

COMMUNISM AND ISLAM: AN ANALYSIS OF AMERICAN MEDIA PRACTICES DURING CONFLICTS

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ABSTRACT:

The clashed imports of westerners are seemed to be hybrid about Islamic perspective and communists that cause dispute among the clash of emperors, humanity and doctrine. Among these disputes, the fight of kings can be thought as for the sake of powerful regime and its enlargement while others including the clash of people and ideology related to the treasury. The religion of Islam is sighted as inspiring strength in which nothing of human biography is thrown behind the curtain while Communism has an ideological mindset. It can be said that westerners ignore both Communists and Muslims by their media and in the political field. It is considered as a natural mindset of the west. It makes no difference in the Islam & Communism when their parameters of concord, legislation and secular approach, they are known with their ideological and religious values. Both are depicted as Villain, scoundrel, enemy, rival, extremist, anti-American or anti-west and thought as an enemy. By keeping these concepts in mind, Hollywood films petitioned widely "us" & "them" for both targets. On the other hand, Hollywood portrayed Americans as heroic, patriotic and travellers of the right path.

Keywords: *Hollywood, Us and Them, Islam, Communism, Conflict*

Films and Foreign Policy

The outstanding character of films to reveal the real depictions and genre of connection of the various states together is confirmed (Gregory & Balkin, 2003). The moviemakers are urged and compelled to formalize the silver screen to show socio-political past and foreign thoughts of ideology. It is illustrated that a movie is a tool of propaganda to disclose convinced reflections. During the 40s, Hollywood presented heroic behaviour as romanticism while elusive movies along with complete self-sacrifice and bravery. During Cold War era number of films were produced against Nazism and to counter ideological communism (Merrill, Lee & Friedlander, 1994) After announcing their victory against Nazism & Marxism, US leadership and Hollywood film industry have varied the tactical allies to define and differentiate the friends and foes on larger scale. (Sengul, 2005) Perilous research of Shaw (2007) revealed the double-sided character of Hollywood films in the Cold War. In one direction, they advise their natives to be feared and consider the foundation of Communism a severe threat. In other direction, they persuade them the energetic character of the system of capitalism & the society. He also expressed the critical oddity of film directors, use of censorships by Government, political stakeholders and the propaganda setters in Hollywood during the Cold War. He also revealed Hollywood tactics of propaganda in Red Scare in the wake of 1917 Bolshevik Revolution and the destruction of the wall of Berlin in 1989. It was also described such depiction during the war by delivering official documents, archives of the studio and some secret papers of film producers. (Shaw, 2014)

Ross (2011) expressed Hollywood's character of the antiquity of conservatism rather than a liberal one. He further pointed out that in Hollywood left is more speaking and eminent while the right one has a more significant influence on US politics. (Ross, 2011)

Hollywood and Communism

Communism was intensely pictured like legates in the Hollywood that are being acted as a brainwashing tool. This scenario is proved to be ideological and psychological declination. The author argued to confirm this thought as the construction of the Office of War Information (OWI, 1942) in US president house to aware the public about war matters through the tool of media.

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Through the film *Bataan* released in 1943, it was explicitly signalled the destruction of Japanese attackers in the subject of World War II that is seen the Hollywood's decline to release action movies. The other films are strategized in such a way to reveal the US leadership approach declining in favour of their troops by Hollywood depictions. This portrayal can be seen in the movies as (*Tarzan Triumphs*, 1943), (*Phantom Plainsmen*, 1942), (*Confirm or Deny*, 1941) and (*Parade and the voice of Terror*, both in 1942). (Amjad, 2006) From 1950 to 1953, in the subject of Korean fight, the author stressed the importance of the study material of filmmaking by Hollywood. The study argued that the majority of the movies were made in the subject of World War II at that time. the movie historian Mark Crispin Miller says that war films which were projected in the duration of the 1930s-1970s were minus prevalent. He further illustrates the constructed fighting films 30s to 70s were negatively famous. In the rise of Communism era, Hollywood film industry was profoundly conscious of making anti-Communism movies as "My Son John (1952)" the arguer said that these sorts of movies were constructed for the publics' psychological treatment than earning purpose. (Edwards, 1997)

