Us' and 'Them', furthermore, confirming the notion of 'Arab Muslims' Otherness'.

This distinction between 'Us' and 'Them' appears right at the beginning of *Homeland*, when CIA superior case officer Saul Berenson warns Carrie Mathieson about the danger Muslims might have on 'turning' people into 'terrorists'.

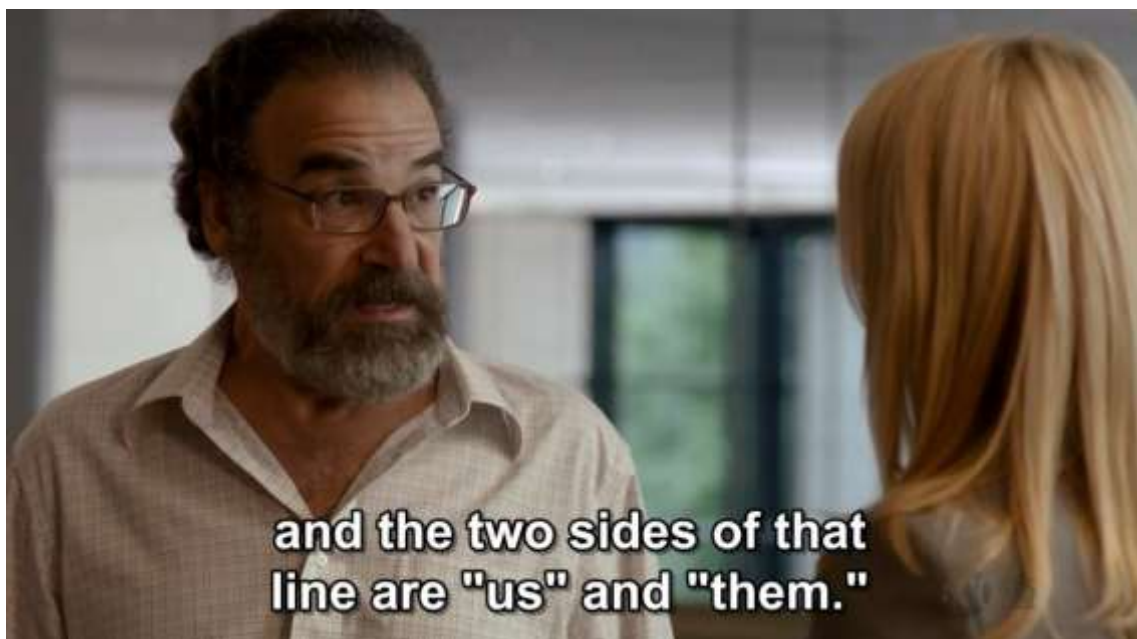
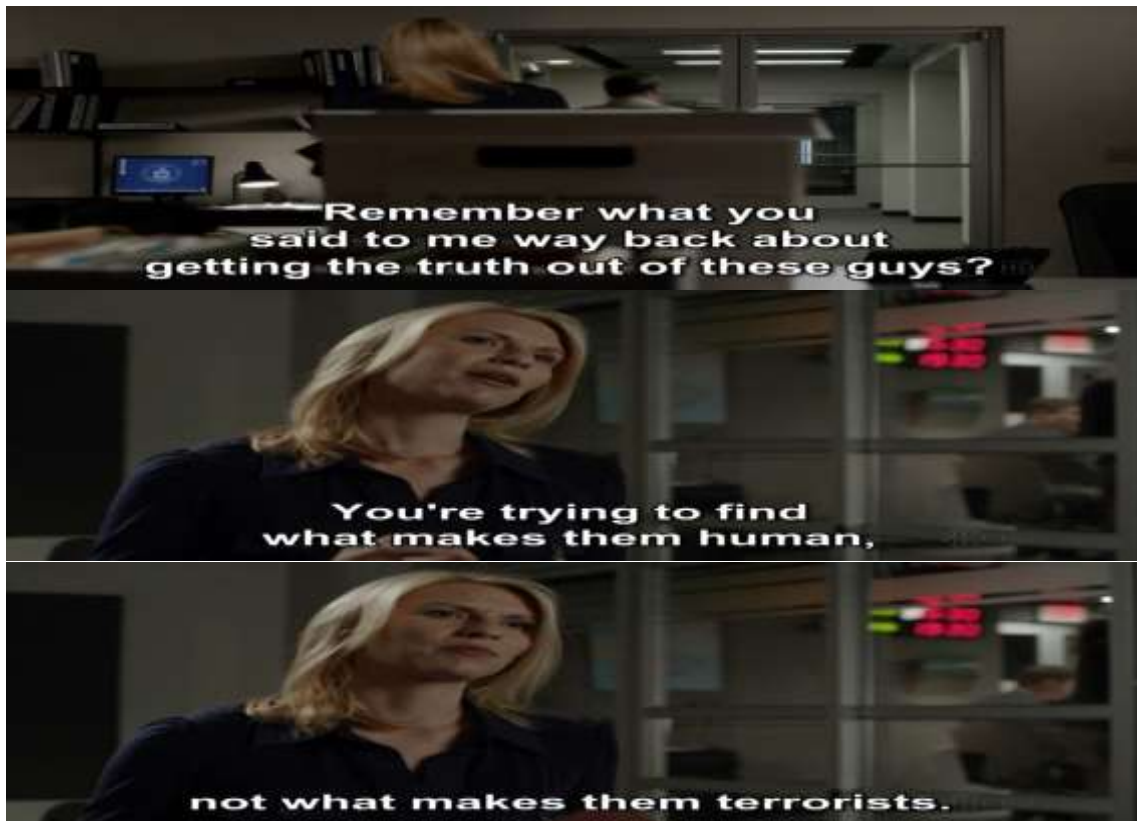


Image 5: *Homeland*, S01E03. 17min31sec

Although, the speech was not pointed directly to Arabs or Muslims, but the use of such discourse by a clever man as presented in *Homeland*, Saul Berenson, aims to remind the audience about the distinction that some Americans believe to be existing between 'Them' and 'the rest', who, in this context, are Arab Muslims. Considering several previous scenes that name 'the enemy' to be Muslims, the present discourse asserts this classification, which, in turn, is based on racial and gender profiling. Coming scenes consider this classification and view 'Muslim enemies' as 'others'.

Later in episode 10, the CIA case officer Carrie Mathieson, seems to have memorised her superior officer's racial profiling.

