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Hollywood's Negative Representations of Arabs and Muslims vis-à-vis the Increase of Xenophobia and Islamophobia in the American Society

Case Study: The Content Analysis of Three Movies

Dissertation Submitted to the Department of English in Partial Fulfillment of the Requirements for the Degree of Master in Language and Culture

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Dedication

To my Parents my Allah bless them.

MOM, thanks for your patience and encouragement during my period of study.

DAD, thanks for teaching me that I should never give up.

To my brother Aniss,

To all my friends especially my best friend Rania,

Special gratitude is due to all those extraordinary people who have stood by me in every hard moment and who were there for me whenever I needed.

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To my beloved parents

DAD, thank you for giving me strength to reach the stars and chase my dreams.

MOM, thank you for your love and support throughout my life.

To my brothers Abdeldjalil and Mohamed Yassine,

To my sisters Maroua Amel and Lyna,

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Abstract

This research paper studies the relationship that links the American political culture and public opinion through mass media particularly Hollywood. The American film industry is the greatest achievements in the modernized world which is capable of shaping public opinion via entertainment. By releasing hundreds of movies every year, Hollywood is creating the American Culture Supremacy and rising ethnocentrism. In the opposite, Hollywood's stigmas of undermining the "Other" is taking place by perpetuating stereotypes and portraying the other cultures as primitive. The representations of minorities in Hollywood illustrative movies were to a far extent distorted, and the fact about them was obliterated. For many years, Hollywood movies is portraying minorities particularly Arabs and Muslims extravagantly in negative depictions eventually to part of rising Xenophobia and Islamophobia.

Key terms: American political culture, public opinion, mass media, Hollywood, ethnocentrism, the "Other", minorities, Arabs and Muslims, stereotypes, Xenophobia and Islamophobia.

ملخص

تدرس هذه الأطروحة العلاقة التي تربط الثقافة السياسية الأمريكية والرأي العام من خلال وسائل الإعلام وخاصة هوليوود. إن صناعة السينما الأمريكية هي أعظم الإنجازات في العالم الحديث والقادر على تشكيل الرأي العام عن طريق الترفيه. من خلال إنتاج مئات الأفلام كل عام ، تخلق هوليوود تفوق الثقافة الأمريكية وتساعد العرقية. في المقابل، تتجلى وصمات هوليوود في تقويض "الأخر" من خلال إدامة الصور النمطية وتصوير الثقافات الأخرى على أنها بدائية. لطالما كانت تمثيلات الأقليات في أفلام هوليوود الإيضاحية مشوهة إلى حد بعيد ، وتم طمس الواقع عنها. لسنوات عديدة، تصور أفلام هوليوود الأقليات خاصة العرب و المسلمين بشكل مبالغ فيه عن طريق الرسوم السلبية في نهاية المطاف التي تساهم في تصاعد كراهية الأجانب وكراهية الإسلام.

الكلمات الدلالية: الثقافة السياسية الأمريكية ، الرأي العام ، وسائل الإعلام ، هوليوود ، العرقية ، "الأخر" ، الأقليات ، العرب و المسلمين ، الصور النمطية ، كراهية الأجانب ، وكراهية الإسلام.

List of Abbreviations

- 9/11: September 11th 2001
- ILO: International Labor Office
- IOM: International organization for Migration
- OHCHR: Office of the United Nations High Commissioner for Human Rights
- SPSS: Statistical Package for Social Sciences Software
- US: United States

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General Introduction

In recent years, media has evolved from a main source of everyday news to becoming a strong tool in manipulating public opinion. Ultimately, it has become a premium force in affecting the political field, especially when it comes to the relation between public opinion and political behaviors. What media platform intends to portray, the receptor may interpret it in a completely different manner. Teresa Pac has claimed that media “perpetuates the stigmatization of language and ethnic minorities reinforcing language and ethnic inequalities”. Visual media particularly, films and movies are an exceptional linkage that relates society to politics in America. Film is a critical appliance of re-(shaping, constructing, and structuring) facts and realities. Films has given the "national identity" an image and a voice and eventually became part of a big movement.

The United States often receives recognition over its expansion as internationally powerful force through its film industry empire Hollywood. This latter has played a decisive role in shaping the recent and short history of its founding country. It is widely acknowledged that Hollywood has shown itself as a unipolar and incomparable power of filmmaking industry, releasing hundreds of movies that called blockbusters which had a colossal success in the Box Office. Hollywood filmmakers seized the opportunity to enrich their presented movies to the world through glorifying the American culture supremacy meanwhile vilifying the other minorities in negative images. Stereotypes and negative associations of Asians, Latinos, Arabs and Muslims as monolithic fundamentalist, violent, terrorist, oppressors, irrational, and uncivilized.

At Trump Tower in New York City on 16 June 2015, Donald Trump declared his presidential candidacy opening his programmatic speech by naming several nations that from his perspective emerging economic challenges or security threats to the United States.

In addition to Asians, Latinos (Mexicans), Arabs and Muslims. Accordingly, Trump highlighted problems of violence and racism imported across US territory. In this line of argumentation, he could firmly rely on existing negative images of minorities, which had likewise been constructed by mass media and mainstream telecinematic discourse and depicted through Hollywood movies and TV shows.

This study sheds the light on Hollywood representations of minorities in order to answer the main question which is: What is the role of Hollywood movies in promoting and fostering Islamophobia and Xenophobia in the American Society? Through answering the following sub research questions:

1. What are the main factors that influence American public opinion and American societal attitude?
2. Does Hollywood play a role in changing or redefining some ideas in the American society and US public opinion?
3. How do Hollywood's negative depictions of Muslims and minorities encourage Islamophobia and xenophobia in the US?

The aim of this thesis is to Spotlight the relationship between Hollywood reel stereotypes and the rise of Islamophobia and Xenophobia against Arabs, Muslims and minorities. By fulfilling the following objectives:

1. Inspect the political socialization factors in the US and the importance of US public opinion.
2. Uncovering the stereotypes presented through Hollywood movies and their effects on society.
3. Unveil the profound damaging cinematic stereotypes on Arabs, Muslims and minorities.

These answers of the sub questions will lead to further demonstration and clarification of the impact of Hollywood's negative representations of minorities vis-à-vis the increase of Xenophobia and Islamophobia in the American society. This study will be a social, political and cultural research. Through the mixed approach (quantitative and qualitative) using triangulation of data, the study will be conducted in order to elucidate and analyze primary and secondary sources, relevant papers, previous events and articles that had been dealt with the topic through a chronological description that is based on the beliefs, ideas, observations, and opinions of the public.

This dissertation is divided into three chapters, the first one is discussing Polling the American society; society and Public opinion. Furthermore, to identify the different factors influencing mass media, American political culture and public opinion. Through entertainment, Hollywood is certainly shaping and manipulating public opinion.

The second chapter is investigating Hollywood's influence on the American Society by showing the American culture supremacy which drive to the emergence of Ethnocentrism and on the other hand, undermining "The Others" by portraying their cultures as primitive and backward and perpetuating stereotypes.

The third chapter can be called the practical work of the thesis. This final chapter measures and examines the immense quantity of racism and violence that take place in the majority of Hollywood movies. This chapter is mostly devoted to demonstrate the negative depiction of minorities and the rise of Xenophobia followed by a content analyses of three case studies which are blockbuster movies *Sicario: Day of the Soldado* (2018) concerning Hispanics and Latinos, *Crazy Rich Asians* (2018) concerning Asians, and *Dictator* (2012) regarding Arabs and Muslims.

For more in-depth findings/results, we have conducted a questionnaire to gather a quantitative data. The study sample comprises from 150 students of all levels at the English department in Khenchela university, the group were randomly selected and the survey included 12 questions with direct answer (yes, no), the data collected was organized using SPSS and exposed in forms of table, this study sought to investigate the reverse effects of Hollywood's attempt to ridicule Minorities, Arabs and Muslims in general.

Chapter One: Polling the American society; Society and Public opinion

Introduction

In this chapter, we will discuss the relation between society and politics in America, and where the Americans derives their political behaviors from and how they manifest it through public opinion and what are the factors that help reshape the latter with contrast on the Hollywood effect.

1.1.1. American Political Culture

Every country enjoys a specific and unique political culture comprised of attitudes, values and beliefs about political power and legitimacy and it plays a large role in determining the relation of citizens to their political system. The United States considered as one of the most prominent on the globe and the one of the most powerful nations in the global arena vis-à-vis politics, economy and military might. Moreover, the US political system is unlike any other in the world; many political observers have claimed the US to be different from most other developed democracies.

They go further to describe the US political culture as "exceptional" and this exceptionalism trend shows that the US is different and unique compared to other countries and what makes it exceptional is its unwavering dedication to three things: classic liberal tradition, political democracy, and economic freedom (Butler 95). To elaborate; first, America's classic liberal tradition is based on holding liberty and protecting individual rights. Secondly, America's political democracy: every individual is equal in the sight of the law regardless of his status in society, it is democracy among other countries because it used her power to promote democracy to other nations, not exploit them. An last, American economic freedom: is about the right of individuals to own, gain, and dispose of property as they see fit., America still retains greater economic freedom than the European social democracies (95-98).

Nonetheless, a firm and tangible definition of democracy must be given to allow us to fathom the true essence of democracy in the United States and elsewhere. The origin of the word democracy is derived from the Greek words “demos” which means people and “cratos” which means a rule or a government, meaning in all “rule of the people” or “government of the people” in reference that all powers vested in the government or the ruling class are powers of the people. According to Noam Chomsky, democracy has lots of different dimensional spheres where people find meaningful ways of developing and articulating their own ideas and putting them forward in political arena and controlling decisions (Chomsky). Democracy is therefore the basic foundation of any people’s political culture and public opinion which work in concert to present a mechanism of decision making that must be respected and taken into consideration by the government since any government, like Abraham Lincoln stated, government of the people by the people and for the people (Goebel 1-2).

All in all, political culture can be defined as a system of shared political traditions, customs, beliefs and values that is shared by members or groups of the same society and that is developed through a long and laborious process including the process of political socialization and integrating people in the political life since it touches directly the core of their lives. For the American political culture, it is comprised of a number of core ideals and values, albeit not shared by the whole population but by the majority, like: Liberty and Freedom, equality (race and gender), individualism, pragmatism, volunteerism, mobility, patriotism and nationalism, progress, American dream...etc. (de Tocqueville 51-59)

Yet, these ideals have been vigorously exposed, presented and encouraged through Hollywood movies as they are entertaining and popular among Americans and can be a very effective medium for political, social and economic messages disseminated to society

regardless of the class. Thus, the following are definitions of these ideals and a glance on movies that endeavored to promote them.

First, liberty and freedom. Though these two terms often used interchangeably nonetheless they mean different concepts. While liberty refers to personal choices and liberties like speech, religion and abortion, the word freedom refers to the social liberties and autonomies like life, democratic choices, elections, representations, security...etc. Moreover, movies have been actively trying to promote such liberties and freedoms about self-determination and free-will. However, both words pour in the same stream of individual's right to be free. For instance, '*Roe vs. Wade*' is a 1989 television film written by Alison Cross about the landmark 1973 United States Supreme Court decision *Roe v. Wade* which tells the story of a woman who finds herself pregnant with no means to support her pregnancy nor her child if born, so she sought abortion but her right was denied by Texan court, so she embarked on a long judicial battle to reclaim her civil liberty (Pulver). It promotes a citizen's struggle in any democracy to get his/her right against all odds.

The other important ideal of US political culture which has been always in the center of American life since the early times of the nation is equality. Although the word itself does not bear many interpretations except the mathematical sign of equal but actually it in recent decades it has come to expand its essence to envelope more definitions. Equality means equal opportunities for citizens in regard to rights, duties, prospect of employments, and due process of law. Moreover, equality means equality between all citizens regardless of their race, gender, religion, appearance, and sexual orientation.

Movies dealing with the subject of equality in America are indeed abundant because of the nation's complex history and complex societal components, and here we mean, immigration and slavery in old times, and the battle against terrorism and Islamic

fundamentalists and the subsequent discrimination against Muslims and other minorities. Furthermore, inspirational movies that advocates equality as a core and essential value of American democracy and society have been praised inside and outside and received a positive review, of which we mention the movie '*Lincoln*' by Steven Spielberg which features the inspirational story of the American president Abraham Lincoln who had endeavored to put an end to slavery and establish equality between all races in the United States. Other movies, about equality also have been widely featured through Hollywood screen like Malcom X, 12 Years a Slave...etc.