The Researchers unveiled the propaganda of leadership against communist model films. For example, as *Red Nightmare*, *Rocky*, *Adventures & Bullwinkle* and one other negatively depicted Communism film *One Lonely Night* like the matter of sexual seduction where the communists are shown as large addictive of sexuality. The Researchers found the continuing depiction with the tool of media and other strategic and planned devices of the US in the 50s. It was also found that the supportive and accepting Communism elements were seen in the middle class than the upper classes that show another hatred aspect of Communism. He also analysed that the natives of the US and their leadership were urged by their described hatred atmosphere to consider the communists their national and cultural inheritors. In this way, they explicitly got over their psychological thinking and successfully transmitted anti-communist stories. From 1948 to 1953, Hollywood constructed 70 anti-communists' movies and calculated the suitable propaganda in US and soviet both. It is seen that the character of various anti-communists favourite groups cannot be ignored in this situation. Among such groups are "Catholic Legion of Decency" & "the production Code Administration" which exhibited a few movies collection and converted US cinema into a strategic wall. Spy movies were constructed in the age of 60s that deteriorated the US-based anti-Communism movies. The inheritors in such spying movies were depicted as giving an impression of disbelieve, distance and a private ultimatum in dual roles and this kind of stories represented the conflicted matters of two worlds systems. (Hendershot, 2003)

Hollywood cultivated the ideological variation in the thoughts of community while Cold War age, and this time, the left and right wings were explicitly mobilized. (Sbardellati, 2012)

Review of Hollywood and Islam

It is seen that many stereotypic concepts were concocted against Islam and its followers by westerns; this same pattern was demonstrated in Hollywood movies. Such a portrayal of anti-Muslims was begun in the silent film era. Examples of this portrayal include the heavy budgeted films *The Sheikh* (1921) and *The Thief of Baghdad* (1924). The movie (*Lawrence of Arabia*) also encountered the same Islam and its followers by continuously copying the same approach of stereotypical depictions. Arabs were portrayed as materialistic, ugly and harming. The study focuses on oriental-based representations in the movie and concurring and superiority over Orientals. (Macfie, 2007)

A Hollywood TV serial "Twenty-Four" represented both Islamic followers and Arabs negatively that analysed by Nurullah (2010) as always the same targeted depictions of Hollywood against them. He unveiled the conflicted relationships of civilizations between west and Muslims as not newer thought and with the update in technology opened the door for Hollywood to perform propaganda against them explicitly. (Nurullah, 2010)

Another content analysis study was conducted in this regard inspects biases in presenting information about Islam in Hollywood movies. Muslims were shown in Hollywood films as brutal, terrorists and most of the Muslim countries were shown as anti-American. (Butt, 2001)

Gul (2003) examines the same preconception approach of Hollywood towards Muslims and Islam. The period of study was of four years, and that is the time of 2008-2011. During the whole duration, six Hollywood movies were examined by the Researchers. The movies are "*Body of lies*", "*The Four Horseman*", "*Hurt Locker*", "*The Messenger*", "*Green Zone*", and "*The Essential Killing*". This content analysis uncovers the biased Hollywood projection and the use of Hollywood in a comprehensive manner in politics and especially in presidential elections. The Researchers further tells that Hollywood movies are always pro American, and Muslims are always portrayed in negative roles like Abductors, Murderers, terrorists, Fundamentalists,

extremists, bad-mannered and un-civilized. On the other side, The US officials always represent as heroics, the peacekeepers, ultimate rescuers and Nationalists. (Gul, 2013)

It is analysed how Islamic followers and the religion Islam is framed in Hollywood production and their negatively portrayed characters. The research exclaimed the Guild Tradition in oriental school with interpretation. He explored such portrayal of Muslims in western areas keenly in the US within eighteenth and twentieth era's oriental researchers' views where the same negatively depictions of this religion is shown to the world. Nevertheless, this approach has been produced with the modern and updated way in Hollywood creations. It is tried to prove the Muslims on the way of negativism and the producers of tyranny, terror, fundamentalism and extremist trends. The Researchers viewed that it is tough to give a good representation of this religion after such depiction model to the world. (Menchawi, 2013)