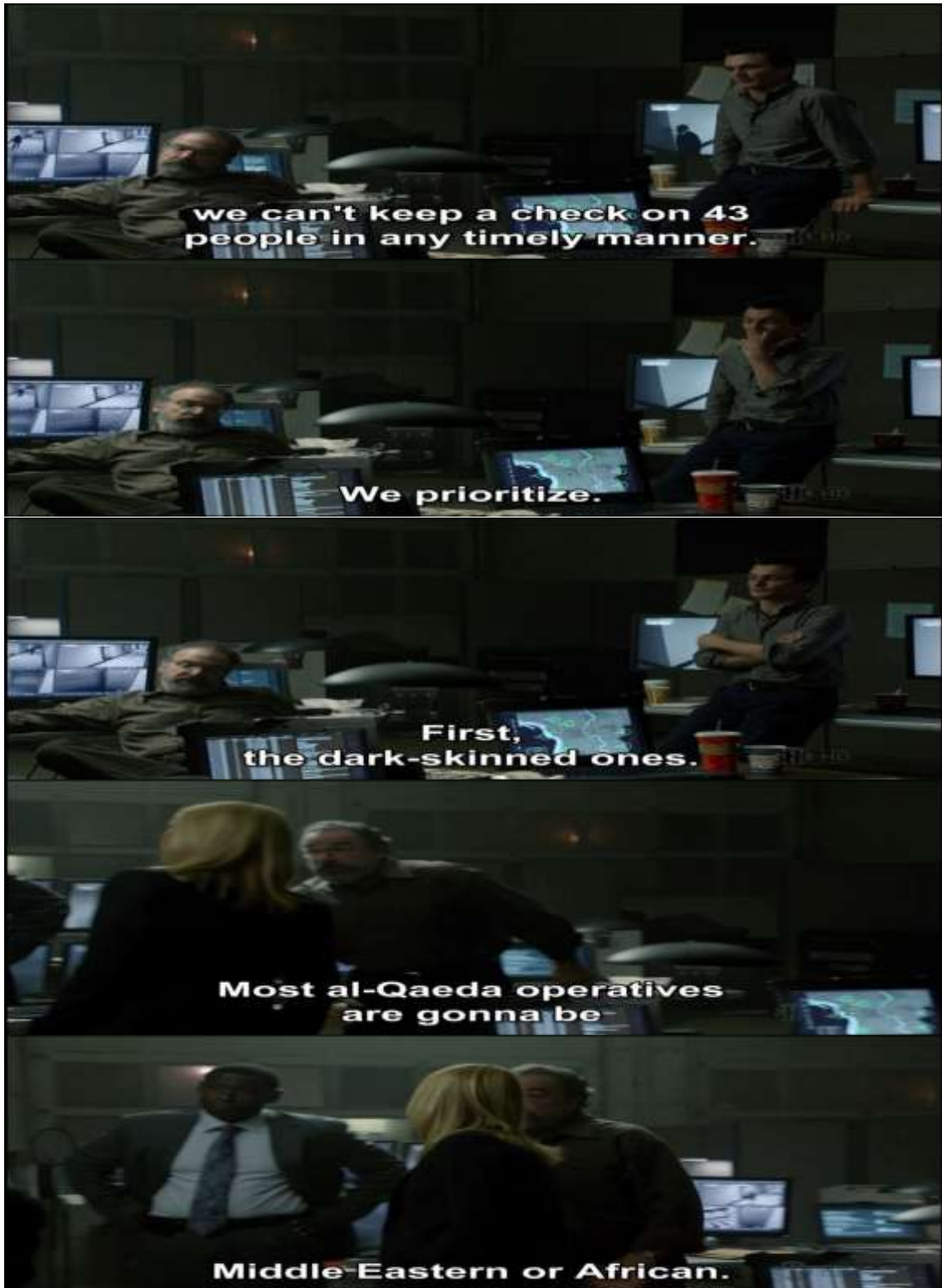


*Scene 8: Homeland, S01E10. 10min40-47sec*

Saul Berenson's discourse seems to be excessively racial in this scene and in various others. Knowing that his origins are Jews as claimed in *Homeland*, the present advice to his co-worker might indicate that the creator of the text aims to confirm the historic hostility between Arabs and Jews. The difference that appears here is that a Jew man is working for the CIA, therefore, protecting U.S's national security, whereas, Arabs and Muslims seek to plan 'terrorist' attacks against American innocent civilians. Moreover, the text evokes audience's emotions to sympathize with Jews against Arab Muslims' rights to live in peace and liberty. Hence, the text has nothing but to serve a political agenda.

Saul's character asserts, again, the racial view towards Arabs and Muslims as he previously informs his co-worker that he does not consider his 'Muslim enemies' to be human. In fact, this process of dehumanisation of Arab Muslims characterises much of *Homeland's* superior security officers along the drama series. Saul's character will continue to view his 'Muslim enemies' from a racial point of view.

While carrying an investigation about the possible involvement of different members in a terrorist plan, Saul's character returns to dehumanise Arabs and Muslims as showed in the following scene.



Scene9: Homeland, S02E04. 28min30-42sec

Here, the CIA superior officer Saul Berenson uses his typical racial discourse to refer to Arab Muslims. After the description of special agent Quinn about the impossibility to keep checking on 43 people at the same time, Saul's character directly intervenes and suggests his racial prioritisation to start with 'dark skinned' people, who, obviously, refer to Arabs and Muslims.

Remarkably, to *Homeland*, 'foreign terrorists' consist of 'terrorists' mainly from the Middle East and North Africa. However, Saul's discourse indicates that even American Arab Muslims are suspected to be terrorists, knowing that the investigation is about a domestic threat. Unlike the American vice president and the CIA's deputy director who were considered by Sergeant Nicholas Brody as domestic enemies, Saul's character added other domestic enemies to the list of CIA.

Furthermore, *Homeland's* racial characters, like Saul Berenson, insist in bringing up the ethnicity and religion of Arab Muslims almost as soon as they are considered to be suspects. This does not appear with other 'White' suspects like Aileen Margaret Morgan, who played the role of a chief terrorist with Raquim Faisel, the Saudi university teacher. This might indicate that being from the Middle East or North Africa is synonymous with being a terrorist or a serious suspicion of being related to terrorists, as Saul's character shows.

The image that Saul's discourse shows is that of suspecting Arab Muslims' race even without evidence. The audience watching *Homeland* might believe Saul's character suggestions and personal presuppositions as he is depicted to be clever, yet, the CIA's Middle East Division chief. Therefore, he is believed to be familiar with Arabs and Muslims.

Through the use of such discourse, the CIA superior officer Saul Berenson represents the intention of some American decision makers, especially inside the American Jewish lobby, to support cultural and racial profiling towards Arab Muslims serving a political agenda. Saul's character discourse heightens the notion of 'Otherness' and the racial distinction between 'Us' and 'Them' against Arabs and Muslims, which, might, in turn, expand any opportunity to fill the gap between both sides.

#### 2.4 The Discourse of Islamophobia

Islamophobia is a term used to refer to the Western fear and panic from Islam and Muslims. In *Homeland* drama series, the notion of Islamophobia is, exaggeratedly, used to describe, as well as, presuppose Muslims' culture and lifestyle. Most of this usage represents, indeed, a misconception about Islam and Arab Muslims. Furthermore, it indicates that fear and panic from Islam and Muslims has characterised, in fact, the overall view of the West towards Islam and Arab Muslims in modern times.

Before one can watch the drama series, the poster which is used for advertising the TV show is believed to be islamophobic.



*Image 6. Homeland, S04. Poster*

In the following poster, the CIA case officer Carrie Mathieson is shown being surrounded by a group of Muslim women dressing an Afghani Burqa, while the CIA officer is wearing a red headscarf. The red colour of Carrie's scarf might symbolise blood and aggression, whereas, the black colour of Muslim women might symbolise backwardness and sadness. One can get the meaning of the on-going struggle between the two parts, the West and the Muslim world. Moreover, the CIA officer looks lost and vulnerable being surrounded by Muslim women. The following poster can make presuppositions among the audience about the 'cruelty' of the Muslim world, therefore, asserting the notion of Islamophobia and Western judgement of Islam and Arab Muslims according to their own cultural experiences.

In addition to the poster, the notion of Islamophobia is evident in different characters' discourses.



*Scene 10: Homeland, S01E02. 25min14sec*

The CIA's asset, Lynne, thinks that prince Farid and his men will execute her because she delivers information about a meeting between the prince and Abu Nazir. Character Lynne uses a terminology that is regarded to be islamophobic. In fact, the issue of 'stoning people to death' in Islam has been widely discussed among different Muslim and Western scholars. Character Lynne seems to be unfamiliar with this issue and just saying her presuppositions concerning the punishment she will get if found delivering information.

