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## Pictures in Hollywood: A Momentous influence of Films after 9/11

### ABSTRACT

*The incident of 9/11 happened; US government came up with a new set of policies which were directed against Al-Qaeda and Taliban primarily and against Muslim world secondarily. History repeated itself and Hollywood was again standing side by side with American Government producing the bulk of movies against Al-Qaeda and the Muslim world in the awe of war against terror. 9/11 attacks completely changed the attribute of Hollywood industry and the demands of the movie goers. Audience never remark contrary to their heroes, but now they are anxious and conscious of various material as conscripted of Iron Man, Thor and The Fantastic Four were made in that context. This research paper revolves around the various trends which are seen as the reversal of the comic books, the audience and the movie makers regarding a momentous influence of films after 9/11 from anti-Communism to anti-Islam. People in the United States are always flag friendly but the 9/11 never left any mistake for this regard and created different mindset, the firefighters, police and other rescue workers in the movies are more concerned towards the handling and fighting against the disasters rather to move from.*

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## **Introduction**

Movies are the source of cultural and social representation that constructed in various ways by filmmakers. The famous Hollywood film industry changed its style after world war I and, this alter also changed the mindset of the viewers. The industry of filmmaking got more technical advancements and more appreciated due to its command under the qualitative studios and the inclusion of certain stars. California fulfilled the desire of glamorous movies and the comedy that attracted the viewers a lot and also eased for the people of Europe and Russia by translating these movies into their native languages. Italy was one the highest viewer of US movies. (Knight, 1957).

Robert Gregory (2003.p.10) analyzes the movies as the best source of introducing the factual frames of bilateral relations of various countries. Merrill (1994) views that the filmmakers are compelled to portray due to the measures of foreign and federal political interests, defining international ideologies in different angles and, he also said that the films are not only facilitating as a source of carrier agent but also promoting propaganda.

Film entertainment has a significant influence on the people. In past, motion pictures were shown little a bit similar to movies in 19th century that were being proved more successful to grab viewers attention and attraction, such material was delivering and attaining the intended purposes around the globe. Later, the film making industry of United States of America that is known as Hollywood has attained more significant influence over cinema industry across the world since its beginning till date. The past picture movies are bit same to the movies of 19th century that got appreciation in that era. Later, the movies industry of US became Hollywood

that proved more effective. Historically, it is distributed into 4 spells as the first, silent film age, 2nd, classical Hollywood cinema, 3rd, the New Hollywood Cinema, and 4th, the contemporary era. Gamble,(1986).

## **Hollywood & its Political Philosophy**

To differ the friend or enmity concept, Hollywood and US Government has changed their strategic partners rightly from the embarked of Nazism and Marxism victoriously (Sengul & Ali, 2006). The movie industry released the heroic war efforts during World WarII in Mid 40s as the most romantic but elusive film with full of self-sacrifice and heroism Michael Curtiz' archetypal studio film Casablanca (1942). Couple of the movies released in the same era with anti-Nazi element. During Cold War period (1945-1990), Hollywood movies were shaped in such a way to encounter the communist ideology. (Ibid)

Shaw (2007) critically analyses the dual role of Hollywood during cold war. The all genres of the movies including, action, comedy, historical, documentaries , musical, thrillers, and so on engage in recreation a dual shocking role, at one side they persuaded their people about the great threat of communism and in the other side they tell them the potentials of capitalist system and society. The author reveals the complex role of the founders of films, laws of censorship, political stakeholders and the administrative advocacy in Hollywood while intense age of war, he highlighted the propaganda game in Hollywood during Red Scare in the wake of 1917 Bolshevik Revolution the collapse of Berlin Wall in 1989. He releases the ways of Hollywood propaganda in war time by provided that the administrative texts, atelier records and the film producer's texts files.

Ross (2011) has analyzed that the Hollywood celebrities has portrayed US politics as a hub of liberalism but, actually they were following more the conservatism historically and,

interestingly, the leftists were more aware than right hand politics in US history.

## **Media Studies, Minorities and Jack Shaheen**

Even with the couple of period of fabrication of Islam negatively on media. Scholars are now working with dedication to unstitch this portrayal and its result.

In the decade of 70's scholars starting tackled the representation of minorities like Jews, Asians, African Americans, Latinos and Native American as well. as for as concerns with the Muslims image is concern, Shaheen (1935-2017) researched broadly for many years by listing the identity of Muslims of gulf and other Islamic people on media and focused to alter the stereotype image of Islam as it was depicted by westerners. The 9/11 incident influenced US government to introduc the new way of strategic policy against Al-Qaida and Taliban and especially against the Muslim world that was followed by Hollywood film industry obediently by making couple of anti-Al-Qaeda and anti-Muslim world movies in the name of terrorism. Petersen, K. (2017).