Shaheen (2008) similarly interlinked Hollywood and political stakeholders and their strong bonding. While observing more than a hundred Hollywood productions, he concluded the depicted images of Muslims and Arabs as hate. He also found that such frame of Hollywood is more negative towards Muslims than Americans, Asians, Blackish, Jewish and even Hispanics. (Shaheen, 2008)

In research, it is explored that anti-Muslim Hollywood productions began about years ago as in the films, *Executive Decision*, *True Lies* and *The Siege*, there is an anti-Muslim frame. It is seen that this hatred frame grew after the September 11 incident. On media, lots of killing of Muslims described and even Sikhs were also murdered due to their beards. The whole US media and Hollywood productions successfully highlighted the anti-Muslim stance. (Ahmed, 2015)

Literature Review of Islam as Replacing of Communism

When the Cold War terminated, changed the communist subject and appeared as an inheritor of west and America. The scholarly research reveals that the stereotypic images of Muslims are being prevailed in the western states from a long time ago. However, the cold war and 9/11 exaggerated the antagonism. The researchers cleared US media's anti-Muslim portrayal. (Kashif, 1995) (Bin Haji Ishak & Solihin, 2012)

The fifth filter propaganda design of Herman and Chomsky that is named as anti-ideological rather than anti-Communism fuels the ideological assistance. Hoffman (2010) discovered Islam as the dominating ideology of the 20th century. (Klaehn, 2002). Hadurat (2002) recognizes Islam as the world-dominating ideology and on the lookout for west attention. He points out the two former presidents of the United States, Nixon in his book *The Favorable opportunity* writes that "Islam is not merely a civilization; rather it is a basis for a great civilization". He further says that "Islamists are ideological enemies". Clinton says that "our enemy in the Middle East is extremism and Islam". (Hadharat, 2002)

Whelan (2013) argues that when talking about contemporary media, Communism is no longer a threat, but there is terrorism, political Islam and difference in general. This idea came in front in 2004's documentary "outfoxed". Fox News was there to use fear techniques on subjects like terrorism and the link or terrorism with Islam as a filter. The author says that this is very easy for media practitioners to present white or grey in front of the public by using these propaganda techniques. (Whelan, 2013)

Amjad-Ali (2006) Says that Islam has chock-full forte to counter Christianity as a dominant religion. He says that by viewing these factors, the West and United States has replaced their enemy with Islam and Muslims. Islam is in a situation to challenge capitalism, and this thing is the primary negative reinforcement in their eyes. He explores two schools of thoughts: according to the one school of thought, Islam and Fundamentalists have replaced the western old enemy - Communism and the Soviet Union movement. The school of thought having believe that all Muslims are attired and peace-loving, troubled by the west a lot. Lewis says that "The West still views them as an enemy as they have a psychological need to replace their old enemy, The Soviet Union". The author says that apart from this fact several Muslims are fundamentalists and hazardous not because of the western need for an enemy but because those Muslims do. (Amjad, 2006)

Trinka (1995) explores that the United States elite media including Newspapers: New York Times and Washington Post; Magazine like Time and Newsweek, Electronic Media including ABC, CBS, NBC and CNN are there to highlight negative and distorted images of Islam.(Trinka, 1995)

Theoretical Framework

The theoretical framework of this study is based on Henri Tajfel's theory, that states that the world is to be divided into them and us that based on social categorization. To heighten the self-group image, the in-group often differentiate against the out-group that is a negative point may be risen confidently to enhance the in-

group position around the globe, and it is the central hypothesis of this theory. The distinctiveness of an assemblage contains a variety of extents like religion, geography and class. Tajfel and Turner (1979) recommended a mental process through which the evaluation of *them* and *us* is taken place; such process involves social categorization, social identification and social comparison. (Tajfal & Turner, 1979)

