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**Orientalism and the Redesigning of the Other's Cultural  
Identity in the Age of Mass Media**

*Case Study: The Content Analysis of Two Movies*

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## **Dedication**

*In The name of Allah, Most Gracious, Most Merciful*

*To my family, parents, sisters and my one and only brother for their unconditional  
encouragement and support during all the years of my studies*

*To my friends*

*I dedicate this work to all whom I love with no exception.*

***Marwa.***

## Dedication

*First of all, I would like to thank my precious*

*Parents, the source of tenderness, help and supports.*

*Also, I'm pleased to dedicate the fruit of my efforts to the members of our family*

*“Housseem , Hadjer, Ahlem ”*

*Without forgetting to mention my dear friends everyone by his name, especially*

*Fadia, and Marwa*

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## Abstract

Relations between the West and the East have long been interpreted and analyzed within the theoretical framework provided by Edward Said in his book *Orientalism* , since its first release in 1978 , Orientalism has become an important analytical tool to analyze media representations of Non Western “Other”, this study explores the representation of the East and the redesigning of their cultural identities through the Western mass media , especially the films by taking Orientalism as its theoretical starting point, and how stereotyping became a justification for the Western colonization of the Eastern countries where there is the west as superior, developed, civilized, and in the opposite the East as inferior, undeveloped, uncivilized, exotic, mysterious primitive , and dangerous. The study also shows how the western movies directly and indirectly play the central role in spreading the negative images of Arabs, Muslims and the Middle East in general through the racial stereotypes, Islamophobia and to probe into the way the Americans view the Arabs and Muslims and how these films depict Muslims and Arabs negatively while addressing issues pertained the war and terror especially after the 9/11 attacks.

**Keywords:** Stereotypes, Movies, Orientalism, Arabs, Islam,

## Résumé

Les relations entre l'Occident et l'Orient ont longtemps été interprétées et analysées dans le cadre théorique fourni par Edward Saïd dans son livre *Orientalism*, depuis sa première parution en 1978, *Orientalism* est devenu un outil analytique important pour analyser les représentations médiatiques de l'« Autre » non occidental. , cette étude explore la représentation de l'Orient et la refonte de leurs identités culturelles à travers les médias de masse occidentaux, en particulier les films en prenant l'orientalisme comme point de départ théorique, et comment les stéréotypes sont devenus une justification de la colonisation occidentale des pays de l'Est où il y avait l'Occident est-il supérieur, développé, civilisé, et à l'opposé l'Orient est-il inférieur, non développé, non civilisé, exotique, mystérieux primitif et dangereux. L'étude montre également comment les films occidentaux jouent directement et indirectement le rôle central dans la diffusion des images négatives des Arabes, des musulmans et du Moyen-Orient en général à travers les stéréotypes raciaux, l'islamophobie et pour sonder la façon dont les Américains voient les Arabes et les musulmans et comment ces films dépeignent négativement les musulmans et les arabes tout en abordant les problèmes liés à la guerre et au terrorisme, en particulier après les attentats du 11 septembre.

**Mots Clés:** Stéréotypes, Films, Orientalisme, Arabes, Islam.

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## Introduction

The ambivalence of the west towards the East is age-old, in order to measure comparative change over time, it is useful to divide the world in accordance with the border of its states to East and West, and here we are evidently not referring to geographic opposition, but the East/West divide may be seen as a relationship of strong poles between a pendulum of power and prosperity that has been swinging through history.

The Occidental and Oriental countries have political and economic relationships; all these relations that govern the world are ideas led by the westerns, or the Occident, in order to control the world in general and the Orient in particular. And all of this occurred because of cultural and religious differences. These differences might be the principal reason of why these two civilizations couldn't quite harmonize with each other on certain fundamental objectives.

The history of the Arabs' culture shows that they are primarily guided by the instructions of Islam and some old customs that contradict to a considerable extent those of the Western. The difference between the East (especially Arabs) and the West in terms of religious beliefs is actually just one of the primary points that have contributed to the periodic conflicts that are frequently thought of as a political clash, but it's not really what it seems.

Orientalism, Oriental studies or Oriental science is the name given to the entire Western based research fields in which the languages, religions, cultures and people of the Near East and Far East communities are studied. The term Orientalism was used to describe the Eastern studies of the Americans and the Europeans which were shaped by the mentality of the development era of industrial capitalism in the 18th and the 19th centuries. In this respect, Orientalism refers to the external, isolating, discriminatory and prejudice-filled opinions of the Western European white man on the Eastern people and cultures. By Edward Said in his book of cultural studies in

which he has challenged the concept of Orientalism or the difference between the East and the West he says that, with the start of European colonization, the Europeans came in contact with the lesser developed countries of the East they found their civilization and culture very exotic and established the science of Orientalism which is a lie and fiction that they have inherited in thousands years old to define themselves as a superior race compared to the Orientals in which they redesigned their cultural identity through the different western mass media by taking Orientalism as its theoretical starting point. Through the audio visual images seen in today's screens are more provoked and impactful in shaping the mind, opinions and the perceptions of the westerns, they distorted the pictures of the Arabs and the Easterners in general. As we see the European stories formed the roots of the stereotypes given to Arabs, then America had introduced them to the world through what it called Hollywood that shows a racist, derogatory and degrading oriental stereotypes and their situation worsened in twenty first century especially after the 9/11 terror attacks, from that the world treated Islam and Muslims in a horrible prejudices, so the television shows, movies and historical written materials that created a violent stereotypes about Orientals that harmed the Muslim and Arab community in America and all around the world One example of that they made into different films. As in the Arab world, most of the people have heard numerous tales about the mesmerizing adventures of Ali Baba, Aladdin, and Sinbad, mostly those that were carried out through the historical Arabic folklore The reason behind this work is to uncover the factual forms and ideologies that the westerns had against people of the orient by shaping it and its relationships with the world.

This thesis shed the light on the images that emerged in the western's media. In order to answer the main question which is: how does media portray the other's cultural identity in regard to Orientalism View? Through answering the following questions:

- 1- What are the roots of negative image in the Westerns' minds on Arabs?
- 2- Do media affect the Easterns' cultural identity? And in which way?
- 3- How did/do the Westerns' movies influence the world's views toward the Arabs?

The aim of this research is to investigate the role of mass media in promoting Orientalism by fulfilling the following objectives:

- 1- To describe the roots and reasons behind the negative vision on Arabs.
- 2- To investigate the role of mass media in reshaping the Easterns' culture.
- 3- To uncover the negative depiction and the wrong image in which Orientals are represented in westerns movies.

In consideration of the above questions, the westerns have a negative perception toward the Arab Muslims and that this perception is derived from different sources above all the means of Mass Media, and mainly, Westerns' movies. To investigate our research question we focus on using the method of content analysis, which is a good way to deal with the extent of information. Its advantages lie in not being bound to time, not needing cooperation of interviews and prevention from bias through subjective interpretation. We are dealing with a relatively large amount of material and our research question refers to media content, this method appears adequate.

This dissertation is about tracing the images of Arabs in western it also tries to fill a gap in the emerging literature by determining why these images exist, as well as how they are changing over time. The images in television have been predominately negative depicting Arab as a backward, aliens, and others, and this is what mirrors western stereotypes of Arabs. The present study will be centered on the role of media as to shape opinions and presenting a

particular version of reality, they also play an important role in structuring the audience perspectives about the issues that happened around the world. This piece of research is divided into three chapters.

The first one initiates the differences between both Arab Muslims' and Americans' cultures and how each comes to consider and perceive the other as his other. will be dedicated to understanding and dealing with the encounters between the East and the West. It also explores the theme of Orientalism and how it has been shaped throughout history. The historical approach is used to understand past events that shaped the Orient and the West and also to give some perspective and meaning to more recent deadly events and to see the changing stereotypes and imagery of the Orient through the years.

The second chapter deals with the different mass media that engrave negative images and perceptions about the Arabs, by presents a review about Mass Media and culture and try to investigate the relationship between the both. In addition to highlight the major differences between the Cultural identity of the Orient and the Occidents.

The third chapter can be called the practical work of the thesis. This final chapter examines and measures the immense quantity of racism and stereotype that take place in majority of Orientals' movies. This chapter is going to provide an enforcing analysis of two samples (two movies) that will confirm the distorted image that was given consistently to the viewer about Arabs and Muslims. The chapter as well is going to let us know to what extent Hollywood contributes in the verification of the inhabitant of the Arab land. And to demonstrate the negative depiction of minorities.

## Chapter One: Orientalism

### Introduction

This chapter attempts to provide a brief and a clear overview of the concept of classical and modern Orientalism as it is introduced by E-Said in his book *Orientalism*. As well as how was the East West relations after the 9/11 attacks. Furthermore, it attempts to attach the ideological side of American Orientalism or Neo-Orientalism to the occident's perception of the Orient by introducing the identity of each one of them.

### 1.1. The Orientalism

The term 'Orientalism' underwent a revolutionary shift in meaning after the publication of Edward Said's *Orientalism* in 1978. Before Said, the term conveyed several meanings, all of them quite affirmative of the Orient and of those who pursued knowledge of Oriental culture. In one meaning, Orientalism denoted an academic specialization—the study of the Orient.

Edward Said, a professor of comparative literature at Columbia University in New York, radically altered the meaning of Orientalism. In his book, "Orientalism", Edward Said, gave three different definitions to the term. He claimed that "Orientalism" is an academic tradition in which 'anyone searching, teaching or writing about the Orient is an Orientalist and what he does is Orientalism' (said 10).

In a broader and most commonly used meaning Orientalism is a way of seeing that imagines, emphasizes, exaggerates and distorts differences between the West and the East in term of culture and the way the Orient is perceived by the Occident. It often involves regarding the Arab culture as exotic, backward, uncivilized, and dangerous. Said referred to this point as

well, when he stated that Orientalism “is a style of thought based upon an ontological and epistemological distinction made between the Orient and the Occident” (10).