## **Jack Shaheen's Contributions**

Shaheen (1984) "TV Arab" was the role sample that he followed in his whole career onward. In his book he openly covered the documented portrayal of Islam and Arabs in US daily Cartoons that children see, investigative shows, comics and in TV archives and also examined 100 TV shows, Catalogues and their contents, and especially the negative portrayal of Arabs and Muslims in TV Arab and explained the unfair social effects of the negatively depicted frames of Muslims and Arabs and introduced a mechanism for TV Production Houses to check and balance the way of depiction of Muslims and Arabs on media.

He also argued that American TV frames and express the Arabs in four ways,

1. They have a wealthy lifestyle
2. They are living in uncivilized and uncultured manner
3. They are wholly terrorists and are often involved in the terrorist acts
4. They are sexually slave's maniacs as white slaves.  
(Shaheen, 1984)

This research couldn't gate fame but has shown the right way of media functioning in this regard

Shaheen (2001), (2012) (2014), in his written book, *Reel Bad Arabs* (2001) categorized more than thousand films from 1896 to 2001. He further revised his book in upcoming years till 2014. Hundreds of pages of this book displayed the traditional negativism that was being portrayed for Arab and Muslims mainly. He simply used the same classification system that was used in "The TV Arab" during his analysis. In result, the movies are based on theme and subjective lists –Sheikhs, Villains, Cameos, Maidens, Egyptians, and Palestinians – & mainly it is described in the book about the irritating movies & their unsimilarity primarily through which each of the film is given a subject to a propaganda under writing. He also produced a list of bad, suggested and the good movies what're extremely searched. Inclusively, *Reel Bad Arabs* resulted that on the cinema, "Muslim," is more similar to the small screen is barbaric act, & for the Arabs. (Shaheen, 2009, 2012, 2014)

Analyzed Muslims and Arabs on US media for many decades and produced a documentary "Reel Bad Arabs: How Hollywood vilifies people" and found the bad representation of these people. Thematically, he noticed the Islamic portrayal as a catalyst flame by the media in this fifty minutes documentary and, also examined the US military impact and links with Hollywood film industry and, the results of such Hollywood material on Palestinians cause, anti Muslim's approach, and determined that how media turned the facts into

garbage. In his book, Shaheen(2001), he gave illustrations of Popeye & Bugs Bunny from TV Arab and Real Bad Arabs and, presented the action plan of media to devalue and change public perceptions against Muslims and harmed Muslim sentiments too. For him, first impression is surely being a last impression. In the end of this film, the speaker converted his tone to the biased role of media to depict only a certain religion under the shade of critic.

He kept continue his such efforts for decades, remained touched with the people, published many reports and also argued that 9/11 incident was just a cooked plan to target Muslims and to prove them social evil as they later knew as terrorists. His work attracted and praised by natives a lot.

Shaheen (2008) published that in 21st century, American filmmakers concerned to that time of narrative trends but, after 9/11, they changed their way of professional approach against Arabs as a Bogeyman to their society and found that Arabs & Muslims were continuously being targeted by US news channels. In his conclusion, he invited to courage to end up such portrayed and stereotypic depictions and show the realism. His effort in TV Arab reel bad Arabs opened the new ways of thinking and challenged the stereotypic approaches.

## **Hollywood, Muslims and Islam Before and After 9/11**

Sardar & Davis (2010) sightsee some freeze negative and stereotyped frames in the way of Muslims and Islamic representation by the west and so as to follow by the Hollywood in the American movies. The negative portrayal of Muslims and Islam was started in the Hollywood with the silent movie titled The Sheikh (1921) and then The Thief of Baghdad (1924) the later was the most expensive film that was made in that times.

Macfie (2007) centers on another stereotypical representations of Muslims and Islam film and that is 'Lawrence of Arabia'. A movie in which the depiction of Arabs

as corporeal, harsh and striking. The work is based on the Said's orientalism towards the representation of the orient in the movie. The study focuses on the western style hegemonic control and partaking power over the orient.

Elouardaoui (2006) explores some judgmentally commended great budget films that represent positive and negative images of Islam and Muslims named 'Babel (2006) and Kingdon (2007).