The germs of group clashes may be grounded on education, industrialization, urbanization, Democratization, Capitalism and Mass Communication. (Tajfal & Turner, 1981)

According to Social Constructivism, Reality is made by the actors in society, or through the language. At the same time, the group differences generate an ordered structure in which discrimination arises that is systematically discrimination and is defined in these words. “The Majority’s systematic actions of subordination and stigmatized definition of certain ethnic, religious or immigrant groups” “Us” and “Them” can easily be assessed by exact sentiments, simplifications and massive thoughts of particular groups of people. It might have occurred intentionally or unintentionally, but the simple recognition can create a gap between “Us” and “them”. (Ahlin, & Carler, 2011)

As for as concern its application towards Islam and West, number of authors have confirmed the presence of strong US and Them relationship between West and Islam by using the continuous use of discriminative terms through politicians, academics and more specifically in the media.

Statement of the Problem

We may summarize the statement of the problem as to how Hollywood movies constructed Communism and Islam in the cold war era, after the cold war and before and after 9/11.

Research Questions

To what extent does Hollywood Depict Islam and Communism as Anti-ideology in the selected time frame? And if there any shift from Anti-Communism to Anti-Islam after 9/11?

What was the total overview of the projection of Islam and Communism in Hollywood?

To what extent Communism and Islam are represented as an anti-ideology in the Hollywood film with regards to dialogues, characters and Scenes?

What were the similarities and differences regarding the portrayal of Islam and Communism in Hollywood movies?

Research Design

This research work is based on quantitative and qualitative descriptive content analysis technique.

Movies released by Hollywood regarding Islam and Communism

Table 1: Movies released by Hollywood regarding Islam and Communism

Time Domain	Islam and Muslims	Communism and Communists
1978-1991	27	43
2001-2013	69	10
Total	96	53

Researchers applied the purposive/ judgmental sampling method for separating movies regarding Islam and Communism and has found 43 movies about Communism in the time duration of 1978-1979. At the same time, she has found 27 movies regarding Islam and Muslims portrayal. On the other hand, the Researchers has found 69 movies relating Islam and Muslims in the time domain of 2001-2013, and 10 (100%) movies regarding Communism and communist at the same time duration.

Treatment given by Hollywood to movie themes Regarding Communism (1978-1991)

Table 2: Treatment of movie themes Regarding Communism (1978-1991)

Movie Themes	Positive	Negative	Neutral	Total
	0	39 (90.70%)	4 (9.30 %)	43 (100%)

Regarding the theme, Hollywood gave 30 (90.70%) movies negative and 4 (9.30%) movies neutral on Communism and Communists, no any positive portrayal has been found in this time duration concerning Communism and communists. Movies with Negative themes are *The Deer Hunter, Apocalypse Now, Running Scared, Reds, Firefox, War Games, Scarface, The Day After, Gorky Park, The Osterman Weekend, Red Dawn, The Killing Fields, Rocky IV, Volunteers, Invasion U.S.A, Heaven Help Us, Rambo: First Blood Part II, White Nights, Salvador, Iron Eagle, Top Gun, Project X, No way out, Full metal jacket, The Living Daylights, Red Scorpion, Rambo III, Iron Eagle II, Little Nikita, Miracle Mile, The beast of war, Red Heat, The Unbearable Lightness of Being, Bulletproof, Music Box, Leviathan, The Fourth War, The Hunt for Red October* and Guilty by Suspicion

Movies with Neutral themes are *The Atomic Cafe, Spies Like Us, The Falcon and the Snowman* and *Russkies*

Table 3: Portrayal of Islam and Muslims in Hollywood (1978-1991)

Movie Themes	Positive	Negative	Neutral	Total
	2(7.4%)	21 (77.8%)	4 (14.8%)	27 (100%)

From 1978-1991, Hollywood released 27 movies about Muslims from which 2(7.4%) movies were positive, 21(77.8%) movies were considered negative, whereas 4(14.8%) movies were found as neutral. Among those two films - *Lion of the Desert*, and *Raiders of the Lost Ark* - were positive whereas, 21 films showed negative portrayal. These films include *The Black Stallion, Rollover, Bolero, Farestadeh, Protocol, Back to the Future, Under Siege, The Delta Force, Half Moon Street, Iron eagle, Witness in the War Zone, Wanted dead or alive, Death Before Dishonor, Lionheart, Ishtar, The taking of flight 847, Terror in Beverly Hills, Ministry of Vengeance, Navy seals, The bonfire of the vanities* and *Killing streets*.