After the contact of the Europeans with the lesser developed countries of the east they realized their strange culture; so Edward Said argues that the Europeans divided the world into two parts, the west the civilized and the east the uncivilized, they used Orientalism to present themselves as a superior race compared to the Orientals. For that the Europeans started their colonization to be a reason to civilize the uncivilized world, and they portrayed the East's artificial characteristics in the western world through their scientific reports, literary works, and especially through the media sources in which they created a wrong image of the Orientals in the European's mind and consider it as the other.

Orientalism in its simplest meaning is the western attempt to understand the east, particularly the Arabs and Muslims and their faith, through studying their cultural heritage, language, type of personality, and the different structures of their society.

## **1.2. The Orient**

In its original medieval usage, "the Orient" is derived from the Latin word "Orientis" (Harbaugh 227); and refers to growth, lifting, birth. These words were used to indicate the sunrise: from where the sun rises on the celestial vault. As such, geographically, Orient means "where the sun rises," i.e. the East. It included most of the Eastern Roman Empire from the eastern Balkans eastwards; its Eastern most part was the Diocese of the East, almost corresponding to Greater Syria (Lockman 205).

Fig. 1 Map 1: The East Nowadays



*Note:* in grey, those states which are sometimes included in the eastern area.

Eduard Said is an Orientalist and one who has dedicated himself to the research and definition of Orientalism. He clearly states that “East has always been a European invention” (said 316) and that, in reality, Europeans perceive this territory as “one of romanticism, exotic beings, obsessive landscapes and memories, and remarkable experiences” (5). In Europe, the East is culturally and geographically charged, and its unique landscape and social behavior are different from itself. For example, in the North American perception, Americans can associate the East with East Asia, mainly China and Japan. As a result, Americans tend to imagine the East and its geographical features, while the French, British, and less German, Russian, Portuguese, Spanish, Italian, and Swiss are Oriental.

### 1.3. The Occident

As oppose to the Orient, the *Occident (The West)* is a term that is borrowed from Latin (*occidens*) and translates as "sunset". From an etymological and semantic point of view, it refers to features of a *geographic* nature. The sunset, seen from the perspective of a fix point, means the west. Anyone at any point in the world can see that the sun always rises from the east and sets in the west. That includes the western countries especially Europe and United States.

Fig. 2 Map 2: The West Nowadays



#### 1.4. East West Relations

Edward Said claims that Europeans divided the world into two parts. East and West or Occident and the Orient or civilized and non-civilized. It was a purely artificial border. And it is based on the concept of them and us o theirs and ours. Europeans used Orientalism to define themselves. They themselves are a better race than the Oriental. And they justify their colonization with this concept. They said that it was their duty towards the world to civilize the uncivilized world, but the main problem was that the Europeans began to generalize attributes related to Orientalism and Orientalism to the Western world. West. What happened to the

artificial features associated with your scientific reports? , literary works and other media sources, was that he created a distinctive image of Orientalism in the heart of Europe and he did. In doing so, he instilled in Europe a prejudice against Orientalism. This prejudice has also been seen by orientalists. (Scientists studying Orientalism); and all their scientific research and reports are influenced by it. Basically, the relationship between the West and the East is a complex relationship of power, domination and hegemony to varying degrees.

#### **1.4.1. After the 9/11 Attacks**

It is difficult to remember the times when there was peace in the world. It seems difficult to remember the times of the East and the West, for the dawn of time brought pain and misery to our neighbors. People weren't trying to kill each other. It is also difficult to remember times when there was no east-west tension.

President Bush defined the 9/11 attacks as "a new war" the only difference between previous wars being magnitude, and marked them as a turning point in history. Winston Churchill said, "But great battles, won or lost, change the entire course of events, create new standards of values, new moods, and new atmospheres, in armies and in nations, to which all must conform." (Cohn 13). From this point of view, Elliot Cohen notes that the "vivid demonstration of American vulnerability has changed atmospheres and values." (13). According to James Schlesinger, "What has changed domestically is a new and different focus and a rebirth of national unity, which could prove transitory," and remarks that "We now recognize-and perhaps exaggerate-our own vulnerability to terrorism." (James 15).

The terrorist attacks of 11 September 2001 are said to have "completely changed the world." International relations are undergoing fundamental changes as evidenced by events like the formation of the anti-terrorism coalition.

In essence, the relationship between the West and the East is a relationship of varying degrees of power, domination, and complex hegemony. In the immediate aftermath of the bombing, President Bush appeared publicly at the largest Islamic center in Washington D. “incredibly valuable contribution” that millions of American Muslims made to their country and called for them “to be treated with respect.” (Samuel 7)

The event 9\_11<sup>th</sup> attacks created a stereotypical issue which related Muslims to terrorism and violence, also the media was one reason behind that these attacks increased hostility and the relation between the east and the west got worse.

After 9/11 America has become less friendly with Muslims to the extent that they have probably changed other minorities like Hispanics, Native Americans and Afro-Americans as objective of segregation, distaste and inequality. Many American Muslims have suffered physical assault, unpleasant facial expressions, and discomfort at work, mosque fires, and offhand comments on the Quran for seven days from September 11. South Asia and Arabia report 645 “cases of prejudice and hate crimes”. The Council on American-Islamic Relations (CAIR), the post-9/11 anti-Muslim organization, is characterized by higher levels of violence than in previous years and includes numerous killings. In Chicago, there are over 100 hate crimes against Muslim Arabs. “The largest predominantly Arab mosque in metro Chicago is surrounded by hundreds of fierce whites shouting, ‘Let’s kill the Arabs.’”

In the name of national security, the Muslim community is subjected to legal, political and social pressure. The term has given rise to a new way of applying American law. It restricts the civil and legal rights of Muslim immigrants who are under surveillance. International law and ethical principles, alongside aggressive foreign and domestic policies, are built like war and terrorism; there were two main wars, the US conquest of Iraq and Afghanistan, and an offensive

strange policy toward the Middle East. It has made a tentative sense between American Muslims which led to severe aversion among Muslims and Americans, nationally and globally.

### **1.5. Neo -Orientalism**

The dawn of the twenty-first century and its catastrophes, bloodshed and wars brought with it a new potent-visual Orientalism that this work will name Neo-Orientalism. The latter is different mainly because of its goals. It is not a matter of subordinating and distorting the Oriental image in order to justify the colonization, looting, killing and control of the Oriental land (as Orientalism was defined by Edward Said). Neo-Orientalism is different mainly because of the level of sophistication of the political and religious propaganda used to subordinate, trap and ground the Muslim Arab immigrants coming to Europe and those in the Oriental land imaginary as ignorant, fanatic, despotic and terrorists. This hideous and distorted image of the Orient and its Religion, when it is used in the media or adapted to television shows or movies, is what this research calls a Neo-Orientalist entertainment; a new form of Orientalism that emerges after 9/11 with different trajectories than those of classical Orientalism. Neo-Orientalism offers representation of Islam and the Arab/Muslim world that have changed significantly in keeping with the seismic shifts in the geopolitical and cultural circumstances after 9/11. The inauguration of a new academia of Orientalism is clearly seen in the cultural and political hegemonic statements of prominent Western leaders who define their countries and culture in relation to the East and its culture. The Neo-Orientalism was successfully launched when George W. Bush described the United States war on terrorism as a “crusade” on September 16, 2001, and his wife gave her opinion about issues of terrorism and the rights of Muslim women on November 17, 2001: “Yet the terrorists who helped rule that country now plot and plan in many countries. And

they must be stopped. The fight against terrorism is also a fight for the rights and dignity of women” (L. Bush). This neo-Orientalism dualism has been accepted in other Western countries and is generalized in most statements by Western leaders who give their views on the East and its culture. The statement of the former Italian Prime Minister Silvio Berlusconi on September 16, 2001, “we should be conscious of the superiority of our civilization” (Hooper et Connolly) and the Canadian prime minister’s statement “Islamic terrorism is the greatest threat to Canada’s security” (Harper) are examples of this accepted norm ‘*CBC News*, 2011’. These views, including the whole Western assumptions spanning many fields of cultural studies, assume that the East is a source of threat to the Western way of life.

A critical reading of post-9/11 Neo-Orientalist statements would question the way the influences of neo-colonialism and neo-imperialism are ignored, as well as the reductionist approach of identifying Islam, the world’s fastest growing religion, as anti-modern and anti-West religion. The basic tenets of American Orientalism are identified in a famous American anthology written by leading US Neo-Orientalists and social scientists: “*Culture Matters: How Values Shape Human Progress*.” In this book, Arab culture is introduced to readers as “Islamic culture,” and Islam is looked at as a dependent variable that explains the level of Arabic antagonisms from Western values (Harrison et Huntington 209-228). Similarly, the whole Islamic world suffers the same cultural crisis because Islam is an integral part of daily life in most of these societies where “democratic institutions are commonly weak or nonexistent” compared with Latin American countries whose “democracy has prospered in the past fifteen years” (20)

Edward Said argued that “Islam represents a resurgent atavism, which suggests not only the threat of a return to the Middle ages but the destruction of what is regularly referred to as the democratic order in the western world.” (said 55). If this is the image of Islam before the 9/11 attacks, the Western perception of this religion has worsened. Like classic Orientalism, neo-Orientalism is a fact and could be the new avatar of Orientalism because Orientalism is very much “tied to the tumultuous dynamics of contemporary history” (14) . Unlike the classic Orientalism that represents different issues of different ethnic groups of the Middle East, neo-Orientalism is distinguished by the geography it covers which Said defines as “Islamic East vs. the West” (16).