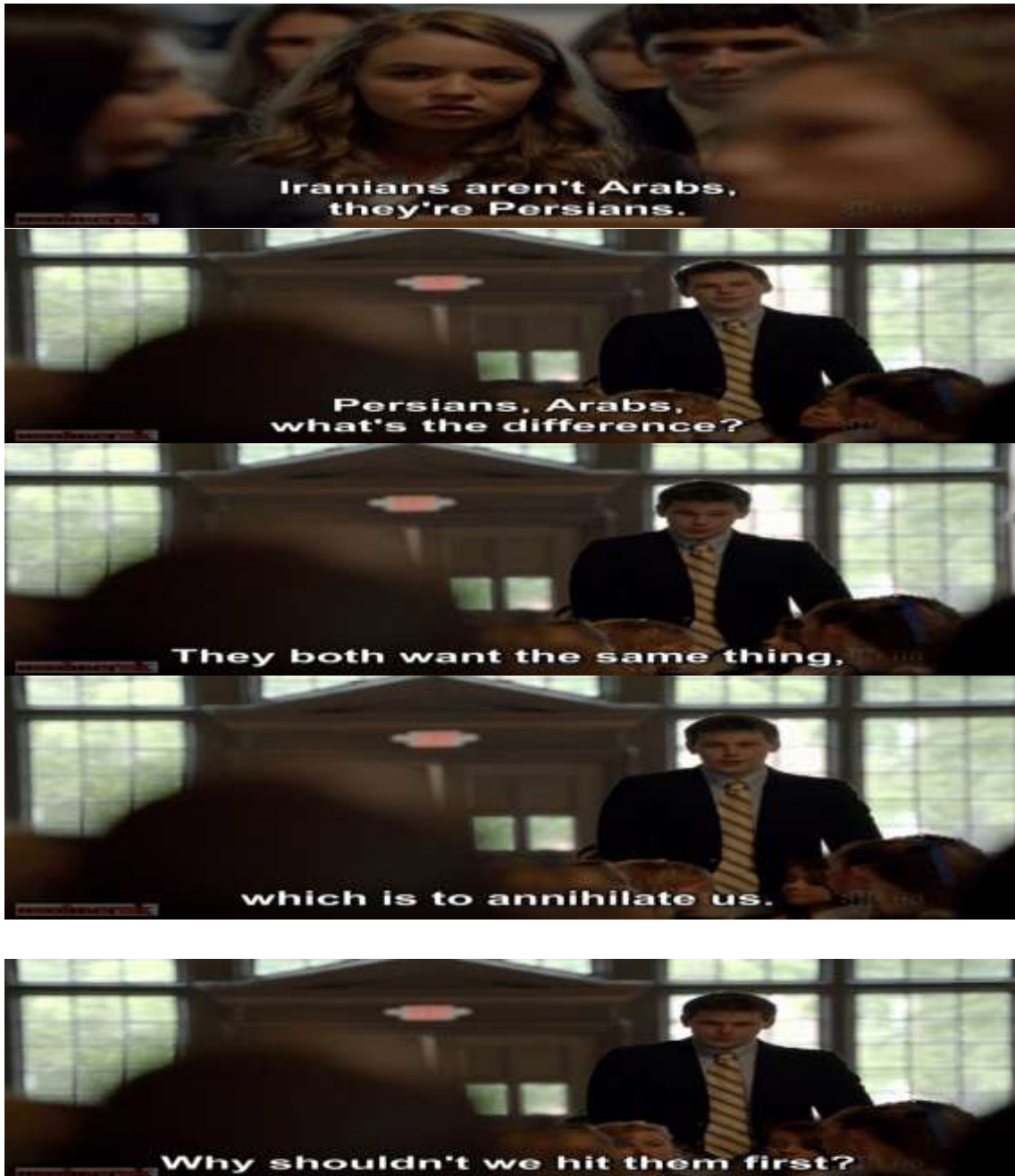
Moreover, she insists that women get 'stoned' if they commit something that they are not supposed to do. She uses a generalization in determining the type of crime or action that can be 'stoned' about. The use of the word 'anything' allows audiences' presuppositions about which kind of crime or action that will end up 'stoning'. Such discourse is believed to be urging Islamophobia because the character speaks with no evidence, yet, using her own cultural experiences to determine Muslims' sharia laws.

The first episode of season two of *Homeland* is believed to be the most significant episode in evoking the notion of Islamophobia. In a long students' debate, young character Tad clarifies his own view and perception of Islam and Muslims as represented by Iran.



Scene 11: *Homeland*, S02E01. 30min01-12sec

Here, Dana's character, the daughter of Sergeant Nicholas Brody, interferes to express the fact that Iranians are not Arabs but Persians. For Tad, it makes no difference, as both of them seek the same thing, as he expresses.



*Scene 12: Homeland, S02E01. 30min18-46sec*

Tad's character discourse represents, to a large extent, the perception of Islam and Muslims in the American mind. It incarnates the notion of Islamophobia that is being delivered to the American audience. This notion seems to be widely spread among even educated people. Again, based on Western cultural experiences.

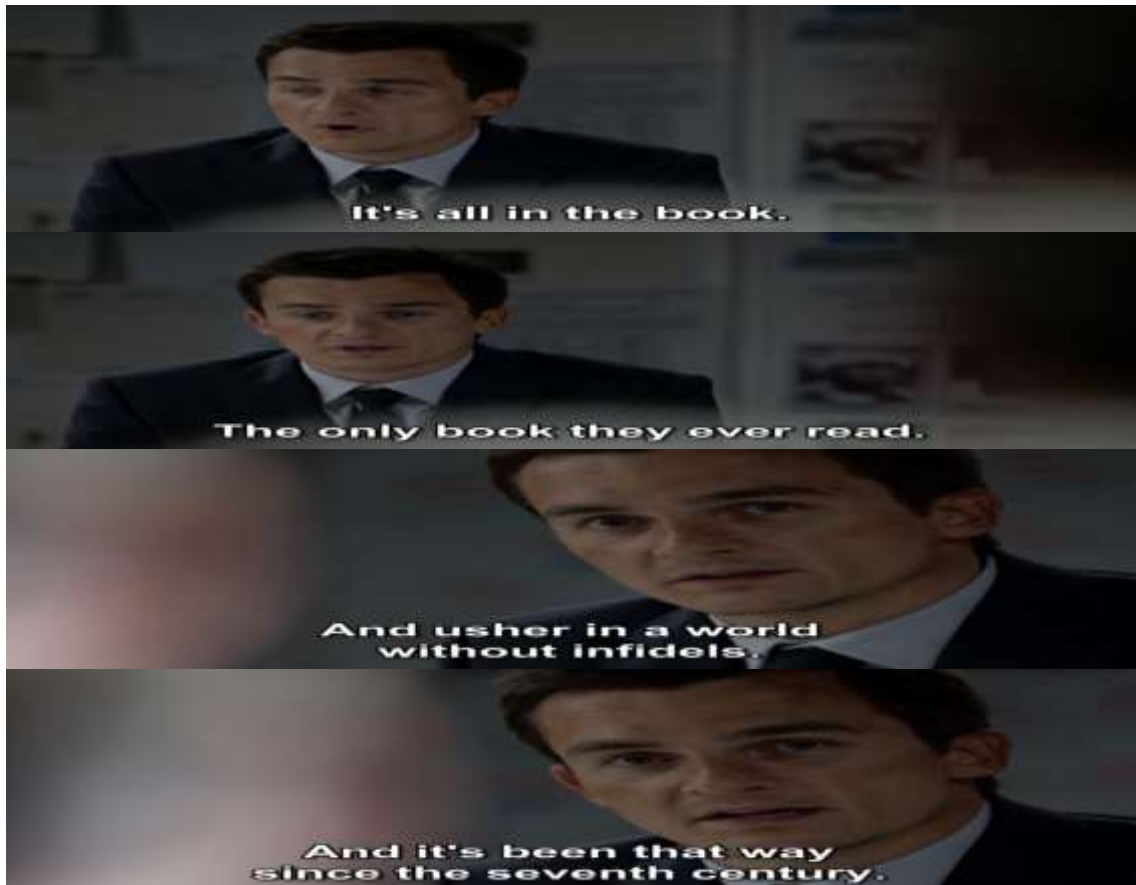
Tad's character seems to be ignorant about distinguishing Arabs from Persians. He addresses the Iranians as being Arabs. Young character Tad refers to Islam as 'Arab religion'. This might indicate that Muslims are classified according to their ethnicity not to their religion as Muslims. Every 'dark-skinned' people might be suspected being linked to Arab Muslims, therefore, being suspected to be linked to terrorists. He reinforces the binary system of 'Us' and 'Them' as he refers to American 'Us' and Arabs/Muslims 'Them'.