Movies with neutral themes are *Caravans, The Black Stallion Returns, Out of Africa* and *Prince of thieves*.

Table 4: Portrayal of Communism and Communist (2001-2013)

Movie Themes	Positive	Negative	Neutral	Total
	0	7 (70%)	03 (30%)	10 (100%)

Regarding Communism and Communists, Hollywood released total ten movies during (2001-2010) by which 0 positive, 7 (70%) negative and 3(30%) movies were found neutral, while no movie was found with a positive theme.

Movies with negative themes are 7 (70%) out of 10 (100%). Those are *The Majestic, An American Rhapsody, The Quiet American, Team America: World Police, Indiana Jones and the Kingdom of the Crystal Skull, Salt* and *Tinker Tailor Soldier Spy*.

Movies with Neutral themes are 3 (30%) out of 10 (100%), these are *Spy Game, Miracle* and *Good Night and Good Luck*.

Table 5: Portrayal of Islam and Muslims (2001-2013)

Movie Themes	Positive	Negative	Neutral	Total
	11 (16%)	54 (78.2%)	4 (5.8%)	69 (100%)

Researchers have drawn 69 Hollywood movies from a population related to Islam and Muslims of which 11(16%) were positive, 54(78.2%) movies were considered negative, and 4(5.8%) movies were shown as neutral.

Movies with positive themes are 11 (16%) out of 69(100%) that as *Ali, Inside Islam, Kingdom of Heaven, Babel, American east, Rendition, Yes, Nims Island, Mooz-Lum, Bilal's Stand, Life of Pie*. Movies with negative themes are 54 (78.2%) out of 69 (100%). These are *The point men, The Mummy Returns, Two Degrees, Full Disclosure, The Body, Four Feathers, Black Hawk Down, The Sum of All Fears, DC 9/11: Time of Crisis, Marshal, Inside Mecca, Tears of the sun, House of Sand and Fog, Second land lions, Hidalgo, District B13, Crash, Persons of interests, Red Mercury, Pretty Persuasion, Looking for comedy in the Muslim world, The War Within, Paradise Now, Flightplan, United 93, Flight 93, Stone merchant, The suicide Killers, Persepolis*,

Arranged, Redacted, The Kingdom, The Hurt locker, The Stoning of Soraya M, Iron Man, Body of Lies, incendiary, Taken, London River, Submission, The infidel, Unthinkable, In the land of blood and honey, Argo, The Reluctant Fundamentalist. The innocence of Muslim, The dictator, Act of Valor, Clearskin, Seal Team Six, Captain Philips, Zero Dark Thirty and Lone Survivor, The Kite Runner. Movies with Neutral themes are 4 (5.8%) out of 69 (100%) that are named as *Syriana, Munich, Me and the Mosque and Traitor.*

Overall imprint of the Hollywood movie themes apropos Islam and Communism (1978-1991)