Bernard Lewis, a chief proponent of what has been known as Neo- Orientalism, mirrors Daniel Pipes and Samuel Huntington in an informative manner via way of means of attributing terrorism to the Islamic hatred of the West in his *The Crisis of Islam: Holy War and Unholy Terror*: “the resentments that dominated the Islamic world today and that are increasingly expressed in acts of terrorism.” (Lewis 16). Bernard Lewis can be taken as the excellent instance of American Neo-Orientalism due to the fact he may be a very good link among the paradigms of Orientalism and Neo-Orientalism. His recent books: *What Went Wrong? The Clash between Islam and Modernity in the Middle East* ‘Lewis 2003’ and *The Crisis of Islam: Holy War and Unholy Terror* ‘Lewis 2004’ were New York Times bestsellers and National bestsellers. In *What Went Wrong?* Lewis highlights the deterioration of Islamic values and the rise of Western intellectualism and Enlightenment.

Lewis asserts the superiority of the Western civilization when he states that the most difference between Islamic and Western civilizations is the status of women: “according to

Islamic law and tradition, there were three groups of people who did not benefit from the general Muslim principle of legal and religious equality—unbelievers, slaves, and women” (67). According to Lewis, woman in Islam is the “worst-placed of the three,” because “the slave could be freed by his master; the unbeliever could at any time become a believer by his own choice, and thus end his inferiority,” but “only the woman was doomed forever to remain what she was” (69). Islam and Muslims interpretation in Lewis’ bestseller books is partly responsible for the current rise in the American hate toward Arab Muslims. It could be also responsible for post-9/11 extremist statements against Arab Muslims. Like Fred Ikle, a neoconservative strategist and former undersecretary of defense, a mix up of terrorist group with 1.3 billion Muslims: “A nuclear war stirred up against the ‘infidels’ might end up displacing Mecca and Medina with two large radioactive craters” (Ikle). Similarly, Lewisism leads the American evangelical Christians like Jerry Falwell to thunder against Islam and its Prophet: “I think Mohammed was a terrorist ... I have read enough of the history of his life, written by both Muslims and non-Muslims, that he was about a violent man, a man of war” (Mearsheimer 17). These offensive opinions about the founder of Islam are expressed by Pat Robertson, a conservative Christian and founder of the Christian Coalition: “This man was an absolute wild-eyed fanatic ... He was a robber and a brigand. And to say that these terrorists distort Islam?

They’re carrying out Islam! ... Adolph Hitler was bad, but what the Muslims want to do to the Jews is worse” (Harris). Such intensive focus on the Arab world plays an important role in foregrounding issues related to Muslims in the American public domain after the terrorist attacks of 9/11. Ten months after 9/11 at a meeting of the Global Policy Forum that aimed at providing a picture of how the world has been portrayed, Directorate of Bergh of Conflict Research criticizes

the American media for how it fully attributed blame for the September attacks on the Muslims in general and stopped there.

Western terrorists as well as religious fanatics that dominate the representation of Islam and Christianity would increase the religious hatred between the two sides and set a ripe environment for Neo-Orientalist defaming propaganda that is made from making spectacle of terrorism and fear. This spectacle and image of terror would be broadcasted live in the West, adapted into blockbuster motion pictures and critically acclaimed television shows.

## **Conclusion**

Said's work was quite judicious and sensible. It changed the position of Islam and moved it ever closer to the center of world politics, creating some political and social factors which have greatly influenced interrelations between the West and Islam. A number of Neo-Orientalist writings have been initiated after the attacks of 11 September in the United States, in which, nearly all Arabs and Muslims are represented as potential terrorists and enemies of the West. These New-Orientalist writings have been based on the same perception of Islam that was the restitution of the classical Orientalism, designed to justify the Americans' attitude. However, the interest in Islam marks the great difference between classical Orientalists and the new ones. Unlike classical Orientalists, the New Orientalists consider Islam and Islamic movements as their main target, and regard Islam as a global threat to Western civilization; this view strongly affected and reinforced the American media.

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## Chapter Two: Media and Culture

### Introduction

This chapter sheds the light on the general background of Mass Media and Culture, by representing the common definition of both of them and their intersection, also the different types of mass media and their importance in the society and public life. It also sheds the light on the major cultural identities that differs the orient from the occident by highlighting the relation between mass media, propaganda, and ideology.

### 2.1. Mass Media and Culture

The media is a powerful presence in people's lives. The term media is derived from medium, which means a carrier or mode. Media denotes an item specifically designed to reach a large audience or viewers (Maheshwari 136-139). It also refers to the tools and instruments that allow the transmitter to convey information over time and space. That paves the way for the receiver to decode and to know the transmitter's intended meaning. It can be defined as technologies designed to store and distribute meanings. Among media in general, mass media can be singled out regarding the meanings produced and the audience receiving them. Within the field of communication, media is the term used to refer to the particular medium used to deliver a message to a large, anonymous, diverse audience. (J. K. Pearce 623-627)

Most people immediately think of television when they hear the word mass media; however, there are many different forms of mediums. Traditionally, media was comprised of a few different types of industries: printed media (books, newspapers, and magazines), Electronic media (Television, movies □ □ Radio). However, recent technological advances "New Age

Media” (including the increased use of computers, Internet and other modern tools of communication) have created easy access to various mass media mediums.

Media studies involve research on media effects, which refer to the influence that the media has on audiences, and media representations, which are portrayals of various cultural groups. At the core of social construction is the idea that there is no such thing as objective reality (B. W. Pearce 88-113) . Instead, scholars who advocate for this foundation stress that all knowledge is historically and culturally specific (Allen 35-53). Media, as a powerful social system, plays an important role in creating a person’s sense of reality (Gergen 197).

Media pix are an important source of information for people especially in terms of cultural organizations with whom they cannot have frequent, significant interactions. In other words, over time, each of these media sources individually and collectively works to shape the others perceptions directly or indirectly.

The problem is that a lot of the messages that people get from the media are taken in unconsciously. People may think that they can be exposed to the media without being influenced by it, but this seems to be an impossible thing to do.

The term culture refers to a social heritage, that is, all the knowledge, beliefs, customs, and skills that are available to the members of a society. The social heritage is the product of a specific history of a particular society; it is the distinctive way of life of a group of people, their complete way of living. Culture refers to the way of life of a people, whatever that might be. Culture is not restricted to certain special fields of knowledge; it includes ways of behaving stemming from the whole human activity.

Culture has been studied and defined in many ways by different scholars representing various disciplines. One of the clearest definitions of culture is “Culture is something that is

shared by all or almost all members of some social group. Something that the older members of the group try to pass to the young members. Something (as in the case of moral, laws and customs) that shapes behaviour, or structures one's perception of the world." (Adler 15).

Culture is a framework to our lives. It affects our values, attitudes and behaviors. We are actors in our culture and affect it. According to Levo-Henriksson, culture covers the everyday way of life as well as myths and value systems of society (Levo-Henriksson 302-326) . The values we have are based on our culture. Attitudes express values and get us to act or react in a certain way toward something. There is no culture in the society without people's behaviour. Every culture has distinct characteristics that make it different from every other culture. This manifests through people's distinctive system of behaviour patterns including the way of life, feelings, attitudes, material artifacts, etc. Culture is learned and transmitted from one generation to another.

## **2.2. Intersection of Mass Media and Culture**

Intersections talk about the nexus that exists between the media and culture, that is, the point where culture and the mass media align. Culture and the media intertwine because the latter can be effectively used to propagate, promote, and preserve the former; there is a connection between them. For any culture to flourish and be sustainable it has to depend on the media as advocated by Sandra Ball-Rokeach and Melvin DeFleur who postulated the dependency theory (Nickolas 5). The central tenet of the theory is that people rely on the media to meet most of their needs. The theory holds that the mass media are so crucial to the society that people are dependent upon them for certain social functions. It derives from a functionalist view of society and proposes that people depend on the media for information about the environment, for the

transmission of cultural values, for entertainment and for identification and interpretation of key social issues.

The media has always a place in culture, “Media and culture are interconnected; levels of understanding various cultures influence media contents, meanwhile media platforms and contents impact cultural and day-to-day practices” (Dakroury 7) . There is a close relationship between mass media and culture of people. Different mass media types are interlinked with the culture of the place. The relationship between movies and culture involves a complicated dynamic; while American movies certainly influence the mass culture that consumes them, they are also an integral part of that culture, a product of it, and therefore a reflection of prevailing concerns, attitudes, and beliefs. In considering the relationship between film and culture, it is important to keep in mind that, while certain ideologies may be prevalent in a given era, not only is American culture as diverse as the populations that form it, but it is also constantly changing from one period to the next.

In one sense, movies could be characterized as America’s storytellers. Not only do Hollywood films reflect certain commonly held attitudes and beliefs about what it means to be American, but they also portray contemporary trends, issues, and events, serving as records of the eras in which they were produced.

### **2.3. The Major Differences between the Cultural Identity of the Orient and the Occident**

"Within the historical evolution of the concept of the identity, there are two common, but opposite, approaches to the questions of what identification way and how it is constituted. “In prevalent and traditional approach, identity is defined as a constitution based on the recognition of familiar and shared derivations including but not limited to ethnic, linguistic, religious,

historical, territorial, cultural and political attributes with other people, groups or ideal " (Hall 392-403). The concepts of *familiarity* and *share* in this definition are also associated with the meanings of *sameness*, *belongingness* and *unity*. From this perspective, cultural identity is a "one, shared culture, a sort of collective 'one true self,' hiding inside the many other, more superficial or artificially imposed 'selves,' which people with a shared history and ancestry hold in common" (Hall 394).

On the other side, the discursive approach, as Hall explained, delineates identification as "a process never completed and logged in contingency" (2) while not denying that identity has a past. It is always in the process of *becoming* rather than *being*, accordingly, it's far continuously converting and remodeling in the historic, social and cultural trends and practices inclusive of globalization, modernity, post-colonization, and new improvements in technology. It is not always something to have or to be, but an aid to apply and a motion to do. According to this constructionists and discursive view, an character is a socio-historic and socio-cultural product and identification isn't always biologically pre-given to a person, instead, she or he occupies it, and greater importantly, this career can also additionally consist of unique and more than one identities at unique factors of time and settings

The Orient went through numerous civilizations, the main ones being the Babylonian (that included large parts of modern day Iraq and Syria) and the Pharaoh civilization, with the Hammurabi codes, laws and beliefs thousands of years before Christ. "The Pharaoh's monumental Agriculture Revolution had a huge influence and impact in creating Eastern identity, belief and standards" (Harari 70). However, nothing was more gripping and instrumental in manufacturing the Eastern Identity as it is known today than Islam.