For Tad's character, Islam 'does not value human life the way Americans do'. This presupposition is based, again, on his own cultural experiences about Islam and Muslims. One cannot judge a religion depending on his limited knowledge on it. The aim, as it might be, is to request his colleagues to share the same view and believe in his personal stereotypical view towards Islam and Muslims. Moreover, he includes an extreme terminology, such as 'killing', which makes his audiences think about what he says and consider it seriously. He, also, uses generalisation in his reference to 'Arabs as having a belief to kill Americans'. The use of the word 'believe' in this context indicates that it is part of Muslims' doctrine to execute Americans. This, in fact, is totally a falsified wrong belief about Islam and Muslims.

Tad's character ignorance and racial Islamophobic profiling of Islam and Muslims were confirmed after he has been enlightened by Dana's character that Iranians are not Arabs but Persians, he claims that there is no distinction in determining their ethnicity as, both, according to him, aim to 'annihilate' the American population. Here, again, Tad's character assert the binary system of 'Us' and 'Them', as well as, reinforcing the notion of 'Otherness' as Muslims, according to him, represent a serious threat to the United States and it needs to be eradicated. His final suggestion about 'hitting them first' comes to reinforce the notion of Islamophobia in Tad's beliefs, as he truly believes that Muslims are the enemies out there and should be annihilated.

Interestingly enough, the choice of Tad's character as a young educated person to deliver such islamophobic discourse symbolises some implications. On the one hand, it might indicate that even educated people share fear and panic from Islam and Muslims as they are able to carry on 'logical' judgements. On the other hand, it might indicate, also, that the notion Islamophobia will continue to be manifested as it is believed by young American students.

Last but not least, after a series of attacks against Americans, the CIA superior commanders decided to discover the motivations behind Muslims' solid stance against the U.S interests in the Middle East and Afghanistan. The CIA special agent Quinn seems to be the most experienced person in the fight against Muslims. He answers his superior commanders' question



Scene 13: *Homeland*, S05E01. 12min38-58sec

The CIA special agent Quinn refers to Muslims' holy book 'Quran' as the only motivator in their fight against the United States and the West. He assumes that Muslims are ignorant as the only book 'they have ever read' is Quran. This, obviously, means that most Americans, as depicted in *Homeland*, are not familiar with Muslims' civilisation and culture, as they keep confirming ignorance towards Islam and Muslims.

Quinn's character assumes, again, that the strategy of Islam and Muslims is to clean the world from the 'infidels' since the seventh century. It is true that some radicals' discourse points towards similar meaning, but, using generalisation, again, aims to enhance the notion of Islamophobia and prevent people's right to adhere the religion they find true and peaceful.

### 3. The image of Arab Muslims in the Kingdom

*The Kingdom* is an American Hollywood action thriller produced in 2007 and directed by Peter Berg. The movie is set in Saudi Arabia and based on real events of the Khobar house compound bombing in 1996 and the 2003 Riyadh compound bombings.

*The Kingdom* was accused for portraying Arab Muslims as villains and contributors in the aggression of American interests in the Middle East. Indeed, most Arab Muslim characters in *The Kingdom* appear to be 'bad guys', 'holy warriors', hatred feeders, anti-western, fanatics and corrupted bureaucratic authorities. On the other hand, the American character is portrayed to carry out patriotism and heroism against people who threaten the United States.

Events of the movie start when series of attacks and bombings occur in Riyadh, the capital of Saudi Arabia. The target was an American oil company housing compound resulting a hundred death and other two hundred injuries among Americans and Saudis. The attack was committed by a group associated to Al-Qaeda.

Shortly after, FBI special agents, under the command of special agent Ronald Fleury, group themselves in Washington D.C in order to discuss the possible response and to plan for an investigation on the Saudi soil. The U.S state department refused to allow the FBI team to get access to Saudi Arabia due to political and economic state interests. As he lost his close friend in the Attacks, special agent Fleury decides to react individually in order to get access to Saudi Arabia. He blackmails the Saudi ambassador in the United States, threatening him to reveal documents that accuse the Royal Family with corruption.

Later, Fleury and his team, special agents Sykes, Mayes and Leavitt got access to Saudi Arabia for five days in order to investigate the attacks. They settled in Saudi Arabia and started their investigation. They were put under the supervision of Anti-Terrorism chief unit, Colonel Faris El Ghazi, who was asked to protect and help the FBI team in their investigation.

As they carried their investigation, the FBI team found themselves facing an organised group of 'terrorists' that plan to strike various American targets inside Saudi Arabia and abroad. Throughout the movie, different scenes and roles' incarnations are taken to be analysed in divided sections.

### 3.1 The Opening Sequence

Within the first 4 minutes, the audience is being exposed to a brief introduction into the history of the Saudi-American relationship and its main characteristics. Narrated by an unknown speaker and different voice certifications, *The Kingdom* tries to offer background information about the beginning of Saudi Arabia and its main policies and conception about the West and the United States in particular.



Scene 1: *The Kingdom*, 00min46-55sec

The narrator of the following text gives the audience brief information about the establishment of Saudi Arabia by Ibn Saud, insisting on the contribution of ‘Wahhabi Islamic warriors’ in the raise of the Kingdom. The narrator seems less knowledgeable about the raise of Saudi Arabia as the Kingdom that exists today.

The issue of ‘Wahhabis’ contribution in the raise of Saudi Arabia is still debatable among historians. Some see that they were a major in the fight of the Ottomans; others see that they were not concerned with politics, and their focus was based on religious matters.

The narrator initiated his text insisting on their major contribution on the raise of the modern Kingdom of Saudi Arabia. It is clear that he aims to transform the message that this country has raised from a religious background. Therefore, hostility existed long ago.

The narrator, then, moves to explain to the audience the ideology of ‘Wahhabis’ from his own perspective.



Scene 2: The Kingdom, 00min56-59sec

The narrator refers to ‘Wahhabis’ as “fiercely anti-Western”. Importantly, today, much Muslims who call for the adoption of Islamic rule and lifestyle, furthermore, stand against the Western influence over the Arab Muslim world, are called ‘Wahhabis’ by the West and by Muslims themselves. This means that whoever stands against the negative influence and impact of the West is referred to as an ‘Extreme Wahhabi’.

Furthermore, the narrator moves to define the meaning of being ‘Wahhabi’ and its main significance. He claims that “Wahhabis seek to go back in time to a pure Islam that was not threatened by the West’. This statement has, in fact, various implications and further meanings. First of all, going back to pure Islam that was not threatened by the West does not mean necessarily adopting the ‘Wahhabi’ thought and ideology. Pure Islam that is not threatened by the West or by other heresies is the aim of most Muslims nowadays. Pure Islam is believed to be carried out love, mercy and humanity with all human beings not only Muslims.

Another implication of the statement is the narrator’s affirmation that ‘Islam was threatened’ by the West. The use of the word ‘threat’ indicates that the West has always tried to wage wars and conflicts with the Muslim world. He is evoking the audience’s historical knowledge about the European colonialism of the Arab Muslim world and how it looked weak early before their independence. Hence, this historical knowledge is used to shape their current perception and attitudes towards Islam and Arab Muslims.