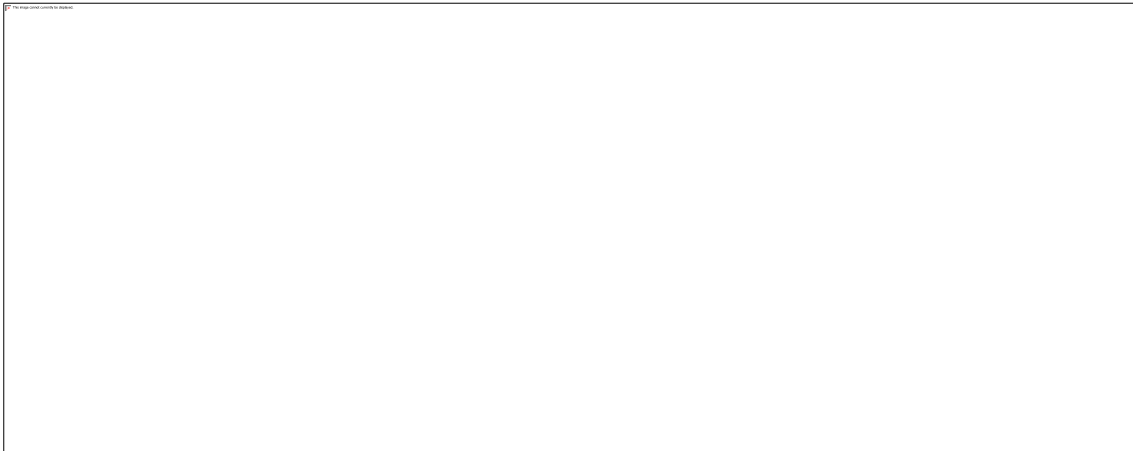


Figure 1: Slanting of Hollywood movie Themes regarding Communism and Islam (1978-1991)

Hollywood did not release any positive movie about Communism but released two such movies on the subject of Islam during 1978-1991 in the meantime, 39 negative movies regarding Communism and 21 negative movies regarding Islam were found. The neutral stance was equal during 1978-1991, 4 movies related to Communism and 4 movies related to Islam were found as neutral in 1978-1991. We may say that Hollywood was more focusing on Communism during the cold war era in negatively portraying Communism and communist as compared to Islam. Side by side, Researchers has explored that during that time, Islam was also being portrayed as unfavourable, but in contrast, Communism was treated as more negative than Islam.

Overall imprint of the Hollywood movie themes apropos Islam and Communism (2001-2013)



Figure 2: Slanting of Hollywood Movie Themes regarding Communism and Islam (2001-2013). From 2010 to 2013, no Hollywood film appeared in favour of Communism, while 11 similar films on Islam can be observed. Moreover, seven films portrayed negative of Communism, whereas, 54 films were found against Islam. While analysing neutral films, 3 for Communism and 4 for Islam were constructed.

Depiction of Communism and Islam as an anti-ideology (1978-1991)

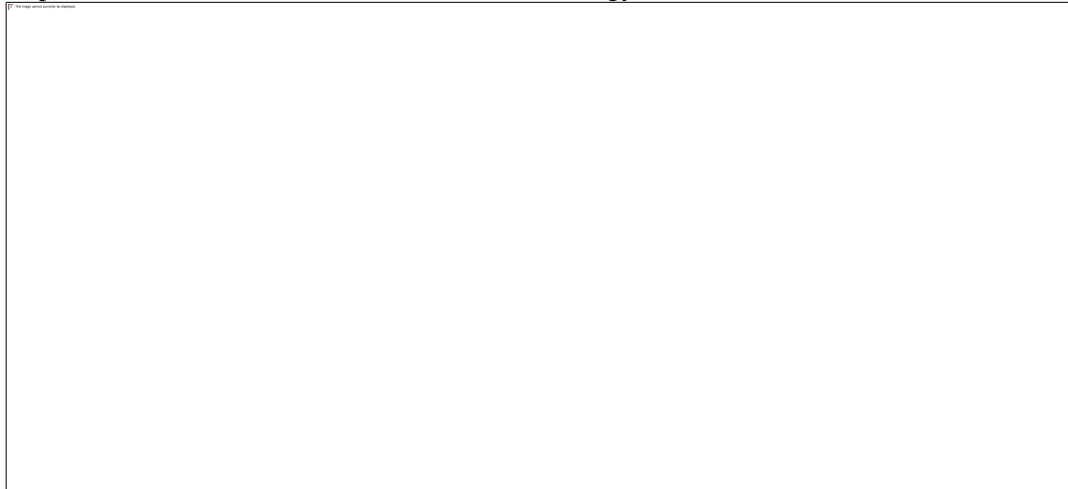


Figure 3: Depiction of Communism and Islam as an anti-ideology in the Hollywood films regarding Dialogues, Characters and scenes (1978-1991)