Islam's ability to rally different people, cultures and lands under one umbrella, has to do with stories. According to the evolutionist Yuval Harari, " stories enable the creation and the development of societies; since every individual believes in the same story" (92). Hammurabi and the Pharaoh told stories of discipline and labor to their disciples, but none as peaceful as the Muslim one. For the first time, people of that region stopped worrying that they have to work for long hours and perhaps even die to build the new pyramid or tomb for the new god. Individuals in the time of Islam stopped seeing the neighboring tribe as potential invaders, but as brothers. The Muslim army in the newly Muslim countries and citizens no longer see themselves just part of a sector, but defenders of a whole faith.

Islam based its foundation in Mecca. Then, many tribes thereafter converted to Islam and created an Islamic-based civilization. It was only after the death of the Prophet Muhammed (peace be upon him), in the 8th century, that Islam started converting other nations. The Umayyad empire was responsible for Islam reaching Asia; Syria, Iraq, Palestine and Lebanon. In the same century, Tariq Ibn Ziyad, was able to conquer the Barbary territories in North Africa. Islam's biggest victory would have to wait until the beginning of the 9th century, when Muslims entered Spain. By that time Islam and Muslims were threatening the very existence of the most sacred pillar of the Western identity Christianity.

Islam was divided. Even though it managed to conquer, in its peak parts of Spain and Sicily, the Muslim World was divided. The ruins of the Abbasside Empire was fighting the Umayyad Empire to rule the Muslim lands, the Fatimid caliphs were trying and fighting other Muslims for a Shi'a caliph in Egypt.

To speak about a western (European) identity before and after the coming of Christianity, would mean talking about the Roman Empire, an Empire that shaped European identity for centuries. Prosperity, development marked the majority of its rule. At its peak, it ruled many parts of Europe, Africa and Asia. Europe also endured in those times oppressive and military rule that treated everyone else who does not have a noble blood running through his veins or Roman as a slave. Emperors like Nero, made a name for himself, prosecuting, torturing and killing unarmed Christians. Christ and Christians endured humiliation and persecution for centuries till year 312, the Empire started adhering the Christian faith.

According to Karen Armstrong, specialist in religious wars, it took Europe five hundred years of wars, religious hatred, division, and a Pope telling them to kill the new anti-Christ to find acceptances and unity (Karren 476). Mainly because, as Nicholas Jaspert, a professor in the medieval argues, for many century leading in up to the first Crusade the West had a crisis of identity (Nickolas 15). There was no such a thing as Europe or the West, mainly because the West was divided. Europeans had more allegiance to the parish they lived in and families they descend from, than a Western identity.

Jaspert shows that Europe in that era was divided into the Greek East and the Latin West, with both blocks being different: costumes, traditions in everything. Europeans, at least the Western block, mainly because it was responsible for the majority of the Crusades; enjoyed a geographical territory from the Pyrenees to the Elbe (2). The idea here is not to reduce Christianity, one of the most famous and old religions known to man, to two paragraphs, but to show the crisis of identity that Europeans had in that era, but most importantly how the Church looked and went to extraordinary length and bloody means and lies to forge an identity that could encompass all Europeans; an idea, identity a story for all Europeans to rally behind.

Table 1

## Binary Vocabulary of Orientalism

<b>Orientalism</b>	<b>Occident</b>	<b>Orient</b>
<b>Agent</b>	American/European	Arab/Middle Easterner
	Us	Them
<b>Location</b>	West	East
	Here	There
<b>Race</b>	White	Black
<b>Ideology</b>	Enlightenment	Eastern Thought
<b>Social Order</b>	Democracy	Totalitarianism
	Secularism	Religious Authority
	Rule of Law	An Eye for an Eye
<b>Economic Order</b>	Capitalism	"Camel Trade"
<b>Religion</b>	Christianity	Islam
<b>Orientalism</b>	Occident	Orient
<b>Other collective values</b>	Progress	Backwardness
	Civilization	Barbarism
	Power	Weakness
	Maturity	Immaturity
	Rationality	Emotionality
	Stability	Instability
	Modesty	Exoticism

#### 2.4. Mass media, Propaganda, and Ideology

Mass media refers to a system we have place for communicating with large audiences the example as we mentioned before. Along with our parents, friends, schools, and life experiences the mass media helps us develop our opinions, and can have a significant impact , the information we receive from the mass media often contains propaganda which refers to information used to promote a certain point of view. Propaganda is not always a bad thing because it can provide helpful information; however there are several kinds of negative

propaganda, the first one is called bandwagon propaganda this type encourage people to think that everyone supports a certain idea or candidate, the second one is using generalities, for example using words or phrases that sound good but are too broad to mean much, the third type of propaganda is name-calling or mudslinging, this occurs when a candidate calls another candidate or party a negative name in order to hurt their reputation, and the forth type is called stacking the deck which means exaggerating an issue or telling only a partial truth (Programe).

So according to Philip M. Taylor in his book *“Munitions of the mind: A history of propaganda”*: “The problem was that the world was divided into rich and poor, developed and underdeveloped. Moreover, many newly independent countries possessed illiterate or poorly educated populations, and radio especially offered a comparatively inexpensive route to informing and educating their peoples. But a further problem was that once a domestic radio infrastructure was established, it became a target for external broadcasting and thus became prone to involvement in the ideological struggle of the Cold War” (Taylor 264), and he also wrote that: “The increasing intrusiveness of the mass media into political life required greater attention to presentational skills on the domestic front, giving rise to the recent age of media politics. Propaganda could no longer operate in a vacuum divorced from social or political realities. But if the policy arrived at was one of peace, the propaganda which would follow from it had the potential to reinforce it” (268). “So in the age of propaganda, the only course of action open to us is to learn to identify it for what it is – merely a process of persuasion that forms a part of everyday life. It can be used for good or ill, just like any other form of communication, but it’s very pervasiveness in contemporary society is a reflection not just of the multiplicity of media but also of the plurality of mediators who exist for getting us to think – and do – something which serves their vested interests. Those interests may, or may not, coincide with our own. If

they do, we tend not to label it as propaganda. They become our shared value system, our common set of ‘truths’. It is only when we meet someone from outside this system, whose views of the world are quite different from our own; that we can begin to appreciate that there may be another way of looking at things. We can accept or reject that different way, but we ignore it at our peril. In a globalized, communications-rich environment it is unlikely that it can be ignored anyway. There are those who equate globalization with Americanization, and they don’t like it “ (321).

“Ultimately, therefore, propaganda is about sides. “Whether or now no longer something is branded as ‘propaganda’ relies upon upon which aspect you’re on. The democratic way of life has developed thru a ‘approach of fact’ even though that doesn’t imply the complete fact can be, or is, told. This is in particular the case in wartime; in which facts that would help an enemy is held lower back or suppressed on grounds of ‘operational security’”. (322). ” It is the same for peacetime as it is for wartime. The prominence of ‘spin doctors’ in modern politics is the latest example of Lippmann’s analysis, which brings us back to the role of the media and whether they are part of the state propaganda machine. In authoritarian states this is certainly the case, but what about democracies where the media are free to say whatever they like” (322).

## **Conclusion**

The concept of culture and mass media was presented in this chapter, it starting by offering an overview of mass media and its types. The evolution of media is largely influenced by the technological changes that occurred during the past decades, as digital platforms become more prevalent, propaganda uses more sophisticated models that involve the manipulation of information and bots.

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## Chapter three: The Representation of Orientalism in the Western Movies

### Introduction

This chapter is concerned with the examination of some scenes within Hollywood-produced movies and a TV hit series. Starting with *The Dictator* (2012) wherein a parody of Muammar El Qaddafi and Saddam Hussein are portrayed as a comic icon providing cheap laughter, passing to the common racial stereotypes of the Arabs, Muslims, and the Middle East in general in the animated film *Aladdin* 1992

### 3.1. *The Dictator* (2012): The Non-civilized Arabs

One of the comedy films which present Orientalism issue of the Arabs is Larry Charles film's *The Dictator* (2012). *The Dictator*, released in May, 2012 by Larry Charles, with Sacha Cohen in the role of the dictator of the fictional Republic of Wadiya, is a film which is full of scenes and events; full of jokes and which will stick in westerners' minds from the first scene to the last one; it highlights the life of a famous character in the world, and gives that bad image of this person as a 'genocidal' monster even for the Arabs. *The Dictator* is another Hollywood production which is full of political issues that are presented in a comic way. It presents the life of the president (Dictator) of Libya Muammar El Gaddafi and that of Iraq Saddam Hussein. The main character here is depicted as an Arab. He lives as a billionaire ruler that can have what he wants. *The Dictator* tells a story about Aladeen, the supreme leader of some Eastern countries called *Wadiya*. He executes everybody that disagrees with him, showing that he is the real dictator. American government and the world see Aladeen as a threat because he is developing nuclear weapon. Everything goes smoothly until he needs to go to America and his right hand, uncle Tamir, betrays him as he lost his real identity and needs to act as an immigrant in America. According to Sherwin Adam in an interview to *The Independent* (2012), this film is one of a

series of movies that are still stereotyping Arabs to the Western world; the scenes used in Hollywood movies try to portray the Arabs as ignorant, brutal, sex thirsty, and murderers. They also filmed them as evil humans that threaten the security and world peace.