The use of the word ‘threat’ to describe the Western influence over Islam and Arab Muslims might symbolise the old, as well as, current description of the relationship between two parts. The narrator aims to clarify that Islam and the West have always been in a state of struggle and conflict, therefore, the current situation is based on the old conflicts.

While accounting for ‘Wahhabis’ and their ideology, the creator of the text links the speech to images showing Muslims praying and practicing their religious duties. This gives the intention among the audience that what the narrator says is already shown in pictures. So, this technique of relating speech with sings and images is used to convince and direct the audience’s perception towards certain beliefs and ideas.

Next, the narrator moves to account for the discovery of Oil by an American expedition, showing how much the United States contributed in the raise of Saudi Arabia. The display was accompanied by a speech of a Saudi ruler claiming that “it was by chance that we discovered oil. We were looking for water”. The text does not refer to the name of this ruler or his actual position. The meaning here is to demonstrate that Saudis would never discover oil without the help of the United States. It demonstrates, also, that Saudis are used to search for water only. Oil was out of their concerns as they were an underdeveloped country.

The display moves, then, to recite the economic relationship that was established between the United States and Saudi Arabia in the aftermath of this major discovery. While narrating, the speaker uses the description of “We” and “Them”, “The West” and “The East”. This shows of how much different some Americans see themselves from Arabs and Muslims. The display was accompanied by speeches of some newscasters claiming that Saudi Arabia was in need for the United States to keep the country secure from foreign possible aggressions as it was a new growing country, reach with Oil. As a consequence, much Saudis, according to the narrator, became disbursers.



Scene 3: The Kingdom, 01min42-48sec

This conveys the meaning that whenever they became rich, Muslims would lose credibility to religion, as they discover the Western civilised world after being in the desert. The speaker refers to the “Saudi Elite” which means that much of the population would be in the same state as their elite believed in the new western culture and lifestyle.

As he narrates for the Arab-Israeli conflict, the speaker refers the ‘Wahhabi’ contribution to put pressure on their government to stop pumping oil to the West during the well-known ‘Oil Embargo’ of 1973.



Scene 4: The Kingdom, 01min49-55sec

The speaker is manipulating the text and mixing historical events in order to serve an intended meaning. It was evident that Saudi Arabia stopped oil supplies to the West and to the United States in particular due to their support of the so called 'israel' in the Arab-Israeli conflict. But claiming that 'Wahhabis' were behind this decision lacks evidence and is way too far from being real. What matters for the speaker is to relate all conflicts to 'Muslim extremists' who, according to him, were the decision makers of their government's policies.

The speech moves next to address the raise of Al Qaeda due to various geopolitical circumstances in the world events at that time. Then he narrates the story of how this group turned out to be the United States' first enemy in the world after the fall of the Soviet Union. He concludes his historical review with the events of 9/11 where 15 of 19 hijackers were Saudis. The speaker confirms his country's right to fight terrorism all over the world and to punish the countries that support 'terrorists'.

### *3.2 Colonel Faris El Ghazi Challenges Terrorism*

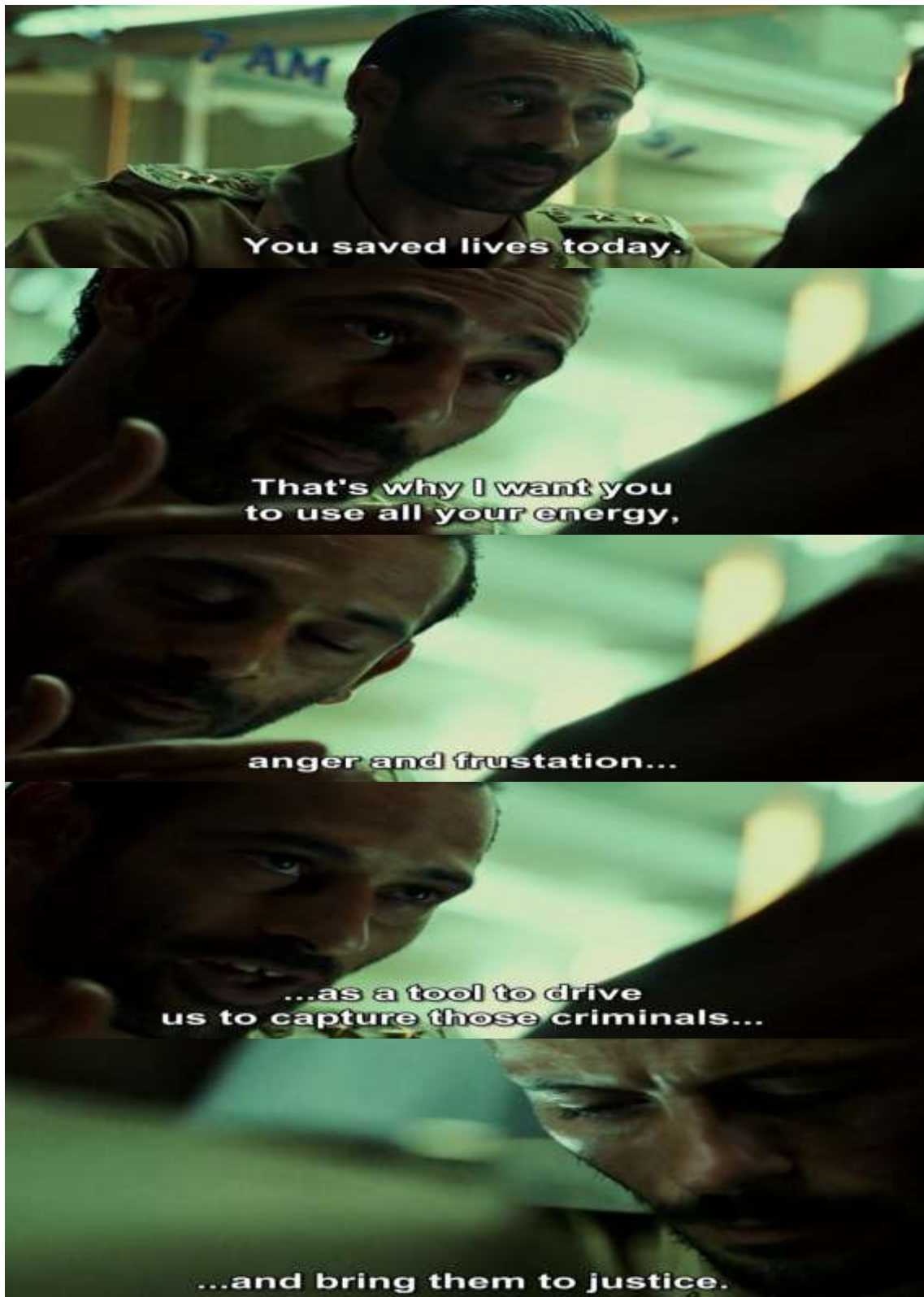
Colonel Faris El Ghazi is a Saudi Anti-Terrorism Special Forces officer. In *The Kingdom*, Colonel Faris El Ghazi is given the role of the officer who challenges terrorism and enforcing law and state stability.

When he first meet the American FBI special agents, Colonel Faris El Ghazi found a chance to revenge 'terrorists' who executed his men during their first attack against the American oil company housing compound. He was given the role to accompany the FBI special agents, protect them and ease their investigation in order to trace the aggressors of the American compound.

Colonel Faris El Ghazi is depicted to be the Muslim that accepts others' culture and beliefs, as they share the same objectives. As they launched their operation to trace the 'terrorists', he mobilises all his men to work with the FBI special agents to catch 'the terrorists' and bring them to justice.