Another important ideal would be Individualism which means that the individual rights and values are more important than those of society or of the government. In other words, it is the total opposite of collectivism, an open atmosphere of self-determination and self-made and a healthy arena of competitiveness. An example of movies featuring individualism would be: '*Irene Brockovich*' a 2000 American biographical film directed by Steven Soderbergh which narrates the true story of a single mother of three who took on huge corporation and made of herself a prominent judicial figure and a renowned environmental activists.

The other pertinent ideal is nationalism and patriotism. The terms "patriotism" and "nationalism" are not quite identical, and the elusive differences between them are significant. While both signify a love of country, patriotism tends to imply sacrifice and action, while nationalism is relatively more representative and submissive. Hollywood never ceased to promote these ideals for different reasons; either to support the country's democracy or to draft soldiers to fight wars to protect America or simply to rally people behind a patriotic issue like war on terror for instance: '*American Sniper*', '*The Patriot*', '*Saving Private Ryan*', '*Tears of the Sun*'...etc.

Finally, the most important ideal is ‘the American Dream’. Many have tirelessly attempted to define what is the American dream nonetheless the term is elusive and intangible but a one can simply abridge it one the last statement of the preamble to the American Declaration of Independence; “the Pursuit of happiness” and the best movies that featured the idea is eponymous ‘the pursuit of happiness’ a 2006 American biographical drama film based on entrepreneur Chris Gardner's nearly one-year struggle being homeless and directed by Gabriele Muccino, featuring Will Smith and his son Jaden Smith.

1.1.2. American Public Opinion

Public opinion or “Popli Vox” can be defined as a political or a social statement of the general population’s opinion or view point or desire vis-à-vis particular issues. It can also be defined as shared views of people in a society that takes into account the opinion of individual citizens, groups, or elite which is potentially important guide to the formation, administration, management and evaluation of government policy. In addition, other political observers defined it as a set of attitudes and views of individuals concerned with particular controversial issues, including politics and government action. (Schmidt and Bardes 118-125)

The nature and composition of the American society made it very engaging in politics resulting in early awareness of the importance of public opinion and the conduct of men in regard to political or social issues that touch the majority of the society. The early founding father such as Thomas Paine realized that public opinion can be a transformational tool, he wrote the ‘common sense’ as an attempt to reshape the colonists’ public opinion in regard to the British Empire and in favor of an independent new states, and indeed he succeeded in transforming the public opinion entirely in favor of a war of revolution, even those who were loyalists at the time were convinced either to rally behind the revolutionary cause or simply withdraw their support to the English monarch King George. (McCartin 58-59)

Consequently, all following politician in the post-revolutionary America realized to a huge extent the importance of the public opinion in American life and politics. Moreover, Abraham Lincoln praised as one of the few who could interpret, manipulate and understand what the people want to hear and what they actually want, Lincoln possessed the almost divine faculty of interpreting the will of the people without any expression by them (Rice 668). He stated regarding public opinion:

When the conduct of men is designed to be influenced, persuasion, kind, unassuming persuasion, should ever be adopted. It is an old and true maxim ‘that a drop of honey catches more flies than a gallon of gall.’ So with men. If you would win a man to your cause, first convince him that you are his sincere friend. Therein is a drop of honey that catches his heart, which, say what you will, is the great high road to his reason, and which, when once gained, you will find but little trouble in convincing his judgment of the justice of your cause, if indeed that cause really be a just one. On the contrary, assume to dictate to his judgment, or to command his action, or to mark him as one to be shunned and despised, and he will retreat within himself, close all the avenues to his head and his heart; and tho’ your cause be naked truth itself, transformed to the heaviest lance, harder than steel, and sharper than steel can be made, and tho’ you throw it with more than Herculean force and precision, you shall no more be able to pierce him, than to penetrate the hard shell of a tortoise with a dry straw. (Whitman 137)

1.2. Factors that influence Public Opinion

1.2.1. Political Socialization

The most important factor that shapes public opinion in America is political socialization. It is defined as a process through which the individuals of society, citizens or

groups, acquire and form their political opinions and viewpoints about the nation's political arena (Schmidt and Bardes 119). In addition, it is the lifelong development of a person's political values. Though most political socialization occurs during childhood, people continue to shape their political values throughout their lives. Moreover, political socialization comprises different agents that all help shape, design and construct public opinion, these agents comprise: Family, school, social and economic classes, peer groups, mass media. The most pertinent agents are family because it influences the individual in early ages and those ideas planted in him/her will accompany him/her his entire life. The other important agent is school or education in general.

1.2.2. Religion

Religion is indeed a great factor in shaping the public opinion in America mainly vis-à-vis social issues. Nonetheless, in recent decades it has become a subject of intense controversy in America and a reason of divide in the public itself particularly after the events of 9/11 and the subsequent attack on the Islamic religion and Muslims in general. Moreover, religion plays a main role in classifying people politically, for instance ; Jews are the most liberal demographic group today in America, Catholics tend to be liberal, Protestants tend to be conservative, Fundamentalist Christians (born again or evangelicals) are the most conservative groups today socially, Atheist or agnostics are more liberal than conservative, and Muslims are either democrats or excluded from the political life due to the concept of stigma; terrorism and fundamentalism. (Corrigan and Hudson 341-360)

1.2.2. Mass Media

The study of public opinion in America must take into account the role played by the media. Generally, the print media played the most important role in informing public debate. The print media developed, for the most part, our understanding of how news is to be reported. Today, however, 55 percent of Americans use television news as their primary

source of information. In addition, the Internet has become a major source for news, political communication, and fund-raising. The Internet is now the second most widely used source of information 22 percent of all persons consider it their primary source of news. Only 9 percent of the public now relies on print publications as a primary news source (Schmidt and Bardes 132-133). The following diagram exposes the main components of mass media:

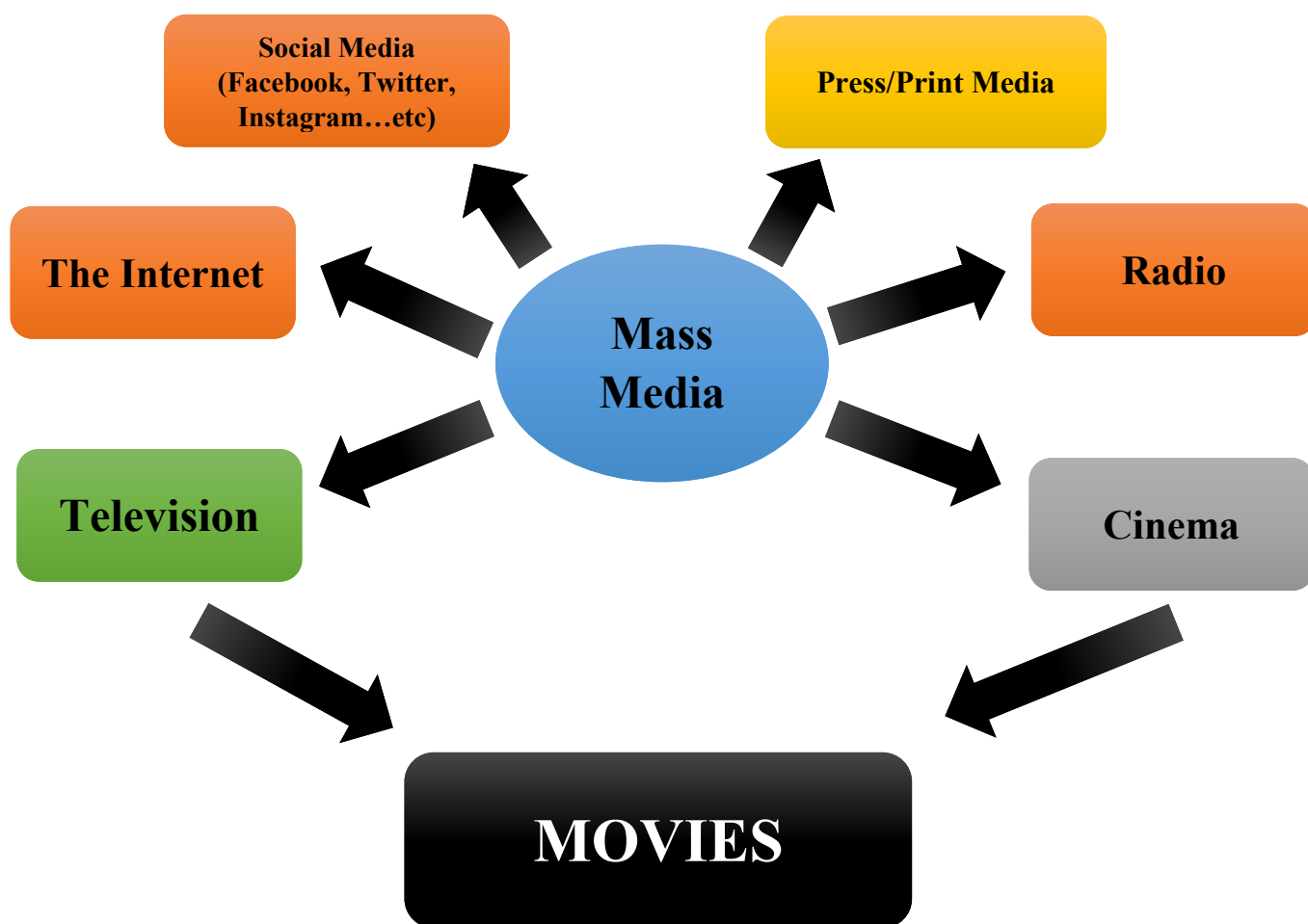


Figure01: The elements of Mass Media

Across this study, movies will receive a great deal of interest trying to shed the light on their discreetly yet vigorous role in shaping the public opinion vis-à-vis important issues particularly their role in prompting islamophobia and xenophobia via the negative portrayal of Muslims and minorities in movies.

1.3. Hollywood; shaping public opinion via entertainment

Who doesn't know Hollywood? Who is not familiar with that vicinity situated in Los Angeles, California, referred to as the Cinema of the United States? Although the U.S. is ranking behind China and India and considered the third largest film market in the world in terms of tickets sold per year, it is considered as the oldest and the dominant film industry in the world. In 2017, the total box office revenue amounted to 40 billion U.S. dollars, making gradual shift from 38.6 billion in 2016 (McClintock).

Hollywood had modest origins although its showy, ostentatious, and outstanding prestige. In 1853, all what exists on that hill was a small hut. By 1870, an agricultural community thrived, that was known as Cahuenga Valley. In 1903, Hollywood was integrated with Los Angeles to be a Municipality. But Over a decade, a motion picture industry was established and launched, eventually becoming the show-business capital of the world and a host of tourist attractions. Yet despite several Television and movies companies were not founded in the Area, Hollywood is still an umbrella expression and an all-encompassing term used to refer to mainstream US films.

1.3.1. The Domination of Blockbusters

Undoubtedly, Hollywood is a commercial area with an exceptionally diverse, prospering metropolis, densely populated, highly revenue district where stars are born and dreams come true. Recently, specific types of movies were released which are movies that have been made with a large budget and big stars. Those Hollywood movies are truly and extremely popular and gaining a lot of money.

A blockbuster is defined in *Merriam-Webster* dictionary as “one that is notably expensive, effective, successful, large, or extravagant”. According to the *dictionary.com*;

“linguistic origins of the blockbuster are fittingly militaristic, since so many such movies are themselves concerned with gun battles, explosions, and other things that go boom. The first blockbusters were bombs, specifically bombs that were able to bust an entire block”.

In his 2003 book *Movie Blockbusters*, Julian Stringer originated the term “blockbuster” to “describe a large-scale bomb in World War II”. Considerably, this kind of bombs was capable of blasting a total city block and primarily was used by the British Royal Air Force during World War I to bombard German cities.

From the early 1950’s, Julian Stringer claimed that the word “blockbuster” started to be used inside the film industry specifically, the Cinema of the United States. Mutually, it refers to describe both “large-scale productions” and “major box office hits” (Stringer).

1.3.2. Hollywood; as a public opinion shaper

For many years, Movies have been one of the major forms of entertainment for humankind. Audience around the world waste countless hours escaping into new and unique worlds, forgetting themselves in the front of screens. While all movies from various genres affect spectators in different ways, history has shown that some films have a way of reaching and impacting large groups of people so that they are forever changed. These films can share knowledge, inspiration, and discoveries in various fields. They teach, influence, and alter the way we think. Sometimes these movies are so important and enlightening that they help the world and its people evolve, or the other way around, it could lead to counteractive impact that blurs the truth and deludes the audience to create erroneous assumptions. Movies are not merely about pleasure: but additionally, they have the power to touch us profoundly, to open our eyes to injustices – and sometimes even act as a stimulus for social change. The following blockbusters have done just that by

spreading and publicizing certain facts in the areas of politics, government, science, race and religion, and creating new societal standards and norms. The following case studies tend to depict the effect blockbusters can cause on audience.