### **Film Selection**

There are a number of reasons why this film has been chosen for analysis. The first reason is that it is a prototypical Orientalist movie. Although there are several movies which present negative images of Muslims, this movie, as Weaver and Bradley put it, “is replete with signifiers that are stereotypic of Islam and Muslims – from the name ‘Aladeen’, his long beard, misogyny, anti-Semitism, and anti-Americanism” (Weaver et Bradley 3). Second, the film is classified as a comedy, and studying the creation of racialization through humour “allows one to see the ways in which comedy might shed light upon, negotiate, and produce changing meanings of ‘race’ in contemporary social life” (Atluri 4). Hence, the movie is analyzed in order to investigate how the comic effects of the movie contribute to stereotyping Muslims, leading to racism against them. Finally, although the film is quite recent, it adopts the same Orientalist perspective adopted by earlier films in addition to an indication in a number of scenes that the despotism of Muslims/Arab/Eastern rulers serves as a pretext for the West to interfere in the affairs of these countries, which is the ultimate aim of Orientalist discourse. The reasons for interfering in the affairs of Wadiya mentioned in the film are no different, for example, from the justifications announced for the invasion of Afghanistan (fighting Bin Laden and Al-Qaeda) and Iraq (fighting Saddam and ridding the world of mass destruction weapons). Hence, though fictitious, the film presents a political situation not very different from the real political situation involving the US and the East. In addition to:

- Rating: the film received 6.4/10 positive rating on IMBd, 58 positive critic reviews on Metacritic, and 57% positive reviews on Rotten Tomatoes.
- Box Office revenues: 179 million dollars, almost 3 times the film's budget.
- Relevance of themes: dictatorship, terrorism and oil in the Muslim world.
- Language: English.
- Publicity: the film received huge publicity mainly by the lead actor Sacha Baron Cohen who appeared on several talk shows with same profile as Admiral General Aladeen.
- Distributer: Paramount Picture, one of the largest distribution countries in America.
- Lead actor: Sacha Baron Cohen made several appearances that encourages stereotyping like Borat (generated 262 million dollars) and Ali G.

## **Methodology**

In order to fulfill the purpose of this study, and to investigate our research question we focus on using the content analysis method. Content analysis is defined by Fraenkel and Wallen as an approach taken by researchers to study human behavior indirectly, through analysis of their communications. Content analysis involves the thorough examination of any piece written or visual human communication as movies. Similarly, Fraenkel and Wallen define content analysis as “a technique that enables researchers to study human behavior in an indirect way, through an analysis of their communications” (Fraenkel and Wallen 483).

The primary purpose of content analysis is to study social behavior and experiences without influencing it and is done so through the examination of any form of visual or written human communication including items that appear in television “movie”. The methodology allows generating conclusions that can be generalized to other situations. By extension content analysis allows for a researcher to decipher what is being communicated, why it is being

communicated, and with what effects (Babbie 147). Content analysis can be recognized by the appearance of the codification process, which involves placing coded data into key categories.

Fraenkel and Wallen identify five advantages to using content analysis. First, content analysis is an unobtrusive research method. Second, it is useful in analyzing interview and observational data. Third, the researcher can interpret the social life of an earlier time by delving into records and documents. Fourth, content analysis can be relatively economical in terms of time spent and resources. This is particularly true if information is readily available in the form of books, periodicals, newspaper, and so forth. Finally, because data is readily available it is possible to replicate the conditions of a content analysis study. (Fraenkel and Wallen 489)

### **Coding Scheme**

Prior to coding, we watched the film *The Dictator* (2012) to help define our categories (themes) and increase the reliability of the coding. *The Dictator* (2012) film show the representation of Arabs by the West in the context of Orientalism through 3 different implements; first, implements of dictatorship (categories: despotism, demagoguery, oppression, authority, executions); second, implements of stereotyping which include anti Muslims and Arabs , minorities, terrorism, savagery, repressive/ridiculous behavior; third implements of gender discrimination: misogyny, sexism .

### **Units of Analysis**

The films were examined at the level (units of analysis) of the scene. The scene analysis described:

- a) How Hollywood constructs Arab and Muslim leaders in movies.

- b) How Hollywood presents the image of the Arab/Muslim in movies and what stereotypes are associated with them.
- c) How Hollywood constructs Western's perception on Eastern's persecuted women.

### Content Analysis of implements of Dictatorship, Stereotypes and gender discrimination

Table 2

Implements of Dictatorship, Stereotypes and gender discrimination in the movie *'The Dictator'* of 2012

Scene Number	Implements of Dictatorship	Implements of Stereotypes	implements of gender discrimination	Elaboration
1	1			Tensions are rising as in standoff between democracies represented by American officials and the republic of Wadiya represented by Admiral General Aladeen.
2		1		In the beginning of the movie the picture of Admiral General Aladeen appear with his "iconic beard" in the same scene Aladeen emerged into this world from his mother's womb and already has both a full grown beard and a ridiculous amount of body hair
3			1	Screen shows his mother being killed off by the general's guards.
4		1	1	Depicts the Admiral and his deceased father surrounded by women and killing clowns.

<b>5</b>		<b>1</b>	<b>1</b>	The scene shows the female guards of the Admiral as 'Objective Correlative' to General Maamar Gaddafi who had female guards.
<b>6</b>	<b>1</b>	<b>1</b>		The dictator holds Olympic Games and won all gold medals by shooting his opponents
<b>7</b>		<b>1</b>		Showing picture of Wadiya as a mosques with their domes surrounded by vast, stretching desert.
<b>8</b>	<b>1</b>			Aladeen will be delivering a speech. As he walks towards the porch to address his nation, a close shot concentrates on his military uniform showing his military medals and ribbon bars of service. In his speech, he uses English which is not the language of Wadiya, he also makes fun when talking about using nuclear weapons for medical purposes but not to attack Israel
<b>9</b>		<b>1</b>	<b>1</b>	He is in his room having an intimate time with a prostitute who he paid with blood diamonds and a golden Rolex. He then asks the woman to stay and cuddle him but she refuses, he takes a picture with her and hangs it with his other pictures of sexual adventures where lots of celebrities appear. Then shows Admiral General Aladeen proudly looking at all of them in the thousand photos on his golden wall. This frame space is dominated by an unlimited number of photos.
		<b>1</b>		Aladeen is shown playing a terrorist game shooting Jews, he then receives the news but he decides to continue playing as it is more important. The

10				camera moves to a scene when Aladdin is enjoying killing and chopping heads of Jewish.
11		1		The scene opens with large New York buildings, skyscrapers. Aladeen is in New York to address the United Nations, his convoy is in New York streets, he is wearing his usual white uniform with medals and ribbons but he is riding a camel and followed by his women bodyguards. Also, depicts New York as vast and busy city with joyful landscape unlike Wadiya.
12	1	1		The dictator is tortured by Clayton. Aladeen shows great knowledge of torture tools which originated from Arab and Muslim countries which upsets Clayton. At the end Clayton shaves the dictator's beard and burnt. Eventually Clayton's is burnt and Aladeen escapes in his underwear. He then meets a homeless person which he strips off clothes with promise of making a donation.
13		1		In the film, doppel Aladeen does inappropriate acts to Israel delegation. He splashes his urine to the delegation and puts it on a pitcher then disgustingly drinks it.
14	1			Aladeen is lost in New York with his new look, Suddenly he perceives Nadal, He follows him to restaurant of 'Death to Aladeen'. And he sees all the people he thought he executed then he leaves the premises with Nadal who recognized him after the two agreed to maintain the dictatorship and reinstate

				Nadal as head of nuclear program.
<b>15</b>		<b>1</b>		Aladeen and Nadal are arrested for suspicion of terrorism after using their indigenous language on a Helicopter.
<b>16</b>			<b>1</b>	Aladeen discovers his sexuality with the help of Zoey, attachment to Zoey and America grew even stronger
<b>17</b>	<b>1</b>			Zoey loses her contract and Aladeen takes responsibility using his dictator experience to reorganize things including kidnapping
<b>18</b>		<b>1</b>		Nadal and Aladeen goes to a Black activist to get his beard, Aladeen is wearing an offensive red suit depicting Italian Mafia. Nadal beheads the dead body and takes the whole head which was used later to make fun.
<b>19</b>	<b>1</b>			Aladeen try to suicide and Nadal reminds and encourage him to be a dictator
<b>20</b>	<b>1</b>			Aladeen shreds the new constitution telling that wadiya will remain a dictatorship.
<b>21</b>		<b>1</b>		Aladeen shown in his wedding to Zoey which he finds out to be Jewish but he returns and hugs her again with a smile
<b>Sum</b>	<b>8</b>	<b>13</b>	<b>5</b>	/

Table 3

Ratio of Scene Implements to the Totality of Scenes

<b>Implements</b>	<b>Dictatorship</b>	<b>Stereotypes</b>	<b>gender</b>
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			<b>discrimination</b>
<b>Number of Scenes</b>	<b>8/21</b>	<b>13/21</b>	<b>5/21</b>
<b>Ratio to the Sum of Scenes</b>	<b>38%</b>	<b>62%</b>	<b>23%</b>

The results clearly show that the movie is clearly depicts the Orientalism of Arabs in several aspects. The representation of Arab countries is represented through a made-up or fantasy country, Wadiya, and the representation of Arabs is represented by the main character Aladeen which is portrayed as a bad Arab through the film. This film is one of a series of movies that are still stereotyping Arabs to the Western world; the scenes used in Hollywood movies try to portray the Arabs as ignorant, brutal, sex thirsty, and murderers. They also filmed them as evil humans that threaten the security and world peace.