Through a number of scenes, Colonel Faris El Ghazi shows immense ambition to fight 'terrorists' who executed innocent people and children in the American compound. His ambitions will cause him to lose his life at the end.

In the aftermath of the attack, Colonel Faris El Ghazi addresses one his man by the following speech



*Scene 5: The Kingdome, 20min53sec- 21min16sec*

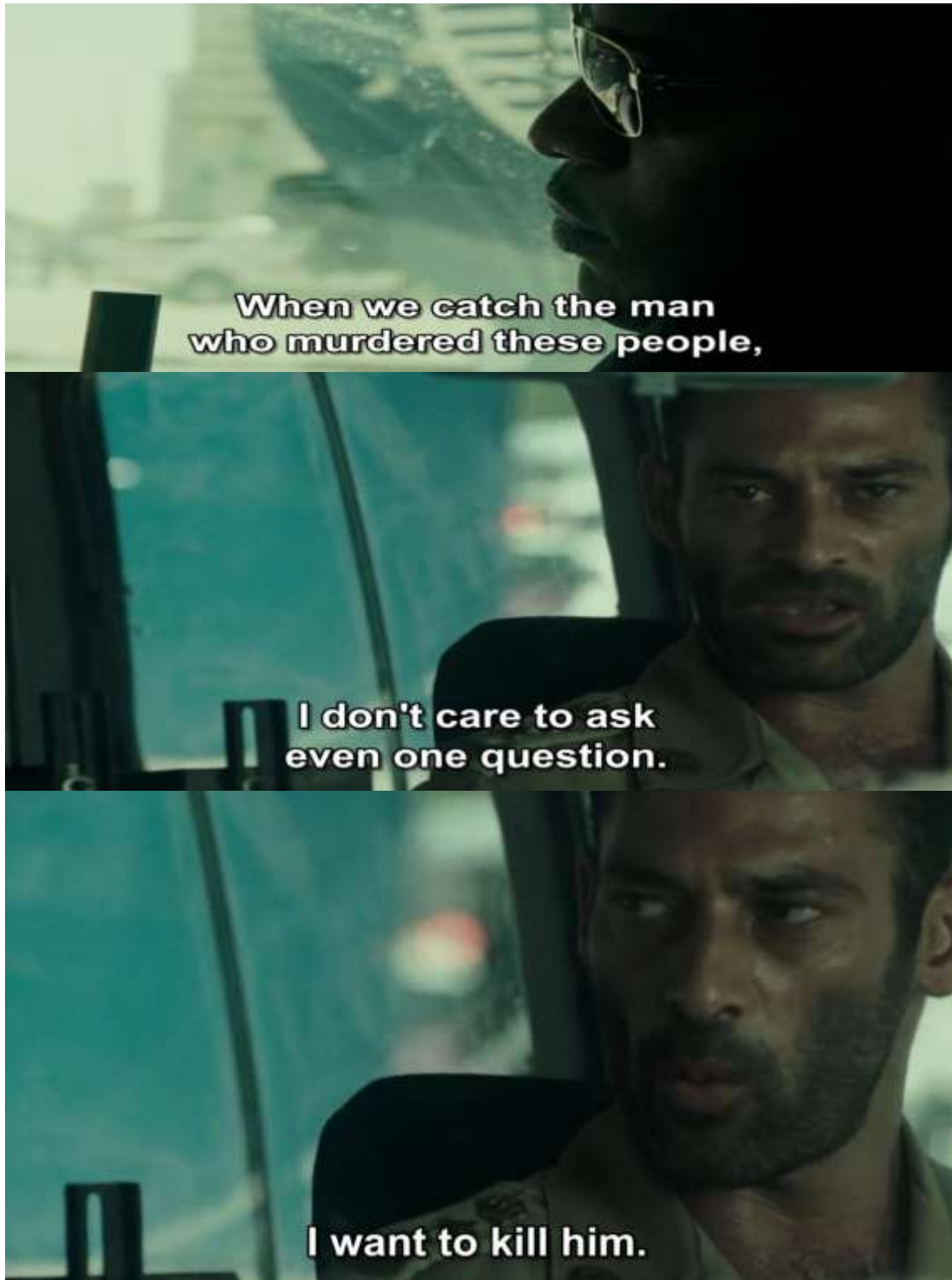
As he thanks his man for saving lives, Colonel Faris El Ghazi motivates him to use all his energy, anger and frustration to chase the ‘terrorists’ and bring them to justice. This reaction shows how angry and aggressive to ‘terrorists’ the Colonel is. On the other hand, his discourse indicates that he uses the same language as ‘terrorists’ do. He is able to over react in the same way as the ‘aggressors’ did, using anger, frustration and energy to arrive at fulfil his objectives.

In his speech with special agent Fleury, Colonel Faris El Ghazi reveals his real intentions to keep chasing the ‘terrorists’ and serve his own country.



*Scene 6: The Kingdom, 1hr07min23-27sec*

After his expression of carelessness to know about the reason why they are attacked and his only care to know who executed 100 people in the American compound, Colonel Faris El Ghazi proceeds



*Scene 7: The Kingdom, 1hr07min35-42sec*

Here, the image is delivered of a depressed Muslim army officer who loses faith to discover why they are attacked by ‘terrorists’. The Colonel’s care and primary concern is to find the man who executed 100 innocent and “kill him without question”. This indicates the extent of ‘hate’ of Colonel Faris El Ghazi to ‘terrorists’. Furthermore, in his speech, he symbolises ‘state of chaos’ his country is living by being neglected to discover the reason of ‘terrorist’ attacks.

After series of battles between the FBI special agents, Colonel Faris El Ghazi and his men on one part and Abu Hamza and his ‘terrorists’ on the other, the Colonel was shoot at the end of the movies by a child and lost his life. Special agent Fleury decides to visit the Colonel’s son to express his condolences.



*Image 1: The Kingdom, 01hr40min54sec*

Colonel Faris El Ghazi’s challenge to terrorism comes to an end as he loses his life in a battle with ‘terrorists’. His memory for the FBI special agents is conserved as he contributed in the fight against ‘terrorists’. Special agent Fleury, here, conveys the message that everyone who fights terrorism, he is considered to be a friend to the United in the American side, he is considered to be a friend to the United States.

### 3.3 The American Heroism

Right from the beginning of the movie, the American heroism and superiority over ‘others’ is demonstrated. *The Kingdom*, like various other Hollywood movies, shows the United States as the supreme power that cannot be threatened by other countries or groups of ‘terrorists’

In a number of scenes from *The Kingdom*, the American character is depicted to be the hero who acts, patriotically; when it comes to preserve his country and maintain national security through preventing terrorist attacks.

When the U.S State Department refuses to allow the FBI team to investigate the attacks in the Saudi soil, special agent Fleury seems to be challenging this decision, showing his loyalty to his dead friend, as well as, having revenge of people who executed him and many other Americans.