The figure mentioned above reveals Islamic and Communists' anti-ideological data of Hollywood formations during cold war era from 1978 to 1991 where the Researchers analysis Dialogues, roles and the scenes as a data frame that are chosen as a content way of category and analysis. The research found the negative portrayal in 126 and 117 dialogues against communists and Islam respectively in the selected time. While analysing character, 51 and 71 anti-characters are found against communists and Muslims respectively. When analysing scenes, 118 and 94 scenes are found in opposition for both communists and Muslims, respectively. It can be found the negatively framed approach of Hollywood against both of these targets, but Communism was slightly more negatively shaped in the described era.

Communism and Islam as an anti-ideology (2001-2013).

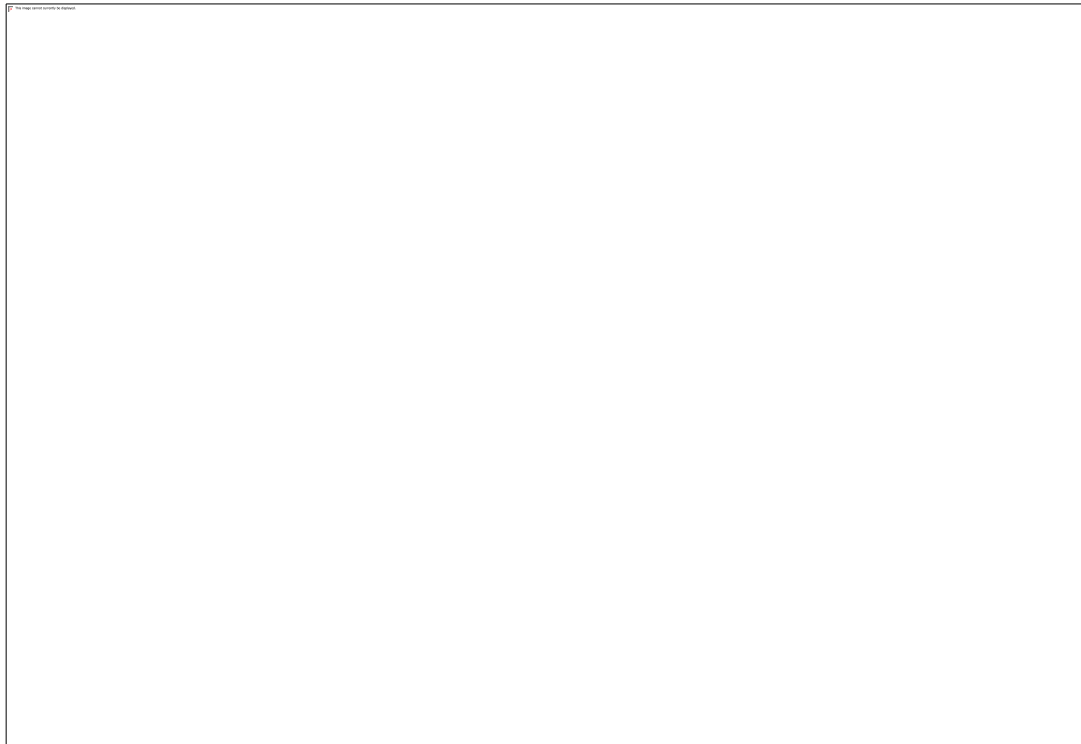


Figure 4: Communism and Islam as an anti-ideology in the Hollywood films regarding Dialogues, characters and scenes in 2001-2013

Figure 4 illustrates Hollywood's anti-ideological way of portraying Islam and Communists while 2001 to 2013 after the September 11 incident. The study has scrutinized conversational dialogues, roles and clips of scenes as a frame of research and founded various anti-elements in dialogues as 132 against Communism while 175 in opposition to Muslims in the simultaneous age. In the characteristic analysis, 51 against Communism while, 19 in opposition to Islam in the same period and, scene wise, 107 and 149 in opposition to Communism and Muslims respectively. So, it can be explicitly gained the negatively depicted image of Communists and Muslims as a common trend on Hollywood screens within the said time while it is more antagonistic for Muslims.