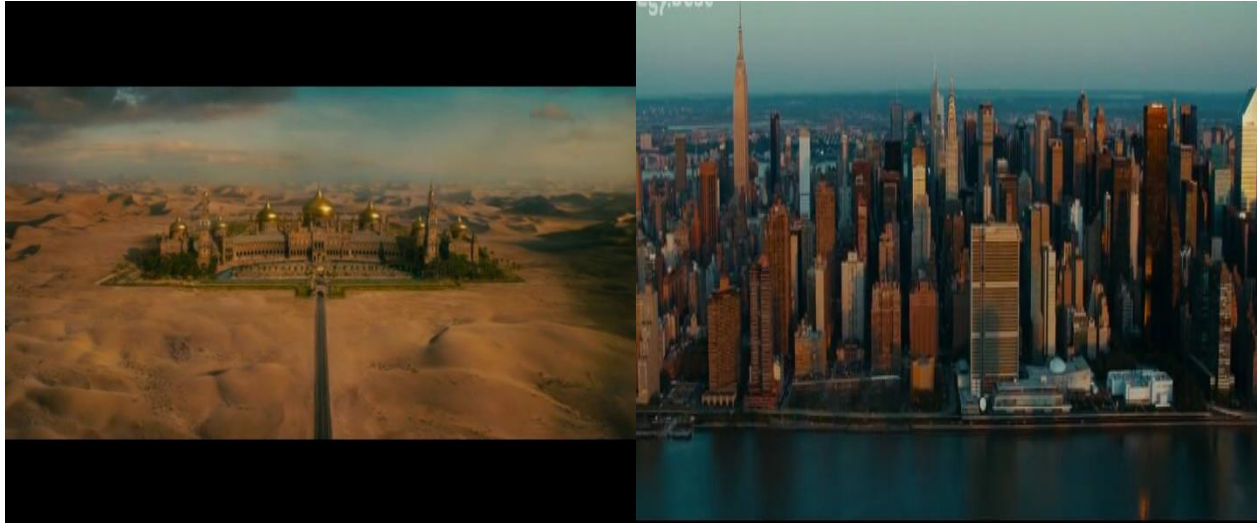
### **Mise-en-scène Analysis**

#### **a) Scene Number 7 and 11: Implements of Dictatorship**

A dictator or a general is a clear token of hunger for power, This movie tries to give an image about the Arabs and how they are suffering in their life from their rulers and from the dictatorship and compare that with the image of the democracy and freedom in America. At the beginning of this film, they try to give the location of a place in the Middle East, exactly in North Africa named Wadiya. The first indirect occurrence of Orientalism can be found in the architecture of the city of Wadiya. As shown in the illustration, the city of Wadiya features exaggerated wealth with a very “Middle-Eastern” accent. The city is depicted as an oasis in the middle of an endless African desert. There are no modern buildings whatsoever, and no

achievement of the dictator. As opposed to the modern West with its latest cars with large buildings, skyscrapers and panoramic beautiful landscape where life is so busy (See fig. 3).

Fig. 3: The Panoramic Landscape's Difference between Wadiya and the United States



Source: *The Dictator*. By Sacha Baron Cohen. Dir. Larry Charles. Perf. Sacha Baron Cohen.

Four By Two Films. Paramount Pictures, 2012. Film.

In fact, it is a fake place, which was purposefully fabricated. In this place, they try to develop nuclear weapons, which are forbidden according to United Nations laws, but the president confirms to continue working on enriching the nuclear programmed; his aim is just to destroy Israel as he plans to visit America in order to convince world community that there is nothing about that topic and he is just developing the nuclear programmed for peaceful purposes which will only be used for medical research and clean energy (00:04:20).

The Arabs also pictured as a “brutal and murderous race that delighted in killing for fun” (Dajani 17). Just like the title of the film, Aladeen is the real dictator. He kills everybody that he dislikes, even just for a silly reasons, he does not hesitate to execute that person. The dictatorship manner of Aladeen as a murderous Arab can be seen in the scene where Aladeen argues with Nadal about the shape of the rocket missile. After arguing with Nadal, Aladeen commands his

troops to execute Nadal which does not agree with him. (See fig. 4). The film is mocking the Arabs' hobby in war and killing, also their execution method. Chopping head as a method for the execution is considered as a sadistic way to end a life as it is an Arab method to execute a person and it is 'different' from Western style. Thus, Aladeen is represented as a cold hearted murderer, an Arab which enjoys his act in killing somebody.

Fig. 4: Aladeen order to kill



Source: The Dictator. By Sacha Baron Cohen. Dir. Larry Charles. Perf. Sacha Baron Cohen.

Four By Two Films. Paramount Pictures, 2012. Film.

At the end of the film when the director chooses the end with an ideological message. The film ends with the consent of the dictator to democracy, but it is not the real democracy. The democracy that he was concerned with was just descriptions of a girl with whom he fell in love. We can see that when the real Aladdin speaks in front of the United Nation; when he criticizes the politics and the ambitious policy pursued by the capitalist countries, which seek to share the oil wealth of Wadiya, he suggests real democracy as he said when he was providing some descriptions of the democracy and his eyes were focusing on his lover describing her. Who is this girl that the dictator fell in love with? She was an American girl named Zoey. At the end the

audience will discover that she is a Jewish girl, as she tells him in their wedding party, and this instantly makes Aladdin angry, but he returns and hugs her again with a smile(1:28:46). Through this final scene, the messages of the filmmaker are to show that the ideal model proportional with democracy is an American model, represented in Zoey's character, that the Jewish are peaceful people, and that the Arabs are barbarians and dictators.

### **b) Scene2: Implements of stereotyping**

A number of images in the dictator seem to be there in order to communicate certain messages about Muslims, hence contributing to constructing their identities in an Orientalist light. One of the early images that appear in the movie is a picture of Admiral General Aladeen (played by Cohen) who is the despot ruling the Muslim land of Wadiya. In this picture, Aladeen appears with his "iconic beard" (See fig. 5). This picture seems to present a stereotypical image of Muslims and to trigger in the minds of the audience images of terrorist groups like al-Qaeda. And that all Middle-Eastern men are bearded as Aladeen emerged into this world from his mother's womb and already has both a full grown beard and a ridiculous amount of body hair (See fig. 6).

Fig. 5: Aladeen with his iconic beard.



Fig. 6: Aladeen's birth



Source: *The Dictator*. By Sacha Baron Cohen. Dir. Larry Charles. Perf. Sacha Baron Cohen. Four By Two Films. Paramount Pictures, 2012. Film.

Ironically, in his visit to one of the biggest cities in the world, in order to convince the international community to remove the sanctions imposed on Wadiya for manufacturing nuclear weapons, he and his procession arrive on camels wearing a white jalabiya and a white head cover (See fig. 7); the clothing is stereotypical of Muslim men. A camel in New York City is totally abnormal; it is just a kind of a subtle message sent to the audience to catch their attention. It shows that this person does not care about where he is: he is in a civilized country but still on a camel. The objective behind this scene is to show that he is uncivilized (00:16:53). And depict the Eastern/Muslim world as a primitive place as opposed to the advanced West, which further contributes to constructing Easterners and Muslims as the other.

Fig. 7: Aladeen rides into New York



Source: *The Dictator*. By Sacha Baron Cohen. Dir. Larry Charles. Perf. Sacha Baron Cohen. Four By Two Films. Paramount Pictures, 2012. Film.

Aladeen is represented as a bomber. The movie is in a comedy genre, thus many ugly depiction of Arab are delivered by jokes, or any comedy elements. In the film, Aladeen and his partner Nadal suspected as hijackers while they take a tour by Helicopter. They trapped in

situational comedy which is “all about social conflict” (Lacey et Stafford 6). The situation suddenly become awkward when Aladeen and Nadal speak in Arabic and the other two American passenger receive the meaning differently. They hear some familiar words such as ‘Osama’, ‘9/11’ and ‘Bin Laden’. Although while speaking in Arabic Aladeen and Nadal actually talking about ‘New Car series 911’, ‘Osama Bin Laden pooping on his mansion’ , but the other two Westerner perceive the meaning differently(See fig. 8). The scene supposed to make us as the audience laugh, as we know the situation better rather than the character (6). Osama bin Laden is a terrorist and 9/11 is a terror tragedy that American cannot forget thus the image of bomber and terrorist are embedded to Arab group. Aladeen also wears a look alike suicide vest, which makes them feel threatened and in danger. Therefore, Aladeen here is depicted as a hijacker and bomber, although it is not his true intention to do that, but he is stereotyped as such.

Fig. 8: Aladeen and Nadal in helicopter



Source: The Dictator. By Sacha Baron Cohen. Dir. Larry Charles. Perf. Sacha Baron Cohen.

Four By Two Films. Paramount Pictures, 2012. Film.

In comedy films there are several types of comic effects and one of them is black comedy. This scene can be included as a ‘black comedy’, while most of the comedy depends on

challenging taboos, “but a black comedy goes much further and may include actions that don’t seem to be part of the comedy genre at all” (Lacey et Stafford 11). Films with action and drama genre often include death as a part of their elements, but making jokes of death is another matter and becomes parts of ‘black comedy’ element. These comic effects cover Aladeen’s savage and barbaric behaviour toward the boys in Menudo incident in comedic way. He rapes several boys with their eyes open showing the cruelty of his barbaric manner. It also mentions the death of several boys after committing suicide because the savageness of Aladeen.

In addition, the director seems to emphasize a preconceived idea, as long as it is promoted by Hollywood filmmakers, which is the hostility and hatred of Arabs to Jews. This appears when the camera moves to a scene when Aladdin is enjoying killing and chopping heads of Jewish in an electronic game. Another scene tries to clarify that the Jews are peaceful people in a video game too when he opens the door and says “Shalom” which means peace or “Salam” (00:15:08). The scene does not end there; he has a weapon in his hand and starts shooting the Jews. Charles reveals the idea that the Jewish are peaceful people, unlike Arabs who are murderers and terrorists.

### **c) Scene 4 and 5: Implements of Gender discrimination**

Sexual obsession is another trope Hollywood wields to depict the Arabs and Muslims as peoples mired in their lust. Easterners and Muslims in the film are also represented as sex fiends. Alonso argues that “Baron Cohen's humor is characterised by its obsession with the body and its functions” (Alonso 584) and that is why there are plenty of scenes displaying sexual practices in his films. The scenes displaying sexual practices in *The Dictator* seem to contribute to the construction of Easterners'/ Muslims' identity via representing them as obsessed with sex. Since his early childhood, Aladeen has always been surrounded by sexy women (See fig. 9). As he grows

older, he has a staff of female guards who (See fig. 10), in addition to guarding him, take care of his sexual pleasure.