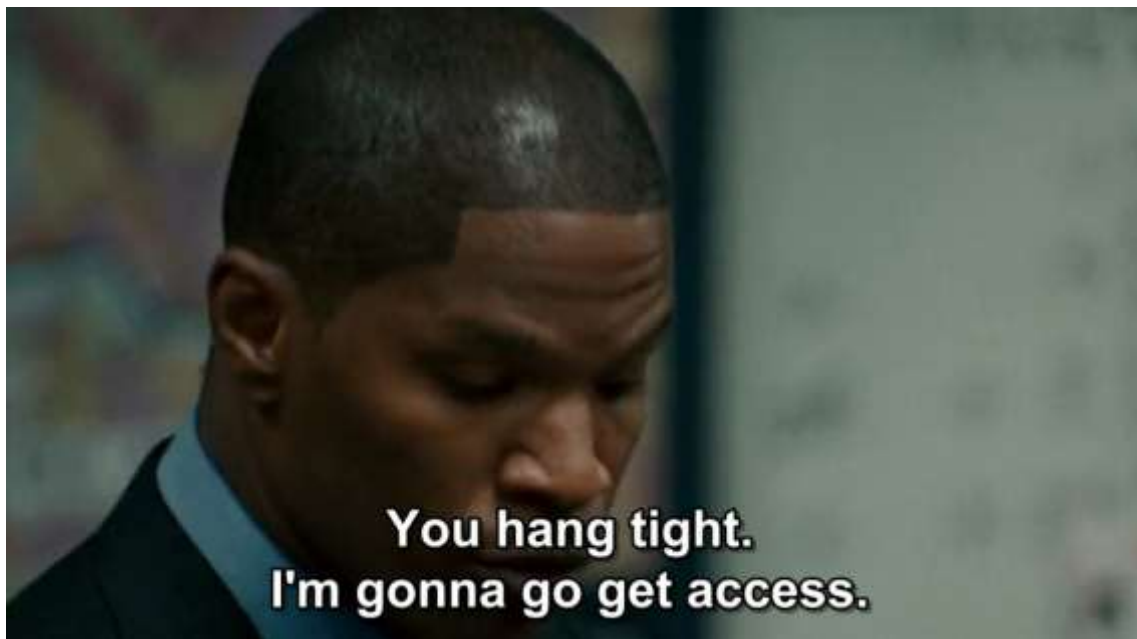


Image 2: *The Kingdom*, 14min33sec

Special agent Fleury seems to be acting as a hero, being sure to get an access into the Saudi soil even after the announcement of the State Department that any American presence on the Saudi soil will be a “reckless risk”. Fleury’s heroism appears as he aims to take revenge from the killers of his friend and of Americans. Shortly after, he will appear to take risks getting the access approval from the Saudi ambassador to honour his friend’s death.

Another demonstration of the American heroism was with the arrival of the FBI team in Saudi Arabia and start investigating the attack.



*Image 3: The Kingdom, 46min12sec*

The FBI team arrives to Saudi Arabia and immediately start investigation the attack site. As they launch their investigation, the FBI team seems to have knowledge about everything that concerns such attacks as opposed to Arab Muslim workers on the same site who are depicted to be less experienced to figure out crime clues and investigate crimes.

During the movie's following events, the American character is represented as a brave man who has the ambition to keep fighting terrorism as it threatens his country. He is the character that knows exactly where, when and how to strike his 'enemies' without any loses. Their way and style of fighting and using guns are unique. They can control and use all types of guns. Their shooting never mistake the target as opposed to other fighters who shoot everywhere and always mistake their targets. The American character way of dealing with Arab Muslims conveys the message of his superiority over them.

After finishing their job in Saudi Arabia and execute the chief of Al Qaeda in the country, FBI special agents prepare themselves to go back to the United States. In the airport, they were honoured by the following show



*Image 4: The Kingdom, 1hr32min08sec*

As they, successfully, finished their investigation and execute the aggressors, FBI special agents were honoured by a group of Saudi military forces as an expression of gratitude about their contribution in the fight of terrorism. As the scene moves on, the team leaves with sound effects that show pride and glory of the American character whenever he serves his country's interests and preserve his national security.

### *3.4 The Arab Muslim Child Vs. The American Child*

*The Kingdom* is one distinctive Hollywood movie that represents an image of the struggle between the East and the West on the level of children.

In a number of scenes, the Arab Muslim child and the American child are portrayed to be in ideological conflict and lifestyle distinctions. Their aims and objectives in life are showed to be different, though they are still children. Much of the following scenes aim to present an ideological conflict between the two same age children, who are given significant roles in the movie.

A very contradictory image of both kids appeared at the beginning of the movie.



*Scene 8: The Kingdom, 04min53-59sec*

The Arab Muslim child appears here to be drawing on a paper and surrounded by terrorists who are watching the American compound in order to finish their planning for the attack. The camera moves next to show the American child in a school with his father and teacher. The meaning which is conveyed here is the contradiction of the environment where the two kids live. This environment is what determines their future ambitions and objectives. Either to be educated and tolerant, or violent and hostile.

While carrying out the attack, the Arab Muslim kid in the following scene is forced by his grandfather to watch a suicide Muslim bombing himself in a group of Americans.



*Scene 9: The Kingdom, 09min02-06sec*

Unlike the American, the Arab Muslim child is exposed to violence and execution from an early age. He is even forced to watch the performance of ‘terrorist’ attacks. This might indicate that the Arab Muslim child is fed by hate and hostility towards the West from at a very early age.

While preparing himself to leave to Saudi Arabia, FBI special agent Fleury explains to his kid the reason behind his journey to the Kingdom. His son answers



*Scene 10: The Kingdom, 10min46-52sec*

Similar to the Arab Muslim child now, the American child is being taught right from an early age that the Middle East is the place where 'bad people' are located. FBI special agent Fleury explains to his son that he is going to punish 'bad people' for the 'bad things' that have done to the United States. He, also, insists to his child that he is not "one of the bad people" as he serves his country. The image which is delivered here is that of the on-going struggle between both sides as each father teaches his son that the other part is 'bad' and must be punished.

The last scene of the movies is the image of an Arab Muslim child being asked by his mother about what did his grandfather, the chief of Al Qaeda in Saudi Arabia, whispered in his ears before he is executed by the FBI special agents.



*Image 5: The Kingdom, 01hr43min40-42sec*

The statement of the Arab Muslim child grandfather is similar and comes as a response to FBI special agent Fleury's whisper to special agent Mayes at the beginning of the movie.



*Image 6: The Kingdom, 01hr43min35-36sec*

Both statements might indicate that violence and hostility between the United States and Arab Muslims will not stop by the execution of a 'chief terrorist' but will continue in the future as each part is planning to 'kill the other'. The final scenes of *the Kingdom* are regarded to be challenging the future coexistence between the United States and Arab Muslims.

#### 4. Revealing the Unsaid in Family Guy, Homeland and The Kingdom

Through the analysis of previous selected scenes from each of the three case studies, several hidden and intended meanings have been detected. Such messages were silent. They were not clarified directly by the text's creator. The aim is to direct the audience to interact with these intended meanings as they are exposed to different clues and signs that point towards the creator of the text's real intention.

In *Family Guy*, the main focus of the episode named 'Turban Cowboy' is on the issue of trust and betrayal. The main message of the episode is not to trust the Arab Muslim. Peter as a naïve American citizen met Mahmoud, his fellow patient in the hospital and they established a friendship. As he notices Peter's naivety, Mahmoud decides to use, as well as, deceive Peter to convert to Islam, then get him involved in his 'terrorist' planning.

What the creator of the episode intends to convey is that Arab Muslims already 'hate' Americans, therefore, they will feel so comfortable to betray their trust and love. Their primary goal is to violate them whenever they find an opportunity. They select particular type of people to be used in their 'terrorist' plans with the aim to convince them about committing suicide attacks against their own fellow society members. Arab Muslims hostility, according to the episode, is represented in their way of betraying and deceiving others about the beauty of Islam and Arab's culture with the intention to use them in 'terrorist' plans. Another focus of the episode is in the ironic portrayal of Arab Muslims as being funny and naïve themselves. In a humoristic style, Arab Muslims are represented as an ethnic group that belongs to the desert and have no connection with technology and the civilised world represented in the United States. Muslims' culture and lifestyle does not seem to be adjustable with modernity and civilisation. It rather belongs to cruelty, violence and backwardness of the desert.

One significant misleading message that has been detected in 'Turban Cowboy' is the reckless use of Islam by Mahmoud and other Muslims to deceive Peter and introduce him to a false Islam. Mahmoud and his Muslim friends and members of the 'terrorist sleeper cell' would use any mean to convince Peter about the beauty and tolerance of Islam, even if it causes to distort the image of Islam and Muslims, in order to get him involved in their 'terrorist' plans.