Nurullah (2010) analyzes one of the Hollywood television serial "24". In his analysis he locked down the image that the American media always depicts Muslims and Arabs as negative as they can. Nurullah points out the clash among civilization among the west and Islam and considered the statement as not a new one. Soon after the world war II with the invention of new technologies the negative portrayal of Muslims and Arabs begun in American media

Butt (2001) inspects biases in presenting information about Islam in Hollywood movies. Another content analysis study was conducted in this regard. Muslims were shown in Hollywood films as brutal, Islamic militants and most of this religious countries populace were shown as to rival to US.

Menchawi (2013) explores the way Hollywood portrayed the Muslims and Islam in movies and to examine the role of education in clarifying the negative image. Researcher elaborates the "Guild Tradition" school of orientalism in a detail way. The representation of Islam in the west especially in United states is based on the 18th and 20th century's scholars of orientalism viewpoints, who put it down the distorted pictures of Muslims and Islam in front of the world. Now the Hollywood further present the same picture in a new and modern way in the movies. The study inspects the portrayal of Muslims and Islam in Hollywood movies. The result designates the negative coverage of Muslims and Islam and portrayed in terms of violence, terrorism, fundamentalism and extremism. The researcher says that after such representations, it is very difficult to give a positive and

different view of Muslim world in front of the whole world. The researcher gives a notion that the contribution of the critical studies in regard of misrepresentation in American Popular culture makes help for an image of Muslims and Islam in peaceful and democratic manner.

Gul (2003) examines the same preconception approach of Hollywood towards Muslims and Islam. The time period of study was of four years and that is the time of 2008-2011. During the while duration six Hollywood movies were examined by the researcher. The movies are "Body of lies", "The Four Horseman", "Hurt Locker", "The Messenger", "Green Zone", and "The Essential Killing". This content analysis uncovers the biased Hollywood projection and the use of Hollywood in a wide manner in politics and especially in presidential elections. The researcher further tells that the Hollywood movies are always pro American and Muslims are always portrayed in negative roles like Abductors, Murderers, terrorists, Fundamentalists, extremists, bad-mannered and un-civilized. On the other side The US officials are always represents as heroics, the peacekeepers, ultimate rescuers, Nationalists.

Shaheen (2008) similar to Said in to make the link between Hollywood and the politics and there indulgence and reinforcement with each other in the very times. Shaheen observes more than 100 Hollywood movies and validates the hateful image of Muslims, Arabs and Islam in them by the Hollywood film industry. He says that the portrayal of Muslims in Hollywood is more negative than the portrayal of Blacks, Native Americans, Asians, Hispanic and even Jews in movies. Policies help mythological images in portrayal and the mythological images helps policies to move on.

### **Hollywood Attribute after 9/11**

American Film's portrayal has a complex historical background. Hollywood depicted with the real time events happens around the globe. United 93 (2006) directed by Paul



Greengrass was made in the perspective of 9/11 hijacked planes to cover the terror and being confrontation from passengers. The Ground Zero horror was covered by Oliver Stone in *World Trade Center* (2006). Another film *In Day Night Day Night* (2006) was made in the background of hiring a girl for the terrorist attack in the New York Square. The real Attack of national computer system was covered by *Die Hard* (2007). The inspiration of bomb attack in Saudi Arabia led to the making of *The Kingdom* (2007), a fictitious movie of investigation by FBI agent of Al Qaeda members who attacked on a foreign worker.

Vanhala talks about US international plans and the economic commercial interests of cinema business, he said the above two sides are interlinked the way Hollywood depicts the international terrorism in movies from the Iran hostage crises to 9/11 attacks. The book partaking three portions, portion one deals with the history of international terrorism and its link with new media, film industry and furthermore a strong intact with the American foreign policy. Part 2 deals with the cold war era and the president Regan administration's dealing with the issues, giving examples of including films like *Commando* and *Iron Eagle*. Portion three deals with the Hollywood focus on after cold war era where portrayal of Hollywood films having broader topics of coverage containing European terrorists depicted in the *Die Hard* franchise, the return of the communist threat in *Air Force Blown Away*, *Passenger 57*, *The Jackal* and *Ronin*; Patriot Games fundamentalist Islamic terrorists in *True Lies* and *Executive Decision*; *One*; and 9/11 foreshadowing in *The Siege*. (Vanhala, 2011)

Evans (2003) says that after the incident of 9/11, the mainstream media of US initiated a targeted propaganda to represent the false image of Muslims and Islam. According to the author the US media embraces the Huntington's paradigm of clash of civilization to clarify the core causes of 9/11.