Conclusion

The research study scrutinizes how Hollywood production frame negatively portrayed Islam and Communism and found both of them in culture, politics or ideology as others. This kind of depiction of both was very prominent in 1978-91 & 2001-13 in the view of the theme, dialogue, role and scenes. From 1978 to 1991, by researching content analysis, both Islam and Communism were framed more notoriously. However, anti-Communism was more enormously seen as a trend in the period of the Cold War. After September, 11 incidents, Islam was the critical trend of the evils in the Hollywood movies, and it is proved in data explicitly as the changing trend of these productions from anti-Communism to anti-Islam. The Researchers concluded the Communism and its followers portrayed as in ideology and politics as others and same thought for Islam and its believers after September, 11. There are lots of world-wide complications in disputes, efforts and antagonism as in one aspect there is a trend of fear of terrorism and another side has to make more efforts. By eyeing on the conflicted matters as a trend, strategies of media and the different strategies of world powers, the present situation indicates the dominance of the US and its media in the world. Few pieces of research interpret US print publications and its direct connection with the foreign policy of the state. Worldwide, there is a supreme leader of the US, and it cannot be dubiously argued about the powerful hold of her media too. Historically, it can be analyzed that the consumption of media by leadership was the common trend since World War I. After that, the nervousness surged when both parties used their media tools in the Cold War to change ideological phenomenon and their intended agenda and, got the imminent victory in this policy.

It is scrutinized a disturbing act while portraying cultural, political, ideological and religious values of Communism and Islam under the frame of Hollywood and, this frame expressed them as “others”. Both of these targets were depicted as Villain, useless, opponents, enmities, antagonistic and against America. It is observed that Hollywood used the terms of “Us” and “Them” for these targets. It is seen that American roles in the films are depicted as heroic, national and fair, and even, their bloodshed and tyranny is considered fitted to the time. Both Communism and Islam are sensed as antagonistic for American leadership and their media. History wise, it is scrutinized the elements of extremism have not given positive space to religions. However, we ought to end up such antediluvian portrayals and dare to gather freedom lovers of all ideologies and religions. In the second last month of 2005, the actual foes of Islam, terrorist of Al-Qaeda destroyed 3 of the US hotels in the countries of Jordan and Amman, and in this incident, about 60 people lost their lives. Against Hollywood antediluvian, the first Arab movie maker Moustafa Akkad took the initiative to criticize. The world-wide murdering proves uncertain environment and, it is accepted that such anti-religion elements are killing the innocents. There must be some precautions for the betterment of Muslims and, agenda-setters ought to keep in mind the consequent role in worldwide politics, continuously repeating such images may create tranquillity. It is required to understand the harmless use of technology, variations in the motion stories, the requirement of standard moviemakers, the inauguration of new production units and international standard filmmaking subunits. Every kind of channels must develop a positive stance of Muslims and Islam in strategy and, Pakistani channels and Islamic Documentary formers may adopt such assistance. It is required to consume present and establishing contacts, and there must be developed a defensive strategy to Muslims and their leadership against western propaganda. Scholars ought to study such westerners and their media’s anti-Muslim policies and develop a solid piece of research, remove the mask of negativity and anti-Islam ideology and compel the filmmaking industry to release unbiased content. When it is subjected to Pakistan, there is an extreme deficiency of film industry research. Currently, Hollywood is the most significant medium and source of entertainment, but because of political reasons and planned agendas, it is biased. By treating both Islam and Communism in the same weight of criticism is not fair as Communism is an ideology while Islam is a great world-wide growing religion. In the current era, whole nations are gathered for tranquillity and stability, and it would be the same when an Islamic state using single umbrella against opponents and their media and they would be united with an explicitly defensive strategy.

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