The episode entitled ‘Turban Cowboy’ is accused to predict real attacks in 2013. It is believed that the episode predicted the Boston bombings three weeks before the events. As Peter appears in one of the episode’s scenes triggering explosions using his cell phone. Also, at the beginning of the episode, Peter appears to have a flashback to marathon events, where he drives his car through dozens of Boston Marathon runners towards the finish line. This issue is still debatable among analysts until today.

The drama series entitled *Homeland*, also contributes to convey negative messages to the audience about the image of Islam and Arab Muslims. Through 5 seasons and more than 60 episodes, Arab Muslims appear to be extremely hostile to the West and the United States in particular. The main theme in this drama series is the ‘on-going preordained war’ between the West and East in the age of contemporary ‘Islamic armed groups’.

One primary focus of *Homeland* is on the issue of tolerance among Arab Muslims. They are represented as intolerant with Americans and Westerners in general. If not ‘real terrorists’, Arab Muslims show sympathy with ‘terrorists’ as they support, sometimes, finance their hostile actions against the United States and the West. Their ideas and thought about the West are inspired by ‘terrorists’ speeches as they can direct other Muslims’ perception and attitudes towards the West.

*Homeland* is believed to be the most Islamophobic TV show that has ever been broadcasted in the United States. It represents an extreme picture of fear, panic and pre-conceived racial assumptions about Islam and Arab Muslims. To portray Islamophobia, the creators of *Homeland*, focused on depicting Islam and Arab Muslims arriving to every aspect of the American everyday life activities. As members of the American society, for instance, Arab Muslims can reach almost all American citizens’ places, their work offices, schools, universities, public spaces and several other sites. Hence, America should hit Muslims in their homelands, as clarified by different characters in *Homeland*.

Another focus is on the conception of Muslims as ‘holy warriors’. Muslim enemies in *Homeland* are seen as religiously motivated to annihilate the American population. This particular representation is regarded stereotypical, even if it is pointed toward radicals, because it turns out to be general label of Muslims as terrorists, as noticed through the overall narrative of the drama series.

*The Kingdom*, as a Hollywood movie, is not an exception in the process of distorting the image of Islam and Arab Muslims. The main hidden messages that have been detected were mainly economic and religious.

Economically, the problem is related to Oil exchange and market between Saudi Arabia and the United States. The struggle is between the two countries as they are considered to be the first exporter and the first consumer, respectively, of Oil around the world. Therefore, the market struggle between the two nations require the implementation of media in order to gain some benefits and to put pressure on the price and control the emergence of parallel strong economy.

On the level of religion, Saudi Arabia is criticised to be the only country that adopts Sharia and Islamic laws. Such Islamic practices, according to *The Kingdom*, contribute to feed people with ‘Wahhabi’s ideology’, which is based on hostility towards the United States and the West, according to *The Kingdom*. The Western efforts, which are represented mainly in the United States’ foreign policies, are to prevent the emergence of Islamic ruling in Middle East especially as the area is believed to be the major source of Oil and one of the biggest markets of Americans products.

American heroism is represented in FBI special agents who defeated the ‘Wahhabi’s ideology’ in its homeland. Through several scenes, the American character shows its superiority over Arab Muslims who, in turn, according to *The Kingdom*, are not on level yet. Arab Muslims arrive to a moment where they are living a state of schizophrenia. They are lost between the fight of terrorism that threatens their national security and corruption that is widely seen in Arab Muslim countries with the example of Saudi Arabia as *The Kingdom* shows.

Overall, *Family Guy*, *Homeland* and *The Kingdom* contributed in the structure of a negative image about Islam and Arab Muslims. The Arab Muslim character in the three case studies is seen to be villain, backward, fanatic, terrorist and hostile to the West and to the United States. The present representation of Islam and Arab Muslims confirms the on-going process of vilification that is carried out even before the events of September 11, 2001. The American government is believed to be part of this process as it does not truly prevent racial profiling against different ethnicities and religions. Furthermore, serious increase in extreme actions from radical Muslims is believed to rise as a reaction to such negative representation.

# **General Conclusion**

## General Conclusion

The aim of this dissertation has been to linguistically deconstruct the discourse of representation of Arab Muslims by the American Entertainment Industry's television shows broadcasted in Post-9/11 terrorist attacks, namely *Family Guy*, *Homeland* and *The Kingdom*. This has been accomplished by adopting a qualitative content analysis of various scenes selected from each case study.

The three selected diverse case studies, namely *Family Guy* as an animated sitcom, *Homeland* as drama series and *The Kingdom* as a Hollywood movie, are believed to be typical examples of the depiction of Islam and Arab Muslims in Post-9/11 American race and gender television shows. In that, they do not reject, but refine racial profiling and stereotypical views towards Islam and Arab Muslims.

The Arab Muslim character in *Family Guy*, *Homeland* and *The Kingdom* is depicted in a complex way, not in 'black and/or white' manner. It is the character that reinforces the notion of Islamophobia, in that it is represented as a 'brown-skinned' bearded man who serves 'terrorism', fighting a 'holy preordained war' against the United States and the West. At the same time, it is the character that carries extreme attitudes against the West, furthermore, the character that is depressed and does not value human life; hence, it reinforces the binary systems of 'Us/Them' and 'Otherness' as it is 'distinct', compared to Western culture and lifestyle. Overall, Arab Muslims' ethnicity and religion are spotlighted as soon as they are regarded suspects. Even the Muslim enemy, according to the chosen case studies, is believed to be a stereotypical enemy showed in his most negative way.

As a matter of fact, some actions carried out by Muslim enemy characters as portrayed in *Family Guy*, *Homeland* and *The Kingdom* may directly associate Muslims and Islam practices with terrorism and violence. Such actions are earnestly condemned and criticised, so are the falsified depictions and the accusation of all Muslims for being either terrorists or nourishing terrorism. Most Arab Muslims for the time being are not religiously motivated to fight against the United States or the West as one can emotionally be evoked after watching these television shows.

The three selected case studies represent a progressive outlook to Islam and Arab Muslims. This outlook is, in fact, based on examining Islam and Arab Muslims from an American perspective. Likewise, it emphasises preconceived judgements, furthermore, prejudiced assumptions about Islam and Arab Muslims referring to Western cultural experiences. The audience of the American Entertainment Industry's productions is requested to challenge the preconceived notion of Muslims being intolerant, fanatic and violent. Yet, challenge the image of 'conventional Muslim terrorism'.

In this dissertation, I have examined the biased representation of Islam and Arab Muslims as portrayed by the American Entertainment Industry's Post-9/11 television shows, namely *Family Guy*, *Homeland* and *The Kingdom*. I attempted to academically prove the overall belief among Arab Muslims about Western perception of their religion, culture and ethnicity. Also, I spotlighted some negative use of terminology that labels all Muslims as a single enemy, hence, addressing the Muslim public not to be synonymous with terrorism. Furthermore, I presented some implications of the American Entertainment Industry's biased discourse in its role to determine the Western, particularly American, sentiment and view towards Islam and Arab Muslims, focusing mainly on the general overview as new researcher in the field of Discourse analysis and Media studies can assume and imply.

Future researches on this topic can adopt other linguistic approaches such as contextual analysis, to analyse other scenes representing Islam and Arab Muslim characters in *Family Guy*, *Homeland* and *The Kingdom*, trying to expand their further possible implications. Another suggestion can be a comparative analysis between different Post-9/11 American terrorism shows to see if my selected case studies are exceptions in their representation of Islam and Arab Muslims. One can also examine the incarnation of preconceived racial assumptions in real life, conducting interviews, questioners and solid statistics among American public in their perception towards Islam and Arab Muslims.

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