Fig. 9: women in Aladeen's childhood

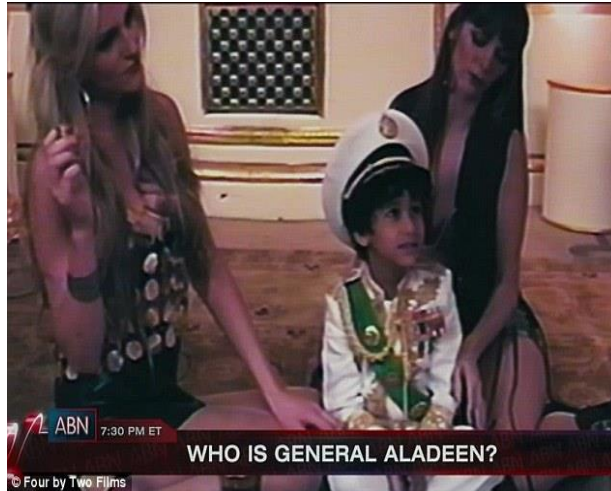


Fig. 10: Aladeen with his female guards



Source: The Dictator. By Sacha Baron Cohen. Dir. Larry Charles. Perf. Sacha Baron Cohen. Four By Two Films. Paramount Pictures, 2012. Film.

Even leaders and presidents of Arab nations are represented as sexually obsessed and lustful; let alone the rest of the people who have no means to quench their lust. The beginning of the film introduces its audiences to General Aladeen's quirk and queer hobby, which is making love with all sorts of famous people (with both men and women), regardless of their gender. Shot 00'13''46''. (See fig. 11), shows Admiral General Aladeen proudly looking at all of them in the thousand photos on his golden wall. This frame space is dominated by an unlimited number of photos. Aladeen is seen surrounded by these to the extent that he seems absorbed, possessed, and at last minimized. This connotes the dominance of sexuality over his life, a trifle when stripped of bodily pleasures. This gives the impression that he does not do anything other than have sex. The fact that he is put in front of a look-like altar, between two chandeliers on the wall, conveys his worship of sexuality.

Fig. 11: Aladeen looking at all the photos of those he had intercourse with



Source: The Dictator. By Sacha Baron Cohen. Dir. Larry Charles. Perf. Sacha Baron Cohen. Four By Two Films. Paramount Pictures, 2012. Film.

In the beginning of the movie the news reporter states that his mother had passed due to “mysterious reasons” while the screen shows his mother being killed off by the general’s guards. An orientalist lens wants people to believe that Arab men are misogynist and do not care for their women. There are other scenes in the film that build on this characterization. In the final scene of the film, the General asks his wife if they are having a “boy or an abortion” This depiction of the treatment of women contrasts with narratives within the Islamic faith. Thus the women are represented as ‘slaves’ to their ‘master’, powerful women considered as ‘evil’ and need to be disciplined (Dajani 17). And Muslim men view women as sex objects

### **Discussion:**

The analysis of the findings helps reveal the ideological underpinnings of the movie and the differences between the positive representation of the Self (the West) and the negative

representation of the Other (the East) in order to highlight American supremacy, and in so doing, they have always represented them as narrow-minded, terrorists, stupid, rich oilmen or as barbaric and blood-thirsty kidnappers. Negative representations of the enemy in the fictional world are instrumental in convincing the audience of political decisions that are to be made in the real world.

Furthermore, the two worlds collide in the representations of Aladeen, the emotionally-dependent savage dictator, and Zoey, the bohemian Jewish American, who represents a combination of American values and cultures under the umbrella of democracy. The collisions between the two prompt a transition in the dictator's world that develops an attachment and grows fond of American democratic ideals and values. Finally, the collisions sustains a permanent change on the weaker world, of dictatorship, and push it towards full transition that is apparent in every aspect of this world from a new profile of for the dictator who assumed a new quality and even changed his dressings to more blatant gender equality and conspicuous role for women in society. All in all, the movie tells us that American democracy is the most compatible and suitable with modern life style and modern world.

### **3.2. Aladdin 1992: The Oriental Stereotypes about the Middle East**

Aladdin is a 1992 American animated film produced by Walt Disney Feature Animation for Walt Disney Pictures. It was directed by Musker and Clements; it follows the pattern of Arabian folktale *One thousand and One Nights*. Which tells a story about a young man, street urchin named Aladdin and his pet monkey Abu, in a monarchy region in Arabic society, called Agrabah, Aladdin is a smart-kind-hearted man who steals food from the peddlers in Agrabah Street; His life changed since he meet princess jasmine and also when he meets with Jafar, he gets into trouble because he unknowingly took the magic lamp and a magic carpet, summons a

big blue genie, and embarks on a scheme to win the heart of a princess and stop the evil vizier from stealing the kingdom away from the heroine's dad. The very opening of the movie depicts poverty in a society and land is full of thieves and thugs. This movie is a complete example of Orient/ Occident dichotomy.

### **Film Selection**

The film was selected for the following reasons:

- Rating: the film received 8/10 positive rating on IMBD; based on 429,217 reviews.
- Box Office revenues: \$504.1 million.
- Director: John Musker, and Ron Clements.
- Language: English.
- Stars: Scott Weinger (voice), Robin Williams (voice), Linda Larkin (voice).
- Genre: Fairy Tale.
- *Aladdin* had won 2 Oscars, 2 academy awards, best music, original score and original song for "a whole new world".
- *Aladdin* had won 4 Grammy awards and a best song of the year.

### **Methodology**

The present section explores the stereotypical representation of Arabs and Muslims in Ron Clements, and John Musker's Disney Animated film *Aladdin* (1992). The aim is to investigate if the director of the film depicts Arabs and the Middle East in a negative way by using the different racial scenes that portrayed the Arab cultural identity in an exotic way. As a matter of

fact, it will be shown that *Aladdin* conveys a negative stereotype of Middle Easterners and in order to deconstruct its stereotypes to uncover what they are not saying; a film analysis and a content analysis will be carried out. We opted for using content analysis methodology in analyzing the movie which is a research method used to identify patterns in recorded videos and communications in general.. The aim of this analysis is to spot the negative images in which Orientals are represented in Westerner media through the scenes of the film.

### **Coding Scheme**

Before to coding, we watched the animated film *Aladdin* (1992) to help define our categories (themes) and increase the reliability of the coding. In addition, we coded for 3 different implements; first, implements of Ethnicity (categories: Arab man, Arab woman, Middle East); second, implements of Stereotypes (categories: savagery, violence primitive life); third, implements of Sexism (categories: Princess Jasmine, belly dancers). Moreover, after applying manual content analysis on the movie, we measured the scene ratio of each implements mise-en-scène the total scenes of the movie to decide whether the movie was deliberately constructed for specific agenda, or to propagate certain ideas or messages, or to change particular concepts.

### **Units of Analysis**

The films were examined at the level (units of analysis) of the scene. The scene analysis described:

- a) How Disney portrayed Arab man and woman in *Aladdin* (1992)
- b) How Disney depicts the Middle East in movies and what stereotypes are related with it
- c) How is female gender represented in the Disney animation film *Aladdin* (1992)

### **Content Analysis of implements of Ethnicity, Stereotypes, and Sexism**

Table 4

Implements of Ethnicity, Stereotypes, and Sexism in the movie '*Aladdin*' of 1992

Scene Number	Implements of Ethnicity	Implements of Stereotypes	Implements of Sexism	Elaboration
1	1	1		The movie begins with a song that identifies the scene as the Arab Middle East through the lines Where they cut off your ear If they don't like your face It's barbaric, but hey, it's home
2	1			An Arab merchant who arrives on a camel and tries to sell useless things
3	1			Arab men with turbans, large noses and thick eyebrows
4	1			Arab characters are animated as unattractive unhygienic and scary with tooth gaps
5		1		A guard said to Aladdin "I will have you hand for a trophy street rat"
6	1			Arab women covered their faces
7		1		Aladdin sang " I steal what I can't afford, that's it "
8		1		Arab guards aggressively chase Aladdin across the city, throwing swords and food at him
9	1	1		Aladdin:" gotta eat to live, gotta steal to eat"
10			1	Aladdin entered the room and he found belly dancers and they started singing with him
11	1			An old woman with a large shoulder and teeth gap carried Aladdin in her hands and started singing with an ugly voice
12		1		A man with a turban walking on fire

				and another one with a sword in his mouth
<b>13</b>		<b>1</b>		Guards chasing Aladdin and calling him ruffian, street rat and scoundrel
<b>14</b>	<b>1</b>			Aladdin and Abu saw poor children searching for food on the garbage and he gave them the stolen loaf of bread
<b>15</b>		<b>1</b>		Prince Achmed to the poor children: out of my way brats! (Preparing the whip the kids and Aladdin blocks with his arms) and said: Hey! If I were rich as you, I could afford some manners.
<b>16</b>	<b>1</b>			Prince Achmed to Aladdin “You are a worthless street rat. You born a street rat, you’ll die a street rat, and only fleas will moum you!”
<b>17</b>			<b>1</b>	Sultan to princess jasmine: you have to stop rejecting every suitor who comes to call
<b>18</b>			<b>1</b>	Princess jasmine to her father: the law is wrong .... I hate being forced into this, if I do marry I want it to be for love ... please try to understand, I’ve never done thing in my own, I’ve never had any real friends...I’ve never even been outside the palace walls... then maybe I don’t want to be a princess any more.
<b>19</b>			<b>1</b>	Sultan to Jasmine:” heaven forbid you ever have a daughter”
<b>20</b>		<b>1</b>		Jafar did a magic to the sultan to give him his ring
<b>21</b>			<b>1</b>	Aladdin saw princess jasmine in the marketplace and he liked her
<b>22</b>		<b>1</b>		The scary Arab merchant stops Jasmine to cut off her hand because she gave the child an apple without paying for it and he asked her: do you know what the penalty for stealing?