Argo and Zero Dark Thirty:

In a new research conducted by Michelle C. Pautz, an associate professor of political science at the University of Dayton, where she discussed the impact of two recent films, *Argo* and *Zero Dark Thirty*. Concerning the audience's opinions of government, the participants were supposed to fill a questionnaire before and after watching the two movies. Surprisingly, and after a two-hour movie, Michelle found that fifth to quarter of the participants altered their responses. Generally, results demonstrate that the changes in views were mostly and positively for the trust in government and the military intelligence. 25% of *Argo* viewers reported a positive improvement in their governmental opinion after watching the film, as did 18% of those who watched *Zero Dark Thirty* (Pautz).

The Day After Tomorrow:

The Day After Tomorrow starring Dennis Quaid and Jake Gyllenhaal was the long-awaited big money blockbuster from the world-renowned director, Roland Emmerich. It made almost 550 Million Dollars worldwide in just over a month. In this movie, the issue of global warming was addressed and its main cause was pollution and the rise in temperature that have shifted the ocean currents, resulting an ultra-dramatic and almost immediate weather disasters (a tidal wave immersed New York, tornadoes ripped apart Los Angeles, giant hail whipped Tokyo and the snow covered India and Scotland). Although the movie's portrayal of the events caused by global warming was kind of exaggeration and implausible, because most of the information are not based on scientific facts and

completely odd and fictional. According to Yale researchers, the film had a colossal influence on audience concerning climate change dangers, *The Day After Tomorrow* increased moviegoers' amount of awareness, policy priorities, and behavioral intentions about this kind of phenomena, and prompted the spectators to consult their misbehaviors that could compress such an environmental crisis. Ultimately, recent conducted studies have depicted the impact the movie had on voter preferences. The final results portray that the representation of environmental risks in popular films can influence public attitudes and behaviors (Leiserowitz).

1.4. Measuring and Manifesting Public Opinion

“There is no such thing as public opinion. There is only published opinion”

Winston Churchill

As far as the government intend to keep people under control; it is required to conduct a practical study of public opinion. To persecute them exponentially, even the most totalitarian regimes inquire about the minimum requirements of their people and the way of their thinking. This kind of studies entails various methods and techniques, which have been changing over years (Brooker and Schaefer).

When Public opinion becomes a significant focus of interest for the government, this latter tends to frame certain procedures to learn and measure public opinion. The methods of learning public opinion are classified into informal and formal methods.

1.4.1. “Informal” Ways to Measure Public Opinion

Even with the lack of formal explicit ways, Informal Methodologies are often play a crucial role in determining and measuring public opinion. Ways such as elections, interest groups, and the media are all included in the informal ways of learning about people's views and opinions.

1. Elections

Elections is one of best methods that enables government to know about public opinion. The voting process does allow, to some degree, the officials to keep an eye on the people and what do they think about politics and the government policy.

Although elections are systematic, they are relative and not specifically accurate for attaining public opinion. In the voting process, the results only reflect the opinions of voters. Theoretically, governments expect to recognize the diversity of people's views and perceptions because all citizens have the right to vote, unfortunately, not everyone practically votes. Therefore, Elections are a deficient method to measure public opinion.

2. Interest Groups:

Only specific members of the society that have the privilege to be organized into interest groups and employ representatives, which are the well-informed and the wealthy individuals. Remarkably, interest groups are not adequate ways for measuring public opinion and they are certainly not representative of the people as a whole. Nevertheless, the government cannot neglect what the lobbyists have to say. Actually, it has all the reason to do so. Firstly, most of the common people do not pay attention to politics and current issues. Secondly, lobbyists seek to be educated especially when it comes to laws, politics, business and economy.

Susan Herbst conducted a study concerning the committee staffers in the Illinois state legislature. She found that legislators, staffers, and other government officials give a significant importance to the interest groups, as a matter of fact, they deem their words and perceptions as public opinion. The lobbyists cannot risk their integrity by deceiving, this in turn leads them to remain honest as possible as they can. Additional reason, the interest groups are reliable and plausible to the government to understand the views of the public

because they are intellectually aware of the political process and the important contemporary issues (Herbst).

3. The Media:

The most common way for governments and citizens to learn about public opinion is through Media. It is considerably taken as a valid measure of people's views because much of the information comes from the media such as newspapers, magazines, radio, television, and the internet. Regardless of the actual time people waste in front of media, there is no doubt that it has played and will continue to play a fundamental role in shaping people's perceptions and opinions in one way or another.

Media also can form a bridge between the government and citizens because media does not merely facilitate structuring public opinion by providing news, analysis and commentary, but its entertainment programs (although fictionalized, they can often seem realistic) showcase current affairs that are in the political arena. The outlets of media are very influential because of the insights they provide purposely on the issues and the way they portray them. To further explanation, they are valuable in framing the political agenda (the government schedule) and in setting the issues (the way the political matters are seen).

Media as a measure of public opinion can be inconvenient because of some disadvantages. Firstly, media is biased since it is ideologically based. Secondly, Media is profit-driven institutions that its only and wholly concern is money and successful business rather than being informative and civic educators.

1.4.2. "Formal" Ways to Measure Public Opinion

Formal methods of ascertaining public opinion are usually conducted by scholars who can thoroughly realize their purposes and applications. Formal methodologies are more

systematic ways and they are likely to be organized into quantitative and qualitative approaches.

1. Formal Quantitative Approach:

Generally, Quantitative methods comprise statistics and numerical data. Most public research is conducted quantitatively, almost always through polls, which are the most common method, so far, for measuring public opinion. There are many types of quantitative research, but the most important one is public opinion poll.

A. Polls

Public opinion polls, or simply referred to as a “poll” are interviews or surveys with particular sample groups of people. These polls assigned by certain associations and organizations (Academic research organizations, media, Politicians, and Commercial companies) in order to deduce people's thoughts on particular matters and concerns. Opinion polls are usually designed to represent the opinions of a population by sequentially conducting a spectrum of questions and then deriving generalities in proportion or within confidence intervals.

a) Polling History:

The first example of an opinion poll was conducted by The Harrisburg Pennsylvanian in 1824, known as local straw poll. Since Andrew Jackson won over John Quincy Adams in the US Presidential election. Progressively, this straw poll became more common, but they remained local.

Expecting the winners in five consecutive US presidential elections (1916, 1920, 1924, 1928, and 1932), the Literary Digest becomes an influential American weekly magazine. In 1936, the Literary Digest went out of business when it failed in predicting the next

president by reporting week before the Election Day that Alf Landon will conquer Franklin D. Roosevelt.

Simultaneously, the Gallup Organization which was founded by George Gallup originated a survey which was smaller and based on scientific data that predicted the victory of Roosevelt. From that time, Gallup Polls have become a reference in the mass media as a credible, dependable, and objective measurement of public opinion.

b) The Sample Selection

For the purpose of conducting an accurate poll, it is required to determine a random sample of people that involves all types of citizens without representing any group specifically rather than other. Another method for selecting a sample called stratified sampling, which is different from the regular, standard one. The first procedure is dividing the region into four sections, and then select from these sections representative samples that have the same basic features as the general population. This step does not rely on volunteers to answer, but rather finds people and asks them. This helps to make the survey almost valid as those who want to participate in a poll may have different opinions from those who do not initially want to participate.

c) Poll's Questions:

The majority of pollsters believe that polls are the most important and the only way to learn about public opinion, therefore they dedicate quite all of their time to the questions they ask through strategic and systematic methods. Convenient question construction is vital to the success of a poll. Inappropriate questions, inaccurate ordering of questions, or bad scaling can make the poll pointless, as it may not correctly reflect the participants' opinions and views. The Gallup Poll uses questions that are objectively formulated, which means the questions must be thorough and unbiased.

d) Polls Criticism:

Even a poll has its own drawbacks and shortcomings:

- Questions misunderstanding: individualism is a major concept here, because questions cannot be identically answered and several interpretations will take place.
- Superficiality: even if the researchers conduct perfect questions, they cannot precisely comprehend the sample's opinions because of their complexity and confusion.
- Time pressure: which means the participants have insufficient time in contemplating the questions and answering them appropriately.
- Shortage of information: the respondents may not have a thorough knowledge and background about the asked question.

2. *Formal Qualitative Approach:*

Although qualitative analysis is likely to be less reliable in academic research, much researches on public opinion are conducted qualitatively. They are often extremely influential when politics and elections are involved. Unlike the quantitative research methodologies, the qualitative approach is futile in determining how many people have a specific opinion. However, it has the ability in determining how people think and why they think the way they do. The most practical types of the qualitative research are in-depth interviews and focus groups.

2.1. Formal Qualitative Approach:

A. In-depth Interviews

Generally, in-depth interviews are structured interviews when Interviewers talk with people, usually face to face or over the phone. They are intensive which take far more time than in a survey research. The main purpose of in-depth interviews is to get a further and

deeper understanding of participants' opinions and views by having the opportunity to additionally ask questions. Instead of imposing the participants to place themselves on a ratio-point scale on sensitive topics, a respondent in an in-depth interview can feel more comfortable which can generate more insightful responses that will help the interviewer to reach a thorough realization of attitudes, perceptions.

B. Focus Groups

Seldom used by academic researchers, focus groups are much likely to be applied by marketing companies, businesses, and political candidates. Unlike interviews, which they usually take place individually, A focus group is comprised of small group of people between 8 and 12 members in addition to a trained moderator who leads the discussion by asking open-ended. Focus groups have a distinct advantage is to discover what people think about certain issues and how they think about them.

2.2. The Disadvantages of Qualitative Research:

As aforementioned, the major disadvantage of the formal qualitative approach is that the results are not statistic, which means, it is useless in determining how many people have a specific opinion. Moreover, these results are incredible, because they lack the generalizability. The procedure of randomness cannot be reached, since most of the selection hasn't done randomly.

Conclusion:

The media has always played a premium role in linking society to politics in America. Ultimately, it has become a functional force in influencing everyday life, especially when it comes to the political behaviors and attitudes. Visual media such as movies and TV shows are the most popular forms that have the ability to manipulate public opinion. We can see that Hollywood is easily shaping public opinion through its blockbuster movies.

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Chapter Two: Hollywood's influence on the American Society

Introduction

In this chapter, we will discuss the profound effect of Hollywood on America and the American society and how Hollywood is modifying American culture in a bad way vis-à-vis subjects of race and rejecting different people. More importantly, in this chapter we will endeavor to reveal how Hollywood movies endeavor to associate some prejudicial and racist stereotypes with minorities, Arabs and Muslims.

2.1. Hollywood Influence on American Culture

2.1.1. Defining Culture and its elements

The term culture is a very elusive and jelly-like term which makes it hard to define, or to bar one static definition. It is always subject to the perspective of sociologists and anthropologists. Goodenough said in regard to culture that a society's culture consists of whatever it is one has to know or believe in order to operate in a manner acceptable to its members, and to do so in any role that they accept for any one of themselves (Goodenough 167). On the other hand, culture as a way of life, as the context within which people exist, think, feel, and relate to others, as the "glue" that binds groups of people together.

Moreover, culture, as he suggested, can also be defined as the ideas, customs, skills, arts, and tools that characterize a certain group of people in a given period of time (Brown 186).

Other anthropologists like Sowden emphasized that culture tended to mean that body of social, artistic, and intellectual traditions associated historically with a particular social, ethnic or national group (Sowden 305). In addition, numerous sociologists have offered tens of definition for the term culture which are sometimes in concert and sometimes conflicting, the list below are some in circulation:

- (a). The arts and other manifestations of human intellectual achievement regarded collectively.

- (b). The ideas, customs, and social behavior of a particular people or society.
- (c). Culture is the characteristics and knowledge of a particular group of people, defined by everything from language, religion, cuisine, social habits, music and arts.
- (d). Culture is the collective programming of the mind which distinguishes the members of one category of people from another
- (e). By culture we mean all those historically created designs for living, explicit and implicit, rational, irrational, which exist at any given time as potential guides for the behavior of men
- (f). That complex whole which includes knowledge, belief, art, morals, law, custom and any other capabilities and habits acquired by man as a member of society
- (g). The process through which human beings satisfy their need
- (h). Culture can be defined as the language, norms, values, beliefs, and more that, together, form a people's way of life. It is a combination of elements that affect how people think, how they act, and what they own. American culture, for instance, includes everything just mentioned. It also includes history, architecture, accepted behavior, and so much more. Culture is an essential part of being human. No one is completely without it; in fact, an individual can be part of many cultures and subcultures. For example, someone who lives in the Algeria could be part of the national culture in addition to the distinct culture of the Chawiya Region , ...etc

Furthermore the diagram below will illustrate the components of culture and their interlocking connectedness:

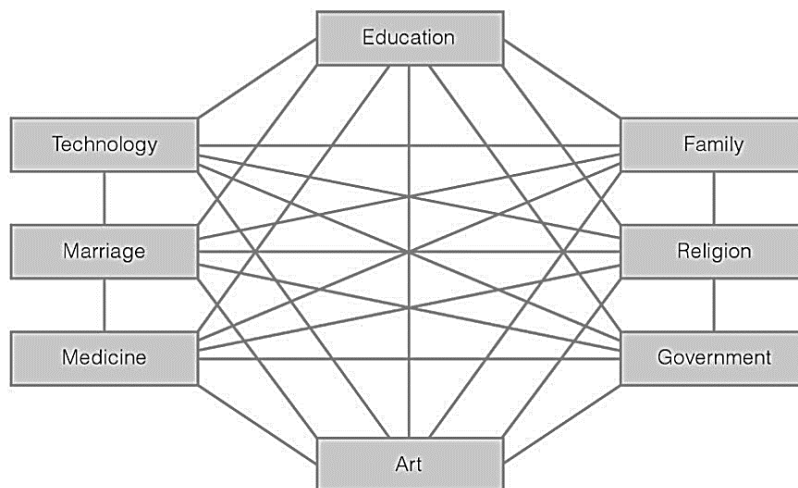


Figure 02: Elements of political socialization in America.

All in all, culture is phenomena that can be vast and surprising and sometimes puzzling. Nonetheless, studying culture and examining its elements makes it an charming subject of study. Sociologists have divided culture into four elements: language, symbols, values and norms (Goodenough 168). Firstly, language can be defined, from a linguistic perspective, an entirely human and non-intrinsic method of communicating ideas, sentiments, and needs by means of a system of voluntarily produced symbols (Sapir 11), while from a cultural perspective, it can be defined as a system of signs that is seen as having itself a cultural value (Kramsch 3). Moreover, a simpler definition, of language would be that Language is a system of words and symbols used to communicate with other people. This comprises full languages as we usually think of them, such as English, Spanish, French, etc. But, it also includes body language, slang, and common phrases that are unique to certain groups of people. For example, even though English is spoken confidently in both America and Britain, we have slang and phrases that mean different things. American French fries are British chips, American cookies are British biscuits, and so on.

Secondly, Symbols also makes a large part of culture. It is defined anything that is used to stand for something else. People who share a culture often attach a specific meaning to an object, gesture, sound, or image. For example, a cross is a significant symbol to Christians. It is not simply two pieces of wood attached to each other, nor is it just an old object of torture and execution. To Christians, it represents the basis of their entire religion, and they have great reverence for the symbol (Long-Crowell).

Thirdly, values make a very important section of culture, it is the conduct of thought in a society that constitute the driving force and static recourse for norms which makes the conduct of behavior in the same society. Values can be defined culturally as standards for what is decent or necessary. Members of the culture use the shared system of values to choose what is good and what is immoral. For example, in America, People are individualistic – they encourage competition and stress personal accomplishment. A person who accepts a promotion in American culture is admired for their individual hard work and skills. But, American values are in dissimilarity with the collectivistic values of other cultures, where teamwork is encouraged, and a person's success is only as good as their contributions to the group (Japanese for instance) . The same person that is offered a promotion who lives in a collectivistic culture would check with his family before accepting to guarantee that it would be the most valuable to the group as a whole (Long-Crowell).

Finally, Norms as already mentioned are the conduct of behaviors in society, they obtain their plan of action from societal values inherited or acquired. Norms are socially defined prospects and expectations of behavior. They are rules, strategies and manuals we use to determine how we should act or behave in any given situation and what would be considered decent or indecent behavior. For example, we know that we should stand in queue-line to use the washroom without even thinking about our behavior. If someone cuts

in front of us, we are certainly annoyed - if not mad - that the other person has not followed the norms of our culture that we all should follow (Long-Crowell).

2.1.1. Factors that influence American Culture: Hollywood

It is already mentioned above that culture is a process, which means that culture is dynamic, it is changing and not some static phenomena. In other words, there are different factors that can affect and influence culture, and leading the society or a large segment of its groups to change their values and norms. These factors include: history, geographical location, education, technological advancement and most importantly Mass Media.

The mass media apply great influential effects on the thoughts and behaviors of viewers, by encouraging people into new lifestyle outlines, fashion, etc. Among all media, films play a major role in affecting the thinking pattern of the society, mainly the American one (Evra 112). Films also referred to as motion pictures, involves projecting a series of images into the screen to create an illusion of motion. It is one of the most popular forms of entertainment, enabling people to immerse in an imaginary world for a short period (142). Mass media can be defined simply as a generic term that means anyway of reaching an audience. It can be anything from Network Television internet all the way to Coffee Cup Wrappers. They're all "Media". It also signifies communication channels through which news, entertainment, education, data, or promotional messages are disseminated. Nonetheless, the most important element that affect American culture is the Movie industry Hollywood.

It is indeed surprising that Hollywood which is originally dedicated for leisure and entertainment have shifted in role to influence that culture of society and reshape and redefine it. Moreover, its new role did not stop at the point of reshaping American culture but to plant new ideas, thoughts and ideologies some of which are very detrimental vis-à-vis race, ethnicity and religion. More importantly, Hollywood have successfully strike two

major culture points the first one is ethnocentrism which is to make American think of their culture as superior and most suitable, and xenocentrism by making the Others (non-Americans or immigrants) feel that their indigenous culture is inferior and incompatible with the modern world and that the American socio-economic and cultural model is the most appropriate and the most gratifying and sophisticated. In addition, American movies have long endeavored to portray, for instance, minorities and Muslims in a very negative way and associating them with dangerous stereotypes that affected the look of the American society to them leading to xenophobia, islamophobia, prejudice and racism (Shaheen).

2.2. Hollywood and the promotion of American Culture

Any culture needs a valid interlocutor to be disseminated across the society or across the globe. Nonetheless, spreading one's culture across the globe and marketing it as a dominant culture, which is the American Movie Industry case, regardless of the characteristics of other indigenous culture, and trying to present the American culture as the most suitable for the world is considered cultural imperialism. According to John Tomlinson, cultural imperialism can be defined in several ways most importantly that it is the use of political and economic power to exalt and spread the values and habits of a foreign culture at the expense of a native culture (Tomlinson 1-2).

Generally speaking, Hollywood nowadays is a magical mirror of American culture, even teachers have embarked on a task of using movies to teach American culture. Indeed, Teachers and scholars around the world have developed a tendency to encourage the use of movies in teaching English to boost learners' motivation, inspiration and vocabulary among other things. Moreover, using movies to teach English provide a visual context and supports for the learner and facilitate the learning process. Nevertheless, this teaching package comes with its inconveniences and hazards which are not blatant to teachers much

less learners and can cause an irreparable damage not only to learners but to a whole layer of society. This damage consists of a systematic deliberate brainwashing mechanisms carried out thru movies, mainly Hollywood productions, and introduced to learners as an innocent enjoyable learning package while in fact it is a cunning tactic to alter the features of the learner's cultural identity. It is a fact that learning process can be affected by cultural identity of the learner but the opposite also is absolutely factual.

As an example, of Hollywood's promotion of American culture and values, let's consider action movies. This category of film portrays the American soldiers as elite and mighty. It also presents the United States as a country of democracy and human values that stands always for the weak and the oppressed and always endeavor to spread democracy while in the other hand, it portrays the belligerents fighting against the United States, who are usually Muslims, Arabs or other minorities, as savages, unhuman, oppressing their people and always shouting 'Allahu Akbar' killing innocent civilians or simply filming their crimes and broadcasting them to the world. Moreover, such movies also pose a danger to national security of other countries as it portrays the Americans as an invincible enemy that cannot be overtaken or beaten.

Another example, is the stereotypes that Hollywood have always attempted to associate with minorities and other races. For instance, if we speak about Russians in Hollywood screens, they are always portrayed as oppressors and communists, the Japanese are always associated with Yakuza, the Chinese are always depicted living in Chinatown and engaging in gang work and prostitution and associated with Triads. The Muslims and Arabs on the other hand received a large portion of Hollywood's negative presentation and ridicule as they are always depicted as primitive, negative, savage, underdeveloped and more importantly as extremists and terrorists leading to violent reactions against them in the American society and a spiking rise of racism against them in America and the World

in General (Shaheen). Other minorities, were not immune, Mexicans and Latinos in general are always associated with drugs and human trafficking according to Hollywood, while the Italians are the Mafia of Hollywood as in Martin Scorsese's Trilogy of the God Father.

2.3. Hollywood's Stigmas: Portraying Other Cultures as Primitive

Our conception about different cultures and nations around the world is overwhelmingly blurred by our memories of these places that have been presented through mediated visual information (Mitra). In spite of the fact that countless inter-related social forces might participate in our understanding of others, Hollywood representations' unquestionably play a very important role in determining people's attitudes towards strangers or out-groups, particularly when portrayed in a very realistic ways in films.

Movies are taking an essential part in molding ethnic and national identities, especially in the absence of direct interactions with these groups. They contribute in creating and perpetuating national stereotypes. Minorities have made significant steps towards autonomy and equality in the 20th Century of the American society. Despite the political rights and power that minorities have obtained (the right to own land to the right to vote), yet it seems they have not fully infiltrated the collective whole of American society; the supremacist ideologies and racist beliefs that were implanted into the American psyche are still being existed.

There is a greater flow of information from the first to third world countries but very little representation of the third world in the first world (Mowlana and Wilson). This disproportion in information flow, the deficiency of true and varied sources of information, and disappearance of racial minorities in the Western film industry have participated in the problem of misrepresentation of these peoples and their cultures in the West (Shohat and Stam).

Even when media content portrays third world characters, they are frequently presented in stereotypical, passive, and inferior ways. For example, many researches on African people portrayals' in Western films show that they are often characterized as savage cannibals or innocent primitive people (Ukadike). In contrast to the role of Western characters which is often complex in these narratives, those of third world Characters are simplistic and almost predictable. The latter are generally depicted only as decoration or subordinate that help define the Western heroic nature. Additionally, Shohat (1991) pointed out that even when Hollywood movies involve third world places in their plots, they tend to focus on the exaggeration of the social and religious practices in dramatic ways to act as symbols to signify the place. Although the surface purpose to employ the cultural features was to guide the viewers to the scene environment, the other purpose of symbols and imagery also worked as a necessity to "civilize" third world regions such as India and Africa by European military rulers and Christian missionaries (Ukadike).

Media has been always determining the values, morals, and images of other cultures. Many Americans, some of whom have never dealt with black people, believe the reality about blacks is defined by what they see on television (Horton, Price and Brown). Blacks have been regarded as second-class citizens since the foundation of the USA. Unwillingly, brought here as slaves to the white man, blacks have never been considered as comparable to whites. Stereotypes of blacks as ignorant, passive, cowardly, inferior, irresponsible, reckless, violent, sub-human, and savage, are pervasive in today's society. These shameful stereotypes are implemented and enhanced by the negative portrayal of blacks in the media (Horton, Price and Brown). Through a whole century of movie making, these amplifying stereotypes are still affecting us today, and until disrespectful images of blacks are eliminated from the movies, blacks will be always seen as second-class citizens.

Besides the black stereotypes, Hollywood consistently delivers Asian stereotypes in its films and frequently, movies are “whitewashed” in favor of white actors because of the negative impact of these stereotypes (Thom). Undoubtedly, American films’ negative representation of Asians has emerged since Hollywood’s beginning. Around the time that Hollywood was starting to gain traction, “yellow peril” was an uneasy danger for the white population in America.

Asian-Americans are almost as invisible in Hollywood as they were fifty years ago, as studies show only 5.3 percent of roles in 2014 films were Asian (L Smith, Choueiti and Pieper). In her study of Asian women in film, Rajgopal indicates that Asians are stereotyped whenever they are given roles in Hollywood, men’s masculinity is totally removed and women are unfairly represented as either a “dragon lady” or a spineless, submissive dolls. Asians are also stereotyped as “nerds,” with glasses and an absurdly exaggerated accent, or as Kung Fu masters and Ninja assassins (Rajgopal). Even when Asians are depicted as intelligent, determined, ambitious, and hardworking, this type of positive stereotypes has more negative impact.

Although different types of character roles that were given to Indians, such colonialist discourses depict the Orient as either naive or devilish. Particularly, previous research illustrates that Indian adult characters generally play the despicable anti-Western roles while Indian children are acting as credulous and pro-Western (Shohat and Stam). Such differences propose the appearance of a visualized new India that would get rid of its traditional past and embrace the Western culture. According to Mitra (1999), the principal purpose for the stereotyping of Indian characters in American films is to differentiate between Western and non-Western cultures and characters. Consequently, Hollywood portrayals’ of Indians concentrate specifically on skin color, dress, and physical features that help shaping this contrast.

According to the current content analyses of cinematic portrayals, India has been always misunderstood specially in the ways values, beliefs, emotions, and behaviors toward Indians were structured, it is essential to conduct new researches examining the relationships between media exposure and attitude formation. Despite the clear economic and cultural contribution of the Hispanic communities to the US economy, it appears that the Hispanic voice has been classified into the secondary status and could not have the ability to prevail the deep-rooted negative sentiments (Negrón-Muntaner).

Nadra Nittle points out that roles for and about Hispanic are reductive. Therefore, she identifies five common stereotypes of Hispanics on film industry: 'Maids all the time' women are always emigrating from Mexico to find a job as a housekeeper. The second stereotype, 'Latin Lovers,' depicts Hispanics men in the role of the love interest or romantic pursuer. 'Sexpots,' 'Thug Life' is a stereotype that particularly depicts Hispanics as criminals, drug dealers and delinquents on television and specifically in films. Finally, 'Illegal Immigrants' is one of the most widespread stereotypes in the United States (Nittle). Each essentialist stereotype reduces the people or group being portrayed to one quality or feature. Roles such as housekeepers and servants underline the idea that Hispanics are at an economic disadvantage to their American counterparts.

Hollywood representations' of Arabs and Muslims in movies is not a new fabrication, but rather it is deep-rooted in the Occidental history; since a long time, Americans had been vilifying Arabs through presenting the Orientals as bad race, uncivilized and ignorant people with savage and barbarian cultures. Scenes used in American film productions are always attempting to portray the Arabs as ignorant, brutal, sex thirsty, and killers. They also filmed them as evil humans that threaten the security and world peace. Therefore, it has been indisputably remarkable that Hollywood portrayals' of Arabs and Muslims was substantially bounded to excessive propagandas that effectively constructed the Western

perceptions about the Orient. The portrayals of Arabs and Muslims in Hollywood illustrative movies were extremely misshapen, and the reality about them was distorted. Arabs and Muslims presented in film industry were given immoderately delinquent and passive image; they were pictured as non-civilized people who refuse to escort modernization, even more, they were portrayed as savaged barbaric uncivilized Bedouins who were only thrilled by their lust which made them sex-thirsty, and even, from time to time, depicted as murderers whom the killing takes roots in their natures.

2.4. Hollywood's Stereotypes in Movies: Undermining "The Other"

2.4.1. Stereotypes and "The Other"

Historically, the term 'stereotype' refers to the typical picture that comes to mind when thinking about a particular social group (Lippman). Stereotypes are cognitive schemas used by social perceivers to process information about others (Hippel and von).

A stereotype is defined by The Oxford English Dictionary as a "widely held but fixed and oversimplified image or idea of a particular type of person or thing". Stereotypes are pervasive. Generally, common stereotypes cover racial profiling "Black people are all criminals" and "Asians are all the same", gender profiling "Women are irrational", political parties "democrats are lazy and obsessed with always being correct", cultures "Mexicans are illegal immigrants", "Arabs and Muslims are terrorists" and "Chinese like to eat rice".

Besides reflecting the values and beliefs pertaining to the targeted typical group members; furthermore, Stereotype comprise information about other qualities such as social roles, the degree of shared qualities, and influence emotional reactions to group members. Stereotypes presuppose a fundamental amount of information about people beyond their surface appearances and qualities in order to provoke some assumptions concerning anticipated attitudes of group members in specific situations (Oaks and Turner).

Michael Richardson indicates in his 2010 book “Otherness in Hollywood Cinema” that Hollywood has been always the leading film industry in the world with the propensity and resources to explore the depiction of others through stories set in peculiar and visionary places. Investigating Hollywood’s processes that have been used to shape otherness, Richardson examines the exaggeration to which those portrayals have perpetuated and constrained audience’s understanding and perception of the others.

This book scrutinizes the American film industry through history, from presenting a vision of ‘America’ to the world as the country of freedom and opportunities and portraying the American heroism and humanity to the necessity of representing the otherness and to what extent can be foreign and exotic. “Otherness in Hollywood Cinema” examines a range of genres from the perspective of otherness, including the Western, film noir, and zombie movies (Richardson).

In his highly influential book *Orientalism* (1978), Edward Said examines both deeply and vastly how the notion of ‘Otherness’ have been always playing a plausible excuse to the construction of Western thought, and the ways in which Westerners promoted their image and identifies themselves by defining the ‘Other’ (Fries).

Otherness could be due to the difference of the other, but what could have more impact is the point of view and the discourse of the person who realizes the other as such. Opposing us, the Self, and them, the other is to adopt a standard or specification that permits humanity to be divided into two groups: one that embodies the norm and whose identity is valued and another who is defined by its faults, underestimated and susceptible to discrimination (Staszak).

On this wise, representation very often entails a narrow act of stereotyping. As for *Orientalism* to survive, it must feed on these stereotypical representations. Whether

intentionally or unconsciously, the representor is always seeing and sifting the represented from a higher vantage point in the hope of subjugating her or his victims (Mulvey).

2.4.2. “Otherness” notion shaped through Hollywood stereotypes

Most of the recent fascinating history of the United States were engraved through its icon of film industry Hollywood that has played a substantial role in generating what its founding country now can proud of. Hollywood representations’ of peoples and cultures outside the Western criterion in the movies; eventually seeking the depiction of Others, especially in vilifying terms, that were consistently founded in Hollywood’s imagery much before 21st Century (Gelado and Colón). In addition to the analysis of plots and characters in American movies that confirms the prominent linkage between Hollywood and the government, it also uncovers systematical modalities in the portrayal of Otherness, and an even more appealing requirement is to identify and determine the Self through the opposition which is the “Other”.

Through the pretentious way in which American movies glance at different people and cultures, Ultimately, Hollywood has its functional device to build its ability in the portrayal of others. Indisputably, after hearing the term blockbuster, what comes directly to the audience’s minds and expectations is that this film would be master piece, first-rate story with drama, thrills and exciting events or at least, a movies that is interesting and attractive enough (Gelado and Colón). As complicated as it appears, as the spectators are fully blinded by the intriguing characteristics which are deep-seated to film language, both at technical and narrative levels, they pay any attention to the accuracy with which all the social and cultural groups are represented there; unless, clearly, they feel directly identified to one of them.

Hollywood has always played a propagandist as well as a limitative role for the American imperial project, especially, in the Middle East. From the earliest days of

Hollywood, filmmakers have portrayed Arabs and Middle Easterners in exotic ethnic terms (Steinberg). This has served as the perfect backdrop for film industry productions in which they have played the villain opposite American 'good guys' and so created a stereotypical image of 'Otherness'. Ultimately, after spotting recurrences in the portrayal of this negative Arab stereotype by exploring how American cultural fears, which stem from challenges to national ideologies and policies, have driven to the creation of the dangerous 'Arab Other'.

Pursuing the evolution of Hollywood's representation of the Middle East the previous and the current century, wherein the stereotypical image is highly negative. As described by Edward Said in his book *Orientalism* (1978), it is righteous to analyze the origins of this defamation. He argued that the creation of the dichotomy between the West and the East was a result Orientalism and how this notion contributed it, whereby the first dominates the second, and where the East was depicted or identified as the West's 'Other' and the source of its identity.

Jack Shaheen is the author of several books who extensively outlined the issue of Arab representations and stereotypes in American film industry. In his most iconic piece of writing *Reel Bad Arabs: How Hollywood Vilifies a People* (2001), Shaheen scrutinized over nine hundred films that features Arabs. In 2009, new edition was published adding another three hundred films. The new book analyzed scrupulously over one thousand films that picture Arabs, over two hundred defamatory nicknames were enlisted that have been used to describe them. Some of these epithets include: 'buffoon', 'terrorist', 'dirty sheikh', 'camel-humper', 'filthy swine', 'towel-head', 'dog', 'half-savage', 'Mideast maggot', 'camel fart', and 'sand-nigger'. Such offensive epithets had been used to refer to Arabs and Muslims and obviously still used in films that have been recently released.

Based on one dimensional, subjective, and highly inspired by the White Man's burden theory, Hollywood has been portraying Arabs and the Muslim world as backward, savages, severely insensitive, and primitive. Arabs, as part of the Eastern world, have been and are continually othered by the West. Actually, this inexplicably negative representations and endless process of vilification created and perpetuated some kind of generalizations and facts about understanding Arabs in the United States. For instance, An Arab and a Muslim are exchangeable terms and adjectives (Shaheen). An Arab should be either a rich sheikh with a beard and a long white Kamis or a Bedouin roaming the deserts with his herds of sheep and camels. In the name of Islam, An Arab is a terrorist who coldheartedly kills innocent people, specifically Americans and Europeans, led by the promised heaven and the sex thirsty desire for angelic women in the afterlife. Coming to Arabic women, who are often suspicious and dangerous because of the burka that completely cover them in order not to sexually arouse men. An Arab woman is also believed to be a maiden; a highly protected female with no will other than that of her male protectors. An Arab woman should also be a belly dancer or prostitute.

While stereotypes are social ways of grouping individuals (Steele), stereotypical sentiments have deleterious impact for their generalization of individuals based on their race or group identities. Representations of Asian Americans in the media have fought with a long established ideology through an Orientalist white/Western Gaze has maintained perceptions of this group as Other (Said). Fu Manchu presentation of Asians as a "yellow peril" that provoked an intimidation toward whites was one early East Asian media representations (Ono and Pham). One typical example of similar South Asian film representations are those Indians in the 1984 film *Indiana Jones and the Temple of Doom* (Spielberg). In contrast to Indiana Jones who was portrayed in the role of the "white

savior” whose goal is to save powerless and obedient natives, in this film, Indians were represented in inferior manner, and were presented as evil bad savages (Vera and Gordon).

While Giles identified the representations in the film as stereotypical, he suggested that these overt characterizations have been replaced today with the less offensive stereotype of Apu, the convenience store owner in *The Simpsons* (Groening). As one of the most frequently reported South Asian media characters, Apu was described in ways that focused on his identity as Indian and Hindu, such as his religion, his practice of vegetarianism, arranged marriages, and elaborate weddings. This type of depiction not only shows Asians as foreigners (Hall), but also implants and perpetuates an attitude in the American audiences toward Asians as embracing and holding a distinctly different culture as forever foreigners (Tuan). As Ruth Frankenberg (1993) claimed this sort of exoticization of difference maintains white privilege by defining what white culture is not.

Conclusion:

Indisputably, the American culture is conquering the world through its film industry empire which is in simple words Hollywood. Every year, Hundreds of movies are released by Hollywood, movies that glorify the American culture supremacy and how can the ideal example to follow. In contrast, these movies having totally the opposite role in depicting the other culture as backward and primitive. Over the years, Hollywood denigrates the “Other” and has never stopped in creating negative stereotypes about them.

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Chapter Three: Hollywood and the Rise of Xenophobia and Islamophobia in the American Society

Introduction:

The third and the final chapter is concerned primarily with the increase of racism and violence in society through the contribution of Hollywood movies. Secondly, the narrow portrayals of minorities and the rise of the Xenophobia notion, followed by the analysis of recently released movies *Sicario: Day of the Soldado* (2018) and *Crazy Rich Asians* (2018). Thirdly, the discussion of the inexplicable excessive inflation of Islamophobia representations of Arabs and Muslims and how have always been the subject of stereotypical and caricatured portrayals in Western movie industry particularly Hollywood, followed by the analysis of the 2012 movie, *The Dictator*. Finally, a questionnaire will take place in our last chapter to elucidate reverse effects of Hollywood's negative depiction of Muslims and minorities and the spread of anti-Americanism.

3.1. Hollywood's Movies and the Rise of Racism and Violence in Society

Typically, much of what comes to pass as important in the process of our perception of others is based often on the stories shaped and publicized by media institutions. Audiences obviously tend to focus and rely on the images, symbols, and narratives in television, film, and other media. How individuals construct their social identities, how they come to realize what it means to be male, female, black, white, Asian, Latino, Native American, even rural or urban, is constructed by commodified texts created by media for audiences that are exponentially segmented by the social constructions of race and gender (Brooks and Hébert). Briefly, Media is central to what ultimately come to represent our social realities.

Race can no more be classified or seen as a biological category, and its basics related to science or genetics. Indicators like Hair and skin color have been always playing a clear feature in the race identifiers. Now, the racial categories we use to assort human differences have been produced and changed to meet the dynamic social, political, and economic requirements of our society (Brooks and Hébert).

In America, the contemporary history of race relations is generally a history of the portrayal of violent, minority group members in mainstream Hollywood cinema and in commercial television (Watkins). Certainly, the consequences and impact of movies and films have influenced race and violence relations in America today. Unfortunately, a majority of people discern the American racial order through these media representations of the violent ethnic other.

Myrdal argues that the American dilemma produced the twentieth century's history of cinematic race relations. According to him, this dilemma reflects a profound conflict between a national creed that adopt the fundamental equality of all persons, and the segregationist and discriminatory realities surrounding the actual treatment of America's racial and ethnic minorities (Myrdal).

This disagreement historically has created a two-sided race relations agenda, one played out both in real life and on screen. Myrdal's analysis pathologized or treated the African-American community as psychologically abnormal or unhealthy, finding dysfunction in a reactive, defeatist, overly emotional, and violent culture, including unstable family structures, inadequate schools, high crime rates, superstition, political provincialism, and unwholesome recreational activities (Myrdal). The commitment of the white man's burden obliges whites to lead non-whites into full assimilation. This will shape integration, 'Americanization' and a version of the melting pot that dissolves racial

and ethnic differences (McKee). Not only individual prejudice but also the absence of self-will and diligence will hinder this ideal racial order from coming into existence (S. M. Lyman).

What comes to be seen and seamed into a contemporary version of the American dilemma are the hood movies of the 1990s. These films authorize a post-civil rights racial politics. This politics constructs a cinema of racial violence which participate in the emergence of a new racial discourse that attaches race to a culture of violence (Park).

A majority of Americans realize and understand the American racial order through the mass media specifically Hollywood. Accordingly, those who control the media, including cinema and television, have the ability to shape and define a society's discourses about race relations and violence. As Hall argues that there is "no escape from the politics of [racial] representation" (Hall).

From the beginning, the internal Orientalist discourse of Hollywood discriminated the white-skinned ethnic other from the dark other, applying stereotypical cultural and racial expressions. From one side, the white other was pictured as the culturally known, familiar, comfortable other; from the other side, dark-skinned actors were unknown, dangerous, and devious. White persons were rational, virtuous, mature, and normal; the ethnic other was irrational, depraved, fallen, childlike, immature, a danger to society. In these ways American cinema visually manipulated racial and ethnic color lines (Wong). This is how Hollywood's version of internal Orientalism was perpetuated, and eventually reinforced the notion of the impenetrable, violent ethnic neighborhood where youth gangs ran wild (Denzin).

Unquestionably, the hood, and gang films answered and attempted to rescue this political situation. These films interpreted this new old racial order through the complex

act of cinematic representation. Focusing on the African-American, Latin-American, and Asian-American, the white filmmakers produced a conservative cinema of racial violence, a cinema, and cinematic gaze, concentrated on the violent, destructive features of ghetto life, the very features stressed by the New Right: drugs, the cocaine wars, gangs, gangster rap, drive-bys, and gang warfare (Sanders).

From the post-civil rights period (1960s-mid-1970s) to the 21st century film industry, Hollywood contributed in the containment of America's racial and ethnic minority population through the production of over 500 films featuring the violent ethnic other in a variety of stereotypical situations. In these films the nonwhite-skinned male and female enacted a variety of stereotypical identities, many of which have long cinematic histories: crack addict, drug dealer, gang member, black rappers driving low-riding cars, prostitute, welfare queen, Sapphire, red hot lover. Dragon lady, geisha girl, Asian rapist, laundryman, Chinaman, kung Fu and a karate master, Fu Manchu, gook, exotic flower (Wong), house maid, self-sacrificing mother or wife, bandit, illegal immigrant, lazy Mexican, Hispanic avenger, Latin lover, wily señorita (López), colorful spitfire (Keller).

Constantly, these stereotypes reproduced and perpetuated iniquitous images and perceptions of the ethnic other. Keller (1994) is quite firm on this, claiming that one of the side-effects of an international cinema is its ability to disseminate 'crushingly brutal . . . stereotypical depictions of various outcast races and ethnicities... to larger audiences than ever before possible around the nation and even around the globe' (Keller).

3.2. The Negative Depiction of Minorities and the Rise of Xenophobia

3.2.1. Xenophobia

Xenophobia can be found in every corner of the world (Crush and Ramachandran). Despite its widespread usage, xenophobia stays an obscurely ambiguous term that can be

explained in more than one definition. The word xenophobia squarely indicates a basic idea: the fear of others, and in particular the fear of foreigners. Originally, it is derived from the Greek terms 'xenos' and 'phobos' which equivalently mean in English 'strange or foreign' and 'phobia'. Another definition of Xenophobia "attitudes, prejudices and behavior that reject, exclude and often vilify persons, based on the perception that they are outsiders or foreigners to the community, society or national identity." (ILO, IOM and OHCHR).

In the last definition, this prejudice is not limited merely towards non-citizens and other marginal groups, but it can also be extend toward other ethnic minorities, including the coming generation descendants of immigrants. Another point of perplexity is that xenophobia and racism can closely related and exchangeable. Labeled as 'new racism,' 'differential racism,' or 'cultural racism,' cultural rather than racial differences become the basis of exclusion in newer forms (Delanty and Millward).

Arguing the statements, Xenophobia instantly requires greater attention, but not stopping with this emphasis. Furthermore, there is something peculiar to the usage of term xenophobia in place of racism and vice versa; it is civically ostracized.

This distinction can be seen as a loophole that xenophobia has at its core civic ostracism, and eventually this core differentiates it from racism. Moreover, xenophobia is distinct from racism but that Xenophobia is at the root of racism (Kim and Sundstrom). There are important historical and social connections that relate Xenophobia to racism and that none of them can be fully understood in isolation from the other.

Historically, Oksana Yakushko (2009) argues that the Xenophobia term has been applied to refer to the fear of strangers and outsiders but more lately has been "linked with

ethnocentrism, which is characterized by the attitude that one's own group or culture is superior to others" (Yakushko).

Xenophobia can be identified, contextually understood, and condemned only as negatively harmful attitude. Its harms are strictly needed to be swallowed up by nationalized narratives of racism, particularly in the United States.

3.2.2. Xenophobia is upsurging through Hollywood's representations

The current commotion in xenophobic discourse is the result of historical and contemporary factors. The global financial crisis, terrorism and the recent refugee invasion have all played a crucial role in the rise of the fear and hate discourse of minorities and immigrants in America. However, this discourse has its historical roots in European colonialism where non-western societies are portrayed as a homogenous group involved in violence and extremism, embracing their 'Otherness'. Xenophobia towards migrants is usually seen as a northern plague. The nature, causes and consequences of xenophobia have been extensively studied and theorized in the North, specifically in Europe (Delanty and Millward).

The present day upsurge in the discourse of fear and hate is constructed by a variety of factors. Most importantly, unprofessional and biased media reports specifically Hollywood. By fueling prejudices and stereotypes, Hollywood in America have contributed to the rise of xenophobia. People are often deceived by fake news and fact produced in the film making industry. Movies has also become a substantial platform for people especially politicians to propagate fear and hate. Many people have a negative image about minorities, not through personal contacts but through the image they perceive from the media.

Historically, if Hispanics are not pictured in a stereotypical role, then they are given no role at all, they are invisible to Hollywood. Their marginalization in the film industry has damaging effects on the perception of Latinos in society. The biggest concern is that negative stereotypes about Mexican people are exponentially spread, while progressive and affirmative stereotypes continue to be left in the dark. Eventually, people are not aware of the things they notice in shows and films because film distorts reality in ways that seem real but often fails to show the truth. More importantly, audiences should be critical of the negative effects that Mexican stereotypes have: they ignore diversity and show a lack of respect toward the target culture.

Although Hispanics may be the largest minority group in the United States, Hollywood has consistently depicted Latinos very narrowly. For example, Fans of films and American television shows see Latinos are more likely to play maids and gardeners than lawyers and doctors. Moreover, Hispanic men and women have both been sexualized in Hollywood. Latino men have long been stereotyped as “Latin Lovers,” while Latinas have been characterized as exotic, sensual vamps. Hispanics are represented as illegal immigrants, gang-members, and criminals.

Like Latinos, Asian Americans have consistently depicted as foreigners in Hollywood films and television shows. Though Asian Americans have lived in the U.S. for generations, Hollywood have perpetuated negative stereotypes about Asians speaking broken English and practicing “mysterious” customs.

Asian women are often represented as “dragon ladies,” masterful women who are sexually attractive and they can easily delude and trick white men. Meanwhile, Asian American men are frequently portrayed as geeks and obsessed with math and technologies, and a host of other characters viewed as non-masculine (N. K. Nittle). The only time Asian

men are depicted as physically threatening is when they are acting as martial artists or Kung Fu Masters.

Sicario: Day of the Soldado (2018):

In the postcolonial era, Hollywood films have often been treated as a form of cultural invasion and the Latin “Other” is the reluctant victim of this invasion. The representations of Hispanics in the American film industry were to a far extent distorted, and the fact about them was obliterated. Latinos portrayed in Hollywood movies were given extravagantly negative image. Sicario: Day of Soldado (2018) is a poorly written blockbuster filled with racist stereotypes. With a Domestic Total Gross of \$50 million at the Box Office (Box Office Mojo), Stefano Sollima’s movie is the follow up to the 2015 film “Sicario” which may have not been the most sympathetic portrait of Mexicans, and its sequel feels like a piece of state-sanctioned propaganda (Bundel).

Sicario: Day of the Soldado opens in familiar territory. The story starts not far from La Frontera (known as U.S.-Mexico border). A small group of illegal migrants seeking freedom are stopped and detained by immigration officials. One man runs away to the edge of a cliff and immigration officials chase after him, yelling at him as he’s ruffling through his bag. Then there’s an explosion, later a shot of three prayer rugs. This opening scene pictured the stereotype of Mexicans as illegal migrants and heartless terrorists.

The supposed migrant was on a suicide bomber mission, and it’s successfully carried out in Kansas City at a grocery store in the next scene by his peers. Dramatically, the last bomber hesitates, and a white woman with blonde hair grasping onto her daughter slowly approaches him, trying to talk him out of it (which illustrates for the million time the White American peace and heroism). The bomb explodes despite her efforts, and the event becomes the next appropriate reason for the government bring down the Cartels by

recruiting the honorable instigator Matt (played by Josh Brolin), and his old friend, Alejandro (played by Benicio del Toro).

During the two hour film, Hollywood has been inventing screen stories that sell the image of Latinos as a threat to American peace and security. Another time, the Cartels, drug-dealers, the lawbreaking criminals, the gang-members and cocaine wars are the most stereotypes about the Hispanics particularly, Mexicans.

The movie paints Isabel Reyes (played by Isabela Moner) in a pretty negative light, showing her take advantage of her father's place of privilege after a schoolyard brawl. Now, under Matt's orders, Alejandro gets to kidnap the daughter of the head of the very cartel who slaughtered his family. What follows is the stereotypical abductor/abductee Stockholm syndrome scenario in which Del Toro and the girl eventually become close (Bundel). It's all been done before, in dozens of films far better than this one. But outside of its main story, the film is full of unnecessary and offensive details.

In an attempt to reflect the first "Sicario," the 2018 Sicario also displays a long parallel story about human traffickers. A young boy is recruited into the business of smuggling people across the border and how has challenged to commit a murder to prove his loyalty. When he crosses Alejandro and other officials in a mall parking lot, there's confusion as to whether or not this is just an unruly teen or potential gang member. By later showing that he has taken to dressing as a cholo and likely embraced a life of crime, the movie reaffirms the racist stereotype that all Latinos, especially Central Americans, are criminals.

It is an alarming departure from the original, which wrestles with the illegality of America overstepping its power and the effect of violence on one working-class Mexican family. The poignant scene of "Sicario" is that of a kid's soccer game in Mexico, briefly interrupted by faraway sounds of gunfire. The game continues despite the gun fighting, and

life moves on. These scene probably shows how the Mexican boys are also violent and aggressive like their fathers.

Crazy Rich Asians (2018):

Asians in Hollywood and the film industry have been subjected to narrow and unfair stereotyping and under-representation since the twentieth century and up to the present.

Crazy Rich Asians (2018) is one of the recent movies that continue to portray Asians as foreigners and it involves negative impact of the stereotype often attributed to the damaging effects on the perception of Asians in society.

Considered as the highest-grossing romantic comedy released in the last decade with domestic total gross of \$174 million at the box office (Box Office Mojo). This blockbuster is the first major studio film to feature a majority-Asian cast since “The Joy Luck Club” over 25 years ago. Jon Chu’s Crazy Rich Asians is a movie that is based on Kevin Kwan’s 2013 bestselling novel, “Crazy Rich Asians” tells the colorful story of Chinese-American economics professor Rachel Chu (played by Constance Wu) who accompanies her longtime boyfriend Nick Young (played by Henry Golding), to his best friend’s wedding in Singapore. Throughout the film, Rachel faces many challenges, the most difficult one is being the disapproval of Nick’s mom, Eleanor Young (played by Michelle Yeoh) (Sun).

Despite the film’s all-Asian cast, and Kwan’s refusal to accept industry suggestions to cast Rachel as a white woman, Wye Mun’s jab asserts that white, Western expectations still cast a long shadow over the movie. Take the opening scene, whose drama highlights Eleanor Young triumphantly distinguishing herself, in the eyes of a white hotel manager, from the kind of Chinese who might stay in Chinatown (Tseng-Putterman). While viewers are compelled to cheer these moments and see them as victory, such scenes stage a certain

kind of respectability politics for a presumed white audience or these moments assure Asian American viewers that they are, in fact, the “right” kind of Asians.

Replete with money shots of multimillion-dollar estates, super-yacht bachelor parties, and skyscraper-rooftop pools, the film flirts with messages about privilege, immigrant striving, and the disconnect between Asians and Asian Americans. The extravagance of *Crazy Rich Asians* reflects and confirms the stereotype that Asians are reckless irresponsible people, money wasters obsessed with technology and lavish life.

Although it has been celebrated as a historical victory in the fight for Asian American portrayal in Hollywood, *Crazy Rich Asians* presents an astonishing rejection of certain forms of Asian representation. In one memorable scene, Goh Wye Mun (played by Ken Jeong) plays up an affected Chinese accent, repeating Rachel’s surname until it devolves into a parody of the “ching-chong” which stereotypes broken English that Asians speak.

One of the most remarkable scenes which underlines the non-masculinity stereotypes of the Asians when Nick’s cousin Astrid Leong (played by Gemma Chan) delivered one of the film’s most ironic lines in the face of her crumbling marriage. To her husband, she says, “It’s not my job to make you feel like a man. I can’t make you something you’re not” (Sun).

One of the most common criticisms the film has received is that it does not represent every Asian experience. Given its focus on a specific and niche society within Asian culture, with primarily light-skinned characters of Chinese descent, this is a valid observation, which the actors, including Wu, have acknowledged (Sun). It is worth noting that the movie could not give the diversity in the Asian community and do them all justice.

In fact, the director Jon M. Chu has been forthright about his desire for the film to transpose Asian faces onto a quintessentially Hollywood (which is to say, white American)

story. This confession leads to the pernicious Hollywood trends of whitewashing and yellow face have positioned white actors as fit for Asian and Asian American roles (Tseng-Putterman). It's unfair to single out the film for its apparent concern with white standards of respectability. While the film's many Chinese-Singaporean cultural details are heartwarming and refreshing at times they feel oddly tacked on, almost ornamental to an otherwise westernized story.

3.3. The Negative Continuous Portrayal of Islam and Muslims and the Rise of Islamophobia in America

3.3.1. Islamophobia

It has been 22 years since the term "Islamophobia" was first used in the Runnymede Trust Report (the Runnymede Trust Commission on British Muslims and Islamophobia, 1997). The Runnymede Trust's report *Islamophobia: A Challenge for Us All* defined the term as "unfounded hostility towards Islam, and therefore fear or dislike of all or most Muslims". As this report highlights, the phenomenon has become more complex and entrenched through the last two decades (Trust).

Various definitions of Islamophobia have been offered by researchers and scholars with the evolving nature of anti-Muslim sentiment around the world. On this wise, the Haas Institute defines Islamophobia as "a belief that Islam is a monolithic religion whose followers, Muslims, do not share common values with other major faiths; is inferior to Judaism and Christianity; is archaic, barbaric, and irrational; is a religion of violence that supports terrorism; and is a violent political ideology". As definition suggests, Islamophobia shapes the basis of an ideology that pictures Muslims as a threat to "Western" civilization. In Addition, Islamophobia is dependent on the construction and

depersonalization of a homogenized Muslim “other” who should be seen suspiciously, scrutinized, dehumanized, and excluded from “Western” (Itaoui and Elsheikh).

Originally, the term "Islamophobia" is not new, because it was derived and coined by way of analogy to "xenophobia". Sajid defines the term as, “the fear and/or hatred of Islam, Muslims or Islamic culture. Islamophobia can be characterized by the belief that all or most Muslims are religious fanatics, have violent tendencies towards non-Muslims, reject as directly opposed to Islam such concepts as equality, tolerance and democracy.

Islamophobia is a new form of racism whereby Muslims, an ethno-religious group, not a race, are nevertheless, constructed as a race. A set of negative assumptions are made of the entire group to the detriment of members of that group” (Sajid).

Meanwhile, the Professor of Anthropology Andrew Shryock reveals his perspective that Islamophobia exceeds the notion of fear and hatred of Muslims; rather it is founded on the opacity of the hegemonic models of what it means to be an American and how the American national identities are formed (Shryock).

3.3.2. The never-ending Stereotypes of Islam in perpetuating Islamophobia

Islamophobia as form of “othering” that is a potential topic of study in post-secondary cultural geography classes, has a long history in the United States and Europe. It is a substantially complex topic to understand, especially for those with no personal experience with Islam (Ernst).

Ultimately aiming at spotting recurrences in the portrayal of Arabs and Muslims, especially in vilifying terms that were systematically settled in Hollywood’s imagery much before 9/11. Arabs and Muslims have been encountering contemptuous associations in the media, particularly in films. Many studies have already been carried out to investigate the patterns of Muslims’ depictions in films, suggesting the prevalence of stereotyping and

othering. Edwards have discovered excessive images of East throughout the beginning history of Hollywood as the political, economic and social concerns of the capitalist approach (Edwards).

Hollywood cinema has pictured the Muslims who cannot fit with civilized western culture and it has stigmatized them as dangerous, pre-modern and uncivilized people. Therefore, the Islam is identified by western non-Muslims as a religion promoting intolerance and violence. The concept of binary ideologies of “Self” vs “Others” is becoming more pervasive in the western media. One of the view that the West has to review the notion of its own “Self/Other” because such discrimination towards Muslims is linked with Islamophobia, which is expediting an anti-Muslim sentiment in media as well as in films (Mesic). In the media, Pickering elucidates how Muslims/Islam stereotypes has distanced and threatened Muslims. These ideas are perpetuated through media contents and especially through fiction films (Pickering).

Through his quantitative study, Shaheen has validated this point claiming, “Most of the Arab characters in 900 American movies were racist characters and their ordinary day life is presented in a distorted way by the western media”. He additionally indicates that Muslims have been facing negative depictions in Hollywood films from the very beginning (Shaheen). Based on stereotypical representations, Hollywood cinema shapes its Orientalist visions of the Arabs as a fundamentalist and homogenous entity. Through this interpretation, Jack Shaheen confirms that the image of the Arabs and Muslims in American film industry is always of “one and the same people”. He respectively announces that “repeatedly, they falsely project all Arabs as Muslims and all Muslims as Arabs,” where in fact “only 12 percent of the world’s Muslims are Arabs” (Shaheen).

By this move of negative stereotyping the Arabs, the West particularly America in this case sheds the lights on its ethnocentric view of the world where every side of Oriental life is judged by Western standards. These narrow stereotypes are actually representing Muslims and Arabs as “literary, artistic, scientific, military, economic and administrative as different, inferior and exotic, sexually permissive, greedy, deceitful, incapable of logical reasoning, morally ignorant, traditional, violent, cruel, irrational, and in need of civilization” (Banaji).

Dictator (2012):

Certainly, films have the power and the ability to act as a tool to perpetuate stereotypes, promote certain ideologies, and influence audiences. The American film industry have been accused of endorsing prejudicial attitudes particularly towards Arabs and Muslims for more than a century. Indisputably, the Dictator (2012) is a stereotypical racist masterpiece directed by Larry Charles, this movie is one of the thousand movies that promoted stereotypes about Arabs and Muslims. The film’s income was over \$179 million at the Box Office (Box Office Mojo).

Starring Sacha Baron Cohen in the role of the dictator under the name of Admiral General Aladeen of the fictional Republic of Wadiya (a supposed north African country with an Arab population), the movie is full of scenes and events; full of jokes and which will take place in viewers’ minds from the first scene to the last one; it highlights the life of the Arab leaders in the world, and delivers that negative picture of them as fictional Eastern extremists. The Dictator (2012) is complementary Hollywood production which is sated of political issues that are portrayed in a comic way.

The Republic of Wadiya is controlled by an eccentric and oppressive leader. Aladeen rules his country with an iron fist, executing his opponents and anyone who disagrees his

decision, changing numerous words of his native language into his last name for example “positive and negative” were changed to the word Aladeen, also winning all gold medals of the Olympics. Another picture of the greedy nature of the Arab leaders is seen through Tamir (played by Ben Kingsley) Aladeen’s uncle and his minister who is plotting a scheme to topple Aladeen and sign multimillionaire contracts with foreign oil companies to make him a tycoon. All of these signs demonstrates how the Arabs are living and suffering under the rule of dictators and the filthy and greedy leaders, meanwhile, comparing them to the image of freedom and democracy in the western countries particularly America.

Starting with the name, Aladeen, is an old Arabic name which is pertained to a fictional tales and Arabic heritage. Deliberately, the name was employed in this film because of its association to the classical Arabic mores and exotic culture which is totally the opposite compared Western civilization, modernity and evolution. Additionally, this distinct difference becomes visible in the way of dressing also the comparison of the Arabic traditional clothes and the long beards to the elegant image of the civilized American person. The objective behind this imagery is to show the retardation of the Arabs and their barbarian origins.

Starting with the opening scene which depicts Arabs as evil humans and blood thirsty that threaten the security and world peace. A vicious militant dictator obsessed with casual torture and murder of his opponents. In the way of realizing his dream of demolishing Israel, he attempts to develop nuclear weapons, which are forbidden according to United Nations laws. At the same time arranging a visit to the United States in order to persuade world community that developing the nuclear program is only for peaceful purposes, medical research and clean energy.

The next scene and the prominent one which will always remain in the audiences' mind is the visit of Aladeen to New York City one of the biggest cities in the world, riding a camel. Moreover, it is noticed that the general framework of Wadiya is built in an isolated desert environment. Such sick images have been perpetuating the stereotypes of Arabs as uncivilized, backward and primitive Bedouins living in Sahara and they cannot change their original oil-rich dimwits even if they come to a civilized country as the United States of America. Another absurd picture about the Arabs and Muslims as ignorant and sex thirsty is displayed through many scene for instance, when the General was followed by his women bodyguards and the prostitutes that were brought to him at his residence.

In addition, the director seems to emphasize a preconceived idea, as long as it is promoted by Hollywood filmmakers, the symbol of this fictional country is a two swords intersecting and a star with a crescent. These shapes directly indicate the presence of two notions. Firstly, Islam and Muslims, and the second one "Al jihad" which portray Muslims as religious fanatics, extremist terrorists and murderers. One more negative image that has been always in the Hollywood depiction of Arabs and Muslims is the spoken language which is the broken English mixed with Oriental Accent.

The film ends with a blissful marriage of Aladeen and the Jewish girl Zoey. The last scene entails a hidden message behind all of this to show that the American model is the perfect and the ideal model proportional with democracy. Furthermore, the Jewish are represented in Zoey's character as peaceful and amiable people, and that the Arabs terrorize innocent civilians, killing on a whim, using extreme violence, intimidation, and harassment.

3.4. Reverse Effects of Hollywood’s negative Depiction of Muslims and Minorities and the Spread of Anti-Americanism: Case Study Students of English at the English Department of Khenchela University.

3.4.1. Data Gathering Tool

The self-completed survey administered to 150 out of 670 students of all levels at the English Department in Khenchela University, which makes around 22% of the total population of Department constitute a very satisfactory and illustrative sample. The sampling method was random and The Survey included 12 questions of which bear direct answer (yes or no) C Appendix I the data collected was therefore categorized and organized using the Statistical Package for Social Sciences Software (SPSS) in order to render it more suitable and plain for statistical analysis. The data was later exposed in forms of table to make it plain and understandable.

3.4.1. Data analysis and interpretation

The self-completed questionnaire was built around themes to reach better results vis-à-vis demonstrating the reverse effects of Hollywood’s attempt to ridicule minorities, Arabs and Muslims in general.

3.4.1.1. Frequency of Exposure to Movies

The table below illustrate students’ exposure to Hollywood movies regardless of their intellectual level, gender differences and cultural awareness level. The results show that 90% of the sampling population is in fact exposed to Hollywood movies whether intermittently or continuously.

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	15	10.0	10.0	10.0
	Yes	135	90.0	90.0	100.0
	Total	150	100.0	100.0	

Table 1. Question 1. Do you watch Hollywood movies?

3.4.1.2. Cultural enculturation via movies

Movies serve as a vital enriching instrument of vocabulary, grammar, accent, pronunciation rules. Moreover, it introduces a foreign culture in a very practical way that allows students to understand the culture of a target language efficiently regardless of the cultural differences between indigenous culture (that of the student) and the foreign culture or the target culture (that which is marketed via movies). Table 2 reveals that 62% of our sampling population gets a clear image of US culture from movies meaning that their primary contact with the foreign culture especially the American culture was executed on a superficial level of movies.

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	57	38.0	38.0	38.0
	Yes	93	62.0	62.0	100.0
	Total	150	100.0	100.0	

Table 2. Question 2. Do you think movies give you a picture about life in US?

Moreover, movies present a good unrealistic image about life in America and American culture in general, in addition to movie special effects and high resolution imaging which accumulate in drawing the perfect ethnocentric image about American way of life and culture, trying to market it as the most suitable one for a happy life. Indeed, table 3 shows that 82% of our students do believe that life in America is indeed a great and happy one.

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	27	18.0	18.0	18.0
	Yes	123	82.0	82.0	100.0
	Total	150	100.0	100.0	

Table 3. Question 3. Do you think the life of Americans in the US is happy one?

3.4.1.2. Cultural awareness vs. cultural imperialism

According to Oxford Dictionary Cultural Imperialism can be defined as the extension of

the influence or dominance of one nation's culture over others, now usually through the exportation of cultural commodities such as film, music, etc. (Oxford Dictionary).

Nonetheless, the rise of cultural awareness among students can really be a barrier against such phenomenon, as shown in table 4, 90% students can feel an unfair and different depiction of race and ethnicity in Hollywood movies.

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	15	10.0	10.0	10.0
	Yes	135	90.0	90.0	100.0
	Total	150	100.0	100.0	

Table 4. Question 4. Do you notice, through movies, any difference between Americans and other nationalities vis-à-vis attitudes and cinematic depiction?

More importantly, students noticed that non-Americans, or in other words, minorities, Muslims and Arabs, are being singled out and ridiculed in movies. Such negative portrayal will bring forth a new perspective over the American movie industry and America in general. Table 5 shows that 96% of our sampling population thinks that their race along with other minority races and religions are being portrayed negatively by the Hollywood industry.

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	54	36.0	36.0	36.0
	Yes	96	64.0	64.0	100.0
	Total	150	100.0	100.0	

Table 5. Question 5. Do you think Non-Americans are being singled out in movies and portrayed negatively?

Moreover, 82% of our sampling population believes that Muslims and Arabs received the large slice of the pie of ridicule in Hollywood movies as illustrated in table 6.

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	27	18.0	18.0	18.0
	Yes	123	82.0	82.0	100.0
	Total	150	100.0	100.0	

Table 6. Question 6. Do you think Muslims, Arabs and other Minorities receives much of Hollywood's ridicule and racism?

3.4.1.3. Reel Racism and the rise of Islamophobia and Xenophobia

Indeed, as much as Hollywood Movies succeeded in laundering the American image abroad and marketing the American Culture as the most suitable one, they failed the test of racism and prejudice in depicting Muslims, Arabs and other minorities for most of their movies is an attempt to depict these races in a negative way leading to twist the vision of society to them and especially the American one. In table 7 76% think that such racist and prejudicial movies that are subjected in terms of race and ethnicity change the view of society to Muslims and Arab and other minorities like Latinos, and Africans.

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	36	24.0	24.0	24.0
	Yes	114	76.0	76.0	100.0
	Total	150	100.0	100.0	

Table 7. Question 7. Do you think such portrayal in movies change the view of the American society towards them?

More importantly, 88% students, as shown in table 8, believe that such racist movies, that portray Muslims and Arabs and minorities in a negative way and associate them with some stereotypes like terrorism, savagery, ignorance, drugs murder. Etc, are responsible for the rise of sentiments of islamophobia towards Muslims and xenophobia towards all immigrants in general.

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	18	12.0	12.0	12.0
	Yes	132	88.0	88.0	100.0
	Total	150	100.0	100.0	

Table 8. Question 8. Do you think such negative portrayal of Muslims and Minorities and stereotyping them lead to Islamophobia and Xenophobia?

3.4.1.4. The rise of Anti-American sentiments among Hollywood Movies' Viewers

The renowned English mathematician, physicist, astronomer, theologian, and author Isaac Newton said that to every action there is always opposed and equal reaction. Thus, the reaction brought about by reel negative depiction was a reconsideration of American values and alleged modernity and democracy. Moreover, people who are used to think America is an ideal and democratic country change their perspective 180 degrees and now thinks that America is not actually a country of moral ideals but of racism and prejudices revealed randomly by its depiction of people through movies. In table 9, 62% of our population changed their opinion unfavorably about American and American society as a direct result of their negative depiction of people through movies.

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	57	38.0	38.0	38.0
	Yes	93	62.0	62.0	100.0
	Total	150	100.0	100.0	

Table 9. Question 9. Does such racism change your opinion about America and American society?

Furthermore, 88% our sampling population, as shown in table 10, thinks that America and the America Society is illogically and unfairly racist and prejudicial towards specific categories of people. Moreover, such hateful and racist movies help incite and cultivate

sentiments of hate and contempt towards America and the American Society in General, as shown in table 11; 74% of our population thinks about the downside of racist Hollywood movies.

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	18	12.0	12.0	12.0
	Yes	132	88.0	88.0	100.0
	Total	150	100.0	100.0	

Table 10. Question 10. Do you think America and American society are racist and prejudicial vis -à-vis Arabs, Muslims and other minorities?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	39	26.0	26.0	26.0
	yes	111	74.0	74.0	100.0
	Total	150	100.0	100.0	

Table 11. Question 11. Do such movies cultivate hatred towards America and American society?

Finally, to sum up about the counter effect of racism and stereotypes in Hollywood movies and the rise of anti-Americanism across the globe, question 12 answers that with 90% approval that racist American Movies leads towards Anti-Americanism.

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	15	10.0	10.0	10.0
	Yes	135	90.0	90.0	100.0
	Total	150	100.0	100.0	

Table 12. Question 12. Do you think that Hollywood is partly responsible for the rise of Anti-American sentiments around the world because of its negative depiction of people?

Conclusion

To every action there is a reaction, and indeed the continuous negative depiction of Hollywood movies to Muslims, Arabs and Minorities paid negatively for America and the Americans. Yet despite, the rise of islamophobia and xenophobia in America due to such negative portrayal in movies, the downside of such movies is immeasurable for Americans for people now longer believe in American ideal.

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General Conclusion

The study was long and laborious, nonetheless the outcome was truly gratifying for it has uncovered some facts and some hidden mechanism of one of the most famous movie industries on the globe. More importantly, the study has opted for triangulation of data using three different sources of information and validation; a review of literature as a part of the investigative research to spotlight different facts and linking Hollywood to public and political institution, a relational and conceptual content analysis for several movies as a case of study to validate our assumption that Hollywood is one of the primary factors that lead xenophobia and islamophobia which lead by turn to racism and prejudice in the American Society, and finally a questionnaire that validated the findings of the cases of study and furthermore revealed the counter effect of such stereotyping in movies which led to a massive rise in sentiments of hatred towards American and the Americans in general.

The first chapter has endeavored to explore the political and sociopolitical formula of the American society and public opinion in America. It attempted to reveal the profoundly influencing effect of Mass Media in general and Hollywood industry in particular on the redefinition and reshaping of the American public opinion vis-à-vis important subject around economy, society, women's role, religion, ethnicity and race...etc in either a positive way leading to positive views and attitudes or in a negative way leading to prejudice and misconceptions. Indeed, it was concluded that movies in America play a great and important role in forming the public opinion in regard to important issues especially race, ethnicity and religion.

More importantly, the second chapter has pondered the question of Hollywood's influence on the American society more profoundly. It attempted to discuss and reveal the methods used in movies to humiliate, ridicule, and undermine indigenous culture, ethnic groups, and minority races in America or simply 'the other' which signifies anyone who is

not American, yet not only American but a white American. Moreover, such methods range from Reel negative roles and Reel disturbing lines to stereotyping which the most dangerous one as it sticks and stench. For instance, they associate Islam and Muslims with terrorism, Arabs with savagery, Chinese with Tirades, Japanese with the Yakuza, Black Africans with crimes and robberies, Latinos with illegal immigration and human trafficking, Mexicans with drug dealing...etc. and on the other hand depicting Americans and their culture as elitist, perfect, most suitable for a modern gratifying life and most of all democratic and humane.

Such depiction has in fact led to three different main results echoing inside and outside the United States, in the United States as revealed in the third chapter, such movies have incited hatred and racism against Arabs, and minorities and a sense of ethnocentrism by the Americans feeling that their culture is perfect and 'the other' is merely a primitive disturbance in their society. And as a consequence, the American society is witnessing a static rise in racism, islamophobia and xenophobia because of such negative and brutal depiction of religion, race and ethnicity in movies. The second result, xenocentrism, which is prompted outside the US in indigenous undermined culture as a direct result of the over and dominating depiction of American culture as a fascinating and most suitable with the modern world. Yet such, sentiments of xenocentrism exist only within people with low degree of cultural awareness.

The last results, which is revealed by our self-completed survey, is an extension of the second result except that it was met with a high degree of cultural awareness resulting in Anti-American sentiments and attitudes. The questionnaire revealed that people with cultural awareness are indeed conscious of the insidious negative portrayal of 'the other' on Hollywood screen and its implicit and explicit racist stereotypes and the Hollywood's agenda of undermining cultural a part of the large process of cultural imperialism.

Moreover, the questionnaire revealed that when met with cultural awareness; such movies result in sentiments of hatred and disdain to American and American in general which accumulate in Anti-American trend around the globe.

All in all, the study has proved that Hollywood is not only a source of entertainment but also a source of prejudice, racism and stereotypes, and the movies it produces to ridicule 'the other' have prompted sentiments of hatred to 'the other' in American society and booby-trapped its existence in America on one hand, and it also revealed the true racist face of America and the Americans and led to anti-Americanism on the other hand.

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List of Appendices

Appendix I:

Reverse Effects of Hollywood's negative Depiction of Muslims and Minorities and the Spread of Anti-Americanism

Kindly spare some time to fill in this questionnaire (Tick the Correct Question)

Level 1st Year 2nd Year 3rd Year Master 1 Master 2

Gender Male Female

1. Do you watch Hollywood Movies? Yes No
2. Do you think Movies give you a picture about life in the United States? Yes No
3. Do you think the life of Americans in The US is happy one ? Yes No
4. Do you notice, through movies, any difference between Americans and other nationalities vis-à-vis attitudes and cinematic depiction? Yes No
5. Do You think Non Americans are being singled out in movies and portrayed negatively?
Yes No
6. Do you think Muslims, Arabs and Other Minorities receives much of Hollywood's ridicule and racism Yes No
7. ? Do you think such portrayal in Movies change the View of the American Society Towards them? Yes No
8. Do you think such negative portrayal of Muslims and Minorities and stereotyping them lead to Islamophobia and Xenophobia? Yes No
9. Do such racism change your opinion about America and American Society? Yes No
10. Do you think America and American Society are racists and prejudicial vis-à-vis Arabs Muslims and other minorities? Yes No
11. Do such movies cultivate hatred towards America and American Society? Yes No
12. Do you think that Hollywood is partly Responsible for the rise of Anti-American Sentiments around the world because of its negative depiction of people? Yes No

THANK YOU SO MUCH FOR YOUR TIME