Ahmed(2015) explores the War of Hollywood towards Islam and Muslims from the last decades. He points out the movies like 'True Lies' 'The Siege' 'Executive Decision' in which the portrayal of Muslims were extreme negative. The author says that after 9/11 this negativity got at extreme. A huge killing of Muslims incident was reported on the media even the Sikhs were killed because of the slip-up of the Muslim towards their beards. US media and Hollywood done their job effectively to depict the Islam and Muslims negatively.

Baskan (2015) explores that the negativity of Islam in the US and Western media was present since a long but the 9/11 increase its greatest buildup. In the analysis given by the researcher, about one half of the nationally representative sample in America says that Americans are more prejudice with Islam and Muslims after 9/11, furthermore Muslims (48%) were likely to have more experience of racial prejudice and discriminations than other religions after 9/11. The researcher further explores that American attitude in the way of Muslims changed after 9/11 in negative predicted manner. He incited a US Runnymede Trust report. It says the eight modules of Islamophobia in 1997 and the follow-up of the report was come in 2004 after the incident of 9/11 and there were the initial years of Iraq and Afghanistan war as well. Follow-up of the report found the most difficult life of American Muslims as compare to the pre 9/11 incident.

## **Summery and Conclusion**

Since the Collapse of the Soviet Union, the fall of the Berlin wall and the growth of Islamic Fundamentalism, Muslims could be seen as replacing communist. Just as Kashif (1995) &(Bin Haji Ishak &Solihin, 2012)says that Islam has replaced communism as the biggest threat and enemy of the west and the most importantly America after cold war era. He says that stereotyped images of Islam is prevailing in the west from the very long but after the termination of this war, the 9/11

incident fueled on it. The authors specially endorse the American media's role in terms of creating destructive images of Muslims and Islam. This kind of piece of thinking has motioned the rivals but it is a blur or undefined argument and may alter to nurse communism and the elements of radicalism. Huntington (2004) supports an idea by saying that the west subsequent clash is unquestionably towards with Islam. He traces conflicts between War of kings, War of people and War of ideology. The war of kings may be characterized as for the need of power and expansion and remaining two are mostly associated with the economics. Islam is seen as motivating force because of its broader nature where no aspect of human life remains untouched. Hoffman (2010) discovers the Islam as the dominating ideology of the 20th century. At this time Islam has been recognized as the world dominating ideology and on the lookout for west attention. According to the two former presidents of United States, Nixon in his book *The Favorable opportunity* writes that "Islam is not merely a civilization; rather it is a basis for a great civilization". He further says that "Islamists are ideological enemies". Clinton says that "our enemy is the Middle East is extremism and Islam". When talking about the contemporary media, Communism is no longer a threat but there is a terrorism, political Islam and difference in general. This idea came in front in 2004's documentary "outfoxed". Fox news was there to use fear techniques on subjects like terrorism and the link or terrorism with Islam as a filter. This is very easy for the media practitioners to present whether white or grey in front of the public by using these propaganda techniques. According to Herman and Chomsky, there is a solid reason to portray fear in a way towards the public in terms of extremist Islam is a heroic faith and trust on government by the public for their safety and protection. The people of government appearance in a heroic manner and protects their people from the bad sects in form of terrorist and extremists. Amjad-Ali (2006) Says that Islam has chock-full forte to counter Christianity as a major religion. Its

power to challenge the Western Authority and its hegemonic control on the world has been owed the place of competing rival which was previously interned by communism so as to crumble with the downfall of Soviet Empire in 1989. By viewing these factors the West and United States has replaced their enemy with Islam and Muslims. Islam has in situation to challenge the capitalism and this thing is the major negative reinforcement in their eyes. Lewis( 2002) considers two schools of thoughts that first, Islam & Fundamentalists has interchanged the western past rival communism and the Russian movement & another school of thought having believed that all Muslims are attired and peace loving, troubled by the west a lot. Lewis says that “ The West still views them as enemy as they have a psychological need to replaced their old enemy, The Soviet Union”. Author says that apart from this fact a number of Muslims are fundamentalists and hazardous not because of the western need for an enemy but because those Muslims do. After the communism US media is there to distinguish Islam as the biggest threat. They consider Muslims and Muslim countries as backward, extremists, and a biggest threat to Christianity, and Judaism. The West has had an extended history of Using Islam as made-up other. It can't be an issue by drawing the bad images but they were merely the images and, it is rare to find a positive Muslim or communists in the movies as west has portrayed Islam.

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