23	1	1		Aladdin saved princess jasmine from the scary merchant and he helped her to run and he said:” You not seem to know how dangerous Agrabah can be”
24	1		1	Princess jasmine to Aladdin about the palace: people tell where to go and how to dress... you are not free to make your own choices, you just trapped.
25		1		Jafar used a black magic to find the diamond in the rough (Aladdin)
26			1	A guard hits princess jasmine and he called her street mouse
27		1		Abu touched the forbidden treasure so the cave collapsed
28		1		Jafar throw Aladdin in the cave
29		1		Genie came out and he brings everything to Aladdin including belly dancers and he told him that he had only three wishes
30	1			Sultan the king is shown as an irrational man who does not know how to rule. He is a shown as a fool. This is to show that Orientals are irrational, illogical and weak-minded. They are not suitable as rulers.
31	1			Prince Ali came to the palace to ask for the Jasmine’s hand, with a 75 golden camels , belly dancers,53 purple peacock, 95 white Persian monkeys
32			1	Genie disguised as a belly dancer
33	1			The sultan acts like a kid when he saw the magic carpet
34			1	Jasmine: “how dare you all of you, all of you. Standing around deciding my future. I am not a prize to be won.”

<b>35</b>		<b>1</b>		Jafar tried to kill Aladdin so he can marry the princess Jasmine
<b>36</b>		<b>1</b>	<b>1</b>	Jafar stole the lamp and wished to be a sultan and he asked Jasmine and her father to bow to him then he wished to be a most powerful sorcerer in the world then they bowed for him by his magic force and Jasmine physically abused by him
<b>37</b>		<b>1</b>	<b>1</b>	Princess Jasmine pretended like she fell in love with Jafar and she kissed him to help Aladdin to take the lamp and he called her “pussycat” then he turned into a big snake and tried to kill Aladdin
<b>sum</b>	<b>14</b>	<b>18</b>	<b>11</b>	/

Table 5

Ratio of Scene Implements to the Totality of Scenes

<b>Implements</b>	<b>Ethnicity</b>	<b>Stereotypes</b>	<b>Sexism</b>
<b>Number of the scenes</b>	14/37	18/37	11/37
<b>Ratio to the Sum of Scenes</b>	37%	48%	29%

The results show that the animated film *Aladdin* 1992 concentrate on the untrue image of the Middle East. Moreover, 48% Of the animation scenes concentrate on the blatantly stereotypes where they depict the Orient as the “Other” by offering their culture while 37% of the scenes concentrate on the negative images of Arabs, Muslims and the Middle East in general, and finally 29% of the scenes show a highly negative representation of Arab women.

## Mise-en-scène Analysis

### a) Scene Number 1 and 21: Implements of Stereotypes

From the very first scene, the theme of barbaric land set with the lyrics of the opening song called “Arabian nights” with racist lines: (*Aladdin* 1992, 0:01:15).

*“Oh I come from a land, from a faraway place, where the caravan camels roam*

*Where they cut off your ear, if they don’t like your face*

*It’s barbaric, but hey, it’s home”*. (See fig. 12).

When Edward said introduced the Orient in his book “*Orientalism*” “The orient was almost a European invention, and has been since antiquity a place of romance exotic beings, haunting memories and landscapes, remarkable experiences” (Said 1)

This animation reflects the ideas of western orient stereotypes through the words of this song, where brutal and poor judgments were made in writing the original lyrics. those verses from the original lyrics shows the stereotypes still conveys ideas about the Orients that they are “barbaric”, they live in a desert there are camels everywhere, and the animals are the only modes of transportation, and that the Middle East is a mysterious, exotic, faraway and unknown place, which are all complete stereotypes, for many stereotypes that the West created for the East, that it is a place of violence; it’s uncivilized, undeveloped, rural, primitive, exotic and completely different from the Western world. Edward Said gave a general definition for Orientalism “is a style of thought based upon an ontological and epistemological distinction made between “the Orient” and (most of the time) “the Occident”. As a result, many writers, including poets,

novelists, philosophers, political theorists, economists, and court officials, took the East-West as the starting point for theories, epics, novels, political descriptions and stories. Its inhabitants, its customs, its "spirit", its fate, who have accepted fundamental differences. (2-3)

Fig. 12: A Peddler Rides a Camel and Singing the *Arabian Nights* Song



Source: *Aladdin*. Dir. Ron Clements, and John Musker. Walt Disney Feature Animation, 1992. Film.

The theme of violence is present in the film especially when the Arab guards aggressively chase Aladdin across the city of Agrabah when he stole a loaf of bread, throwing swords at him without mercy, so this action portrayed in general that Arabs are savage, violent and backwards, and there is also the scene when the Princess Jasmine visited the marketplace and she gave an apple to a hungry child without paying, then a scary merchant stops her and when she told him that she has no money to pay, he grabbed her hand and takes out his sword to cut off her hand as a punishment of stealing (See fig. 13), therefore this stereotypes depicted that the common penalty in the Middle East for stealing is cutting of peoples' hands.

Fig. 13: a scary merchant trying to cut off the Princess Jasmine's hand



Source: *Aladdin*. Dir. Ron Clements, and John Musker. Walt Disney Feature Animation, 1992. Film

### b) Scene Number 10, 11 and 36: Implements of Sexism

The Disney movie *Aladdin* is entertaining and deemed a classic children's movie, it depicts women during a stereotypically degrading light. Because the sole female main character is Princess Jasmine, therefore females are under-represented and falsely depicted during this film. The over sexualisation, (Kyles); There are different depictions of Arab women during this animation there are two categories of women in (*Aladdin* 1992) the first category is that the unattractive older women with exaggerated features like ugly faces, large noses and shoulders, tooth gaps and tacky makeup, within the opposite category there's belly dancers with over sexualized by their clothes a bit like the short top that shows plenty of cleavage, midriff and shoulders, and also there's the over-sexualisation of Princess Jasmine perpetuates the inferiority of females to males. Firstly, the one article of clothing that Jasmine wears could even be a belly baring top. This outfit misrepresents the suitable garments that an Arab Princess would typically wear; it's completely unrealistic. Therefore,

the only purpose of this outfit is to exemplify her figure and make her become idolized for her outer appearance (Kyres) (See fig. 14).

Fig. 14: Arab women (*Aladdin* 1992)



Source: *Aladdin*. Dir. Ron Clements, and John Musker. Walt Disney Feature Animation, 1992. Film

### c) Scene Number 14: Implements of Ethnicity

Agrabah is a fictional city located somewhere in the Middle East with a desert environment ruled by a sultan who lives in a palatial and a large palace with his only daughter, the Princess Jasmine, and his Vizier Jafar. Outside this palatial palace there are many houses and crowded marketplace where the merchants sell different and various things like sugar dates, fish, jewelry, despite the wealth of the sultanate, the people of Agrabah suffers from poverty and hunger, where children begging for food eating from garbage. (See fig. 15).

Fig. 15: The City of Agrabah and its Poor Children



Source: *Aladdin*. Dir. Ron Clements, and John Musker. Walt Disney Feature Animation, 1992.

Film

### Discussion

The Arabs, Muslims in the animated film are so greedy; savage, violent they have a different accent with an unattractive looking they live in a primitive and dangerous life, in short it can be said that Aladdin 1992 animated film that is based on a racial stereotypes , in which the West preserve a persisting conceptualization of the Arabs and Muslims as an alien “Other” or rather “Enemy” the western media represent the Middle East in general in a negative way by propagating an untrue perspectives about them, where they are viewed as dangerous mysterious savage people. The animation tries to explain the theme of violence by misrepresenting the way Muslims treat , and characterized the Arab world as the “other” and “inferior” one and also the highly representation of Arab women by sexualized theme and showing that they are in a low place in the Arab world.

## **Conclusion**

It is media imperialism that shows how the West culturally and ideologically governs others from a distance with no direct interventions. This new kind of cultural colonialism always counts on mass media to reach its goals. The media is thus the most crucial and yet dangerous weapon that the West uses to expand its empire and create Eastern docile bodies. It must be said that the above mentioned samples are a very small example of what the real situation is. For more than a century, Arabs and Muslims have been stereotyped and bad represented through Hollywood lenses, and through this diminishing repetition the viewer develop a prejudice about the Middle Easterners and North Africans; barbaric uncivilized creatures. Hence, invading Afghanistan, Iraq, Libya, or Syria is justified for the westerner since they are bringing the light of civilization to the darkest region.

Despite the distortion of Hollywood of the image of Islam and Arabs in the world, Arabs, nevertheless, hold a part of the responsibility. They are very late in the course and challenges of scientific knowledge; they are delinquent in the marketing of their civilization they also lack civility when it comes to responding. Yet, what makes it worse is the terrorist movement which distorts their religion and traditions. All these help Hollywood to call them terrorists, and make out wrong identities through these movies.

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## Conclusion

The essential mission of this work was to uncover the way mass media portrayed the negative images of the Other in regards to orientalism according to Edward Said's views in his 1978 book "*Orientalism*" when he argued that the western stereotyping became a justification for their colonization of the eastern countries where they can civilize the uncivilized world, the process of othering the Easterners had offered stereotypical images against the east by symbolizing it via the movies of exoticism.

Media has a massive impact on Arabs, Muslims and the Middle East in general, the goal behind this study was to examine the techniques that the western mass media used to vilify the image of Arabs and Muslims, and speak about the untrue tales of the exotic, terrorist, savage, dictator, and primitive Arab land that made harmful stereotypes against the Orient's cultural identity.

The motives of exoticism and terrorism had been applied in loads of movies by the westerners in whom they created highly negative perceptions towards the Orient world to view it as an inferior region as what we saw in the film of; *The Dictator* (2012) and the animated one *Aladdin* (1992).

As a result from what is discussed in the study, it seems clearly that the role of mass media is to change the western views by propagating fictional images about the Eastern